Lester Martin Speaks
Exclusive Interview with Columbia Stockholder

The Crest Decision
Full Text of Supreme Court Ruling

'54 Financial Scene
Bright Outlook for Movie Earnings

Studio Size-Ups
The Complete Production Story
CinemaScope Solves Product Shortage For T. T. Rembusch

By Merlin Lewis

"In addition to being a big money maker and a presentation most pleasing to my patrons, I've found that CinemaScope installation in my theaters has solved the product shortage, at least for me," was part of the enthusiastic report of Trueman T. Rembusch, of Syndicate Theaters of Indiana, former president of National Allied, to THE FILM DAILY this week.

"In any town where I have two theaters there has been an enormous problem of finding at least 300 pictures to show," Rembusch claimed, "but with CinemaScope in one theater, with its attendant long run, I can pick and choose to find the best pictures available for my other house.

"CinemaScope has been an agreeable surprise to me. My Mode Theater in Columbus, Indiana is the first of our theaters to be equipped. We have used the Ballantyne Co.'s equipment throughout excepting, of course, the screen, since we had to have the Miracle Mirror screen to show 'The Robe'."

Patrons Delighted

"Our patrons are delighted with the stereophonic sound and so am I. I've fooled around with electronics and sound reproduction practically all of my adult life," Rembusch continued, "and this sound system is so good as to be almost unbelievable. There is none of the 'hiss' associated with optical sound systems and it is a bit surprising when there is no sound emanating from any of the speakers to find that there is absolute silence in the theater—just nothing except what sound the audience itself makes. This is the ultimate to me—there may be some improvements made but as far as I am concerned this is it.

"As an instance of how much I like the equipment I have placed orders with the Ballantyne Company to equip five more of our theaters, starting with the Vogue Theater in Elwood. The Vogue is a long-narrow house seating a bit less than 400, but the success of our equipment in the 700 seat Mode, also long and narrow, convinces me that it will be even better, if possible, in the Vogue.

"Of course, 'The Robe' is an outstanding attraction but just to give you an instance of how valuable the new equipment and the film means even to a theater so small as the Mode, we grossed more on opening day (Thanksgiving Day) than we average for a four day week end, even with outstanding pictures."

Wall To Wall Screen

Rembusch told this reporter that the Mode theater was only 28 feet wide, wall to wall, but the CinemaScope screen was 26 feet wide, with the curved traveler becoming part of the wall decoration on each side of the theater when completely opened. Rembusch is convinced, he stated, that almost any theater of any size or any shape could profitably install complete CinemaScope equipment including stereophonic sound, if a careful engineering survey indicates that complete structural changes of the theater are not necessary.
REMBUSCH

Secretary & Treasurer, Syndicate Theatres, Inc.
Leading exhibitor, outstanding showman; member of the board of directors and former president of Allied States Association; former president of Allied Theatre Owners of Indiana; former co-chairman of COMPO (Council of Motion Picture Organizations) and present chairman of COMPO’s Finance Committee.

Even when “I” beams had to be removed or changed he thought that the investment would be worth while, particularly in view of the large flow of product in the offing.

For the smaller theater such as the ones he operates in the two theaters in Columbus and Elwood, Rembusch is convinced that the sound-head must be easily interchangeable from a pent house to a rack or 3 channel stereophonic sound, because it eliminates an additional cost of about $4,000.

The Mode Theater, completely equipped, but without contract labor costs ran “quite a bit” under 9,000, including lenses, screen, curtain, track and motor to operate the curtain, speakers (about 20 nits) and all necessary booth equipment.

Installation in the Vogue Theater, although a considerably smaller house, would not be much less, Rembusch estimated, since most of the equipment was basic. Only the number of auditorium speakers would affect the difference in cost if any occurred, he said.

No Amperage Increase

“The picture in the Mode Theater is 26 feet wide by 10½ feet high,” Rembusch said, “and we turn only 45 amps using our Peerless Magnarc lamps. We have an 88 foot throw and get a perfect picture. We saw no reason at all to step up amperage, particularly since the anamorphic lenses allow more light to reach the screen,” he said.

“One thing that very few people in the industry seem to realize, is that with our Ballantyne equipment we can run both 3 track stereophonic sound when the magnetic reproducer is used in a rack, and at the same time use the optical sound system, if it is desired to do so to achieve a particular dramatic effect. This is very important to us, too,” he said, “since we can do things the non-equipped theater cannot hope to do.

3 Years Amortization?

“I’m very glad we equipped our first theater,” he declared, “and I’m very sure that the Internal Revenue bureau will allow us to amortize the equipment over a 3 year period. Obsolescence for most heater equipment is very quick and very high,” he said, “and from past experience I’m pretty sure I’m right—and of course, it should be that way.

“Nobody in his right mind will predict just what the results of CinemaScope productions will be,” Rembusch declared, “but in about two months we should come pretty close to predicting at least what he next year or so will bring. The public likes it—I certainly like it and as the returns to the box office continue to be high I’m sure that more and more theaters are going to spend the money to install the equipment to make it possible for them. I hope all of them are as successful with it as we are.”

Rembusch, long an exhibitor leader of national stature, until recently was president of Indiana Allied as well as a member of COMPO’s triumvirate.
DONOVAN'S BRAIN

“A YARN WITH A READY-MADE AUDIENCE OF SCIENCE-FICTION READERS WHO ARE CERTAIN TO RALLY AROUND. THIS IS THEIR TICKET!”

— Film Daily

ALLAN DOWLING PRESENTS

DONOVAN'S BRAIN

LEW AYRES in "DONOVAN'S BRAIN"

co-starring GENE EVANS•NANCY DAVIS
WITH STEVE BRODIE • TOM POWERS • LESA HOWARD
SCREENPLAY BY FELIX FEST • PRODUCED BY TOM CRES • DIRECTED BY FELIX FEST
A DOWLING PRODUCTIONS PRESENTATION • RELEASED THRU UNITED ARTISTS

The best-seller that startled millions now shocks the screen!
Mr. Lester Martin is the holder of a substantial block of Columbia Pictures stock, who has intruded upon the management in recent weeks to demand that the company's backlog of films be liquidated (via sale to television) for the benefit of stockholders.

We believe the activities of Lester Martin are misguided. We feel that Mr. Martin lacks knowledge of our industry.

We think Mr. Martin's moves are designed primarily for his own financial benefit, without full regard for the welfare of employees, or the company's customers. We regard the intervention of such "outsiders" as a danger to the future of our business.

To learn more of Mr. Martin's thinking and plans than he has revealed publicly, Leonard Coulter arranged to interview him exclusively for FILM BULLETIN. He found Martin and his associate, William Gellin, on the 47th floor of the Empire State Building, in a suite draped with assorted fabrics, occupied by the Consolidated Textile Co., Inc., with which are associated the Lynchburg Cotton Mills, the Ella Cotton Mill and the Windsor Print Works.

It should, perhaps, also be noted that Mr. Martin controls an investment corporation of his own, and that in the past he has concerned himself, as a stockholder, with the affairs of the Phillips-Jones Corporation, the Bates Manufacturing Company and the New England Public Service Corporation.

Below is a factual report of the interview with stockholder Martin.—Editor's Note.

B. Leonard Coulter

Lester Martin threw his considerable weight back so far that his swivel chair assumed an almost horizontal position. He said, "The thing we object to is the ethereal thinking of Harry and Jack Cohn and the kind of money they and some of the other members of the board are taking out of the Columbia Pictures Corporation. Why, one year they took more out of the company than it earned in net profit. We don't think we stockholders are getting a fair shake. Look at the salaries they draw; look at their expense accounts."

By "we", Martin meant himself and his advisor, an accountant and attorney named William Gellin, who was sitting in the room during our conversation. Gellin explained to me that he was associated with Mr. Martin in his business. He added, "It's time somebody taught them a lesson and brought them out of their ethereal thinking— that word again— "and down to earth".

At the risk of also being accused of ethereal thinking I asked Martin whether he realized that the business of making and distributing motion pictures was a highly specialized one, a costly one, and one demanding a wide circle of personal contacts and involving a high degree of competition.

He politely brushed my questions aside. "After all", he said, "we're in business too, aren't we?"—as though the manufacture and merchandising of cotton voiles wasn't much different from anything else.

"Do you" I asked, "dispute the principle that the chief officers of a company as important as Columbia Pictures are entitled to big money? You're highly paid, aren't you?"

Martin seemed slightly surprised at the turn of our conversation. "Yes", he said, ignoring the first part of my question. "I'm so highly paid that when things are not so good I forego a year's salary".

"But, as it happens", I argued, "Columbia is doing very well. Don't you think you've picked the wrong time to challenge the management?"

Mr. Gellin hastened to interrupt. "Oh", he said, "we're not challenging the management. We want to help the company. We're not professional agitators. We're investors. We just want to find out where our money goes".

"But you have challenged the company", I pointed out. "You have taken action against it in the courts. You're involved in a legal fight".

Gellin said, "We don't want to talk about that. We don't want to prejudice our legal position. And we have no intention of staging a proxy battle. We don't want to go into the film production business; we don't wish to take over the studios, or anything like that, but why should they use our money on extravagancies? There's something wrong with the management of a company when they pay such high salaries and expense accounts".

I turned to Lester Martin again. "You seem to have the impression that everyone employed in the film business gets astronomical salaries. Do you know that there are some film company employees—in press book departments, for instance—who get no more than $75 or $85 a week?"

"You mean, employed by Columbia?"

"Yes, and other companies, too; bigger companies than Columbia".

"But do these people do executive work?"

"Perhaps not executive work", I said, "but work of vital importance in selling pictures to exhibitors".

Martin seemed puzzled. "What's a press book?" he asked, and I couldn't help feeling that it was rather appalling (Continued on Page 12)
Full Text of Supreme Court Ruling

The Crest Decision

Paramount Film Distributing Corp. et al.

[January 4, 1951.]

Mr. Justice Clark delivered the opinion of the Court.

Petitioner brought this suit for treble damages and an injunction under §§ 1 and 16 of the Clayton Act, alleging that respondent motion picture producers and distributors had violated the antitrust laws by conspiring to restrict "first-run" pictures to downtown Baltimore theatres, thus confining its suburban theatre to subsequent runs and unreasonable "clearances." After hearing the evidence a jury returned a general verdict for respondents. The Court of Appeals for the Fourth Circuit affirmed the judgment based on the verdict. 201 F. 2d 306. We granted certiorari. 315 U. S. 963.

Petitioner now urges, as it did in the Court of Appeals, that the trial judge should have directed a verdict in its favor and submitted to the jury only the question of amount of damages. Alternatively, petitioner claims that the trial judge erred by inadequately instructing the jury as to the scope and effect of the decrees in United States v. Paramount Pictures, Inc., et al., the Government's prior equity suit against respondents. We think both contentions are untenable.

The opinion of the Court of Appeals contains a complete summary of the evidence presented to the jury. We need not recite that evidence again. It is sufficient to note that petitioner owns and operates the Crest Theatre, located in a neighborhood shopping district some six miles from the downtown shopping center in Baltimore, Maryland. The Crest, possessing the most modern improvements and appointments, opened on February 26, 1919. Before and after the opening, petitioner, through its president, repeatedly sought to obtain first-run features for the theatre. Petitioner approached each respondent separately, initially requesting exclusive first-runs, later asking for first-runs on a "day and date" basis. But respondents uniformly rebuffed petitioner's efforts and adhered to an established policy of restricting first-runs in Baltimore to the eight downtown theatres. Admittedly there is no direct evidence of illegal agreement between the respondents and no conspiracy is charged...
Myers’ View of Decision

Don’t try any funny stuff, A. F. Myers warned distributors who might be tempted to ride the Crest decision to waive decree regulations. Acclaiming the ruling, which upheld distributors’ right to deny first-run product to naboloth theatre, as a confirmation of Allied’s stand, the Allied general counsel held that it was a blow to the competitive bidding procedure as practiced.

While the Court did not expressly so state, I think the rest of Allied’s contention follows as a corollary that bidding is essential only when an independent exhibitor demands pictures on a run formerly monopolized by a circuit theatre and the refusal to sell is a hangover of conditions condemned by the Supreme Court in the Paramount case,” Myers declared. “However, our distributor friends should not get the idea that the way has been cleared for a resumption of discriminatory practices against independent exhibitors and in favor of presently or formerly affiliated theatres such as were condemned in the Paramount case because, if they do, the decrees in that case will supply the necessary proof of conspiracy.”

The decision, he feels, will eliminate “flimsy cases involving only parallel action, but cases involving overt acts of conspiracy or which button onto the Paramount case will not be affected.”

THE CREST DECISION

(Continued from Page 6)

In collaboration and in addition had introduced evidence of the local conditions surrounding the Crest operation which, they contended, precluded it from being a successful first-run house. They also attacked the good faith of the guaranteed offers of the petitioner for first-run pictures and attributed uniform action to individual business judgment motivated by the desire for maximum revenue. This evidence, together with other testimony of an explanatory nature, raised fact issues requiring the trial judge to submit the issue of conspiracy to the jury.

Petitioner next contends that the trial judge, when instructing the jury, failed to give sufficient weight to the Paramount decrees. The decrees were admitted in evidence pursuant to § 5 of the Clayton Act, which provides that a final judgment or decree rendered against a defendant in an equity suit brought by the United States under the antitrust laws “shall be prima facie evidence against such defendant in any suit or proceeding brought by any other party against such defendant under said laws as to all matters respecting which said judgment or decree would be an estoppel as between the parties thereto...” Exercising his discretion to choose the precise manner of explaining a decree to the jury, the trial judge instructed that:

“. . . [T]he same defendants had, at time previous to the opening of the Crest Theatre, conspired together in restraint of trade in violation of these same Anti-Trust laws, in restricting to themselves first run and in establishing certain clearances in numerous places throughout the United States. Thus, these proven facts. I instruct you, become prima facie evidence in the present case which the plaintiff may use in support of its claim that what the defendants have done since those decrees, in the present case in Baltimore, is within the prohibition of those earlier decrees. However, this is only prima facie evidence. There was not before the Court in the prior case the present factual situation which is before you now with respect to Baltimore theatres. Therefore, it is still necessary in the present case, in order for the plaintiff to recover, for it to prove to your satisfaction, by the weight of the credible evidence, that these defendants, or some of them, have conspired in an unreasonable manner to keep first run exhibitions from the plaintiff, or have conspired to restrict plaintiff to clearances which are unreasonable.”

These instructions, petitioner argues, were “so superficial and so limited as to deprive petitioner of any of the benefits conferred upon it” by § 5.

We cannot agree. The trial judge instructed, in effect, that the Paramount decrees alone could not support a recovery by petitioner: additional evidence was required to relate the presumed Paramount conspiracy to Baltimore and to the claimed damage period. The reasons for this are clear. The Paramount decrees did not rest on findings, nor were the findings based on evidence, of a particular conspiracy concerning restrictions on runs and clearances in Baltimore theatres; yet such a conspiracy is the nub of plaintiff’s claim. The Paramount case involved a conspiracy found to exist as of 1915, which was enjoined no later than June 25, 1945; but the conspiracy alleged here involves a claimed damage period running from February 1919 to March 1950. Indeed, the relevancy of Paramount to the instant case is slight. We need not pass on respondents’ contention that petitioner was entitled to no benefit at all from the earlier decrees. We merely hold that petitioner was entitled to no greater benefit than the trial judge gave it.

Mr. Justice Black would reverse, being of opinion that the trial judge’s charge to the jury as to the burden of proof resting on petitioner deprived it of a large part of the benefits intended to be afforded by the prima facie evidence provision of § 5 of the Clayton Act.

Mr. Justice Douglas withdrew from the case after its submission and took no part in this decision.

Levy’s View of Decision

“A major victory for distribution” was the characterization of the Crest decision made by Herman M. Levy. It “strengthened the distributors’ position at a time when theatres in general are pathetic victims of a sellers’ market,” the TOA general counsel declared, and “widens the ‘no-man’s land’ area that has been developing rapidly between first run and subsequent run operations.”

The effect of the decision, which gives distributors the privilege of restricting first run showings to downtown theatres, increases the “already tremendous discretionary powers” in distribution, said Levy, warning that it can be a “dangerous instrument, and it behooves the distributors to watch carefully that this additional discretion is not abused.”

Nor, he adds, should distribution interpret it as an “indirect suggestion that competitive bidding between theatres for first run is either permissible or advisable.” Competitive bidding, he feels, should be used only in dispelling threat of litigation.

The TOA counsel charged that “distribution policies over the past few years have resulted in the subsequent run operator slowly becoming ‘the forgotten man of the industry’.”

FILM BULLETIN January 11, 1954 Page 7
“The Long, Long, Trailer”  
**Business Rating 3 3 3**

Millions of video followers of “I Love Lucy” give this ready-made market. Rating in family houses might even be higher. Values lower for class and action spots. Contains some entertaining formula of comedy and sentiment that endeared Lucille and Desi to millions of TV viewers.

Comedy-romance of couple who spend their honeymoon touring the Southwest in a luxurious trailer is loaded with laughs. Humor is built primarily on the star’s hilarious misadventures which give them every opportunity to dispense their inimitable brand of slapstick comedy leavened with heartwarming situations. Because her new husband Desi Arnaz is continually travelling around the country, Lucille Ball talks him into buying a trailer so that they will still have a home of their own. When they inadvertently buy the largest home on wheels available, rib-tickling complications begin popping by the minute. Troubles pile up and eventually the trailer becomes a threat to their brief marriage. Spritely byplay is backgrounded by eye-catching Ansco colored shots of rugged western scenery.

Best selling angles are the Ball-Arnaz marque and the opportunity of “Lucy” fans to see their favorites all dressed up in color.  
*Neil*

MGM. 103 Minutes. Lucille Ball, Desi Arnaz, Marjorie Main, Keenan Wynn. Producer, Pandro S. Berman. Director, Vincente Minnelli.

“Paratrooper”  
**Business Rating 3 3 3**

Rating applies to action houses and where war films are acceptable. Less elsewhere. Weakest in family and class market. Ladd name the major factor in film’s draw. Exciting training and raid scenes good for exploitation.

World War II Technicolor drama heavy on interesting training and exciting adventure, light on emotional and romantic impact. Best sequences are in rigors of paratroopers’ development from green frightened rookies to steel-nerved air-ground soldiers. Mass jumps, forays into enemy territory. Tale never quite comes off dramatically in picturing Alan Ladd as former American paratrooper officer hiding past to join British unit. Deception stems from fear of becoming officer because he had once issued order that caused buddy’s death. He overcomes obsession when forced to take command in enemy territory and successfully carries out mission. Tepid romance with WAAF Susan Stephen inconsequential. Plenty of chills, however, in various raids, and blasting way out of a minefield, using bazooka to blow up a path. Ladd and thrills should sell this strong to the action trade. Leo Genn will help for the class market. War theme carries stigma for family spots.  
*Phil*


“Saadia”  
**Business Rating 2 2 2**

Programmer best suited for action fans. Rating may lessen in general situations, especially subsequent runs. Interest generated by star names, exotic exploitation values, and Technicolor will be off-set by adverse word-of-mouth.

Adventure drama set in modern day Morocco is saddled with a pedestrian script. Story of doctor Mel Ferrer’s efforts to combat superstitions native beliefs in witchcraft falls short of promising beginning. Three-sided romance between Ferrer, Moorish sheik, and native girl is dissipated by multitude of loose ends and obscure implications. Occasional brushes with hill bandits provide sprays of exciting shooting action, but the pace is slow over most of the route. While administering to desert tribes, Ferrer meets Gam, a native girl supposedly under the spell of a witch. She helps him in his work and when hill bandits gain possession of vaccine needed for an outbreak of the plague, Gam single-handedly rides to their camp and steals the medicine after killing the chief. The climax finds Gam marrying Wilde after she is released from the evil spell of the witch.  
*Neil*


“The Limping Man”  
**Business Rating 2 2 2**

British-made mystery melodrama OK program fare for action spots. Disappointing ending will hurt.

Maintains interest until letdown at finish. Inevitable disappointment when tense situations are revealed as a dream is big drawback here. Good action and suspense in tale of American coming to rejoin long-lost love in Britain. Upon disembarking in London, fellow-passenger is killed by a limping man. Dead man is found to be blackmailing girl, and American joins police in search, ending up in London music hall chase where magician is learned to be culprit cornered by hero. Latter then wakes up in plane to find it all a dream. Pity is that it could have come off so much better without the phony dream device. Lloyd Bridges, as the American, is sole name, but others are good, especially Moira Lister as the girl, Alan Wheatley and Leslie Phillips as thoroughlygoing Scotland Yard men. Charles de Lau- 
*tur’s direction holds suspense until denouement.  
*Phil*


Page 3  FILM BULLETIN  January 11, 1954
“The Glenn Miller Story”

Business Rating 3 3 3 3

A goldmine in Technicolor. Will rank with 1954’s top grossers. Combines brilliant acting, good music, clean humor and heart-touching sentiment in perfect entertainment for every type of audience. A long-run, big-money, prestige-producing show.

Here’s a winner from Universal. “The Glenn Miller Story” will be in the running for Academy honors. The story is warm, human, sympathetic, but never maudlin. Famed band leader Glenn Miller was an ordinary sort of guy. But Anthony Mann’s unusually fine direction, the unstinted production by Aaron Rosenberg and outstanding performances by Jimmy Stewart as Glenn—the trombonist with “a sound in his head”—June Allyson as his wife, Henry Morgan and George Tobias, cram it with entertainment. Other notable contributors include Louis Armstrong, Frances Langford, Ben Pollack and the Modernaires. Photography director William Daniels deserves highest commendation. The music by an all-star group assembled by Music Director Joseph Gershenson is tip-top.

This abounds in exploitation angles. The great Glenn Miller music, his tragic death, the Stewart-Allyson names, plus the famous musical personalities in the cast. Leon


“His Majesty O’Keefe”

Business Rating 3 3 3 3

Good returns in general market on Lancaster draw and exploitables. Will be big where action is preferred. Class audience will be bored by incredible story and trite turns. On-locating filming lends pictorial interest.

Burt Lancaster has a film tailored to his physical talents in bizarre story of the islands. Episodic tale has plenty of the Lancaster acrobatics and blood-letting to delight his fans. Story takes Lancaster as a ship captain set adrift by mutineers landing on South Pacific island where he makes his physical prowess known in tiffs with natives. Lust for loot from the island’s copra takes him to various spots in Orient, all replete with fights, but brings him back with half-caste wife to the original island where he becomes “king.” Raiding traders and another island maiden cause complications, but climax rallies natives and wife to His Majesty. Beautiful scenery in Technicolor, eye-appeal of Joan Rice and Tessa Prendergast help. Barn


Business Rating 3 3 3 3

“King of the Khyber Rifles”

Business Rating 3 3 3 3

One of season’s big grossers. CinemaScope makes the difference. Tyrone Power-Terry Moore names assure additional draw. Enough here for any market. Not as strong for highly discriminating class trade because of undistinguished story, but wide screen makes scenes breathtaking.

Third of the CinemaScope productions from 20th-Fox proves value of medium to raise so-so story to box-office winner. Script flaws nullified by overwhelming scope of the anamorphic lens. Plenty of action, emphasized by C’Scope, in tale of Indian-British officer fighting prejudice in own army and rebellion of natives in mid-19th Century India. Romantically, complications have the half-caste in love with commandant’s daughter; dramatically, his struggle with chief of the rebels, erswhile boyhood friend. Grandeur of backgrounds, effectiveness of battle scenes, given striking power by CinemaScope, will be talking points. So, too, scene in which British captives strapped to posts are spared by galloping horsemen in gruesome game. Power, Moore and Michael Rennie well cast, perform convincingly. Phil


“The French Line” (3D)

Business Rating 2 2 2

May better this rating on strength of publicity whipped up by censorship controversy. Revealing costumes and now famous Jane Russell dance will have word-of-mouth buzzing. Eye-popping fashion show sequence big draw for fem audiences. Backed by typical Howard Hughes exploitation—a la “The Outlaw”—gossips should jump way above the film’s actual entertainment value. 3D effective though not used as gimmick.

If the Breen office hadn’t denied Jane Russell’s first 3D film a Code seal and resultant fanfare in its St. Louis opening hadn’t made headlines, box-office chances of “The French Line” would have been only a bit above average. A talky script and trite story are principal handicaps. On the plus side, however, are some beautiful set and costume trappings, dazzling show girls, torrid song-selling by Jane Russell and a fine off-heat performance by Gilbert Roland. Story line revamps old chestnut about wealthy girl posing as working slave to find a man who can love her for herself. Miss Russell proves herself one of the top song and dance gals in the business, topping even her big number in “Gentlemen Prefer Blondes”. Mary McCarthy, Broadway hit star, helps hypo musical and dramatic portions. Top honors go to Michael Wolfe and Howard Greer for their bang-up costuming. Technicolor and 3D are both good. Allen


Business Rating 2 2 2 2

RICH COLLECTOR January 11, 1954 Page 9
The Censorship Story

Movie censorship, both within and outside the industry hogged the headlines over the past fortnight. Sam Goldwyn had a hassle with the MPAA over changes in the Production Code; the U. S. Supreme Court looked at two pictures to determine whether they should be outlawed and whether freedom of the press under the First Amendment; various individual pictures were banned by local authorities, and one picture broke all boxoffice records when it played without a Code seal.

The Goldwyn fracas started with a letter to MPAA president Eric Johnston that "the time has come" to bring the Code "up to date". Goldwyn, one of the initiators of the Code, maintained the need for self-regulation, but pointed out that "the world has moved on" since the Code's inception 25 years ago and today "to portray life honestly on the screen requires a greater degree of latitude, within the bounds of decency, than exists under the Code." He asked that a meeting of all producer signatories be called to discuss the matter.

Johnston's reply was a model of diplomacy. He promised careful attention to the suggestion from a moviemaker "so experienced and eminent as yourself", praised Goldwyn's "resolution", reminded him of the MPAA board's support of the Code, and asked for Goldwyn's "specific and detailed recommendations to bring the Code up to date."

Goldwyn thereupon said he would present the "specific and detailed recommendations" at a meeting of the producers. Johnston insisted that only the board could act on Code changes, again invited Goldwyn to put his suggestions before the MPAA. Last Wedsday, Johnston told, word was that the companies had reaffirmed their faith in the Code. Notable exception was RKO, who's "French Line" is playing with out a seal.

Meanwhile, in Washington, the Supreme Court went to the movies to determine whether the French "La Ronde" was rightfully banned by New York censors and "3 M" by Ohio blue-pencilers. Oral argument was due to follow. The MPAA ITO of Ohio entered a joint brief on behalf of "3 M" asking the Court to rule state censorship of movies unconstitutional. "Motion pictures," they averred, "as part of the press, cannot remain slave and slave free." Besides, the brief said, censorship imposes an inordinate economic burden upon the "usual and customary patterns of theatremen's business."

Television in Ohio, on the other hand, had more than half of its films either never submitted to censors or, if cut for theatres, shown unexpurgated on TV, according to the Brief.

A Jersey City manager dared a county ban on "The Moon Is Blue" and opened the film last week. In an earlier del, he had been ordered arrested but was freed when a Hudson County grand jury found no cause for

action. Police again raided the theatre Wednesday to halt the film and arrested manager Arthur Manfredonia. But they sat through the entire picture before taking action.

In Elizabeth, N. J., police halted the showing of "Moon" a few moments after it had opened at the Ritz Theatre, and the manager, Clement P. Murphy, was arraigned.

In St. Louis, RKO's 3D "French Line", denied the Code Seal because of Jane Russel's costume and dance, nevertheless played the Fox Theatre and racked up a house record gross ($57,000) in its first six days. RKO, as a member of the MPAA, is liable to suspension from the organization, as well as an automatic $25,000 fine for permitting an un-Seciled film to be played.

In Canada, a theoretical controversy was precipitated with the banning of "Martin Luther" by the Quebec censorship board on the grounds that it would antagonize Montreal's predominantly Roman Catholic populace. Protest was filed by the Canadian Church Press Association, a Protestant editors' group headquartered in Toronto, claiming "grave injustice" to those of the Protestant faith, as well as non-Protestants who wished to see it.

**Memos**

**REMINISCENT OF The French quota on American films, the Italian film industry went to bat for legislation requiring Italian movie theatres to increase the minimum playing time allocated to local product 50%, from the present 80 days to 120 days annually. Move was made to allow playback of greatly increased number of Italian films (1953 production investment $50,000,000).**

**JULIUS CAESAR** (MG M) noted out N. Y. Film Critics winner "From Here to Eternity" (Columbia) and "The Robe" (20th-Fox) in the General Federation of Women's Clubs 1953 10-best selections. Best actor was James Mason for "Caesar"; actress Leslie Caron for "Lili" and director Fred Zinnemann for "Eternity."

RKO'S JIMMY GRAINGER has finally crystallized the company's releasing schedule at least for the fore part of 1954. He named 11 new pictures, nine of them in Technicolor and four in 3-D, and nine reissues that stretches into July.

METRO BEGAN celebrating its 30th Anniversary Jubilee with launching of its first CinemaScope production, "Knights of the Round Table." Some interesting figures: Leo has graced screens with some 1600 feature pictures; has expanded from 40 acres, 26 buildings and six glass stages to 187 acres, 195 buildings and 30 soundproof stages at the Ritz Theatre, and announcing a "minimum of 18-20 huge-screen films" for '54, notes that "while the trend is to fewer pictures, MGM's schedule will be kept elastic to meet any production situation or exhibitor demand that should arise."

GROSSERS: UA's "The Conquest of Everest" topped the New York Fine Arts house record by 20 per cent in its third week and the fourth looks like it will better the preceding stanza ... RKO's "The French Line" did a fantastic $57,000 in the first six days at the Fox Theatre in St. Louis, biggest six-day gross in the house's history. It had to be moved over to the Missouri Theatre because of a previous stage booking at the Fox.

REPUBLIC SALES chief C. Bruce Newbery was plenty busy in a hectic nationwide jaunt and will continue to be in regional meetings with division and branch managers on plans for the beginning of the company's Jubilee Year. Biggles discussed were "Jubilee Trail", "Hell's Half Acre" and "Johnny Guitar."

STALEY-WARNER Philly zone manager Fred Schlanger outlined a three-point plan to his managers to curb teenage vandalism: (1) Eviction and refusal of admission to ring-leaders, unless accompanied by parents. (2) Managers to work closely with neighborhood organizations, particularly PTA and social service groups, concerned with teenage problems. (3) Proper distribution of the service staff for adequate coverage to watch potential sources of trouble.

A HALF YEAR aggregate of $434,910 was paid to Warner directors and the three top officers, the WB proxy statement reveals. Men paid were Harry M. Warner, Jack L. Warner, Samuel Schneider, Benjamin Kalmonson, Albert Warner, Robert W. Perkins, Stanleigh P. Friedman and Sammel Carlisle, in order of amounts ranging from $22,000 to $25,000. Stock (common) holdings showed $39,974 shares among the Warner brothers plus 40,750 held in a trust.

SPYROS SKOURAS, Max Youngstein and Si Fabian will be the big draws at the 20th anniversary dinner of Variety Tent 13 in Philadelphia tonight (11) at the Bellevue-Stratford Hotel. Affair will honor Ralph Reis, retiring Chief Baker and induct incoming Chief Norman Silverman.

**People**

Joseph Bernhard, veteran exhibition and distribution executive, has been named consultant on management relations for the Stanley Warner. He formerly worked in Warners, both theaters and film company, president of Film Classics and Color, and most recently, in independent production. Sidney Franklin, Jr., former M-G-M producer, has been engaged by Allied Artists as story editor. Perry Lieber became a grandfather when son Charles sired a son Ronald Charles at the St. Sebastian Hospital in Jersey City. "Man of the Month" for November was New Orleans branch manager Leo V. Seichnaydre. Treasury department citations went to Fox West Coast's Charles Skouras and United Artists Theatres Fred Stein for "outstanding service to the Government in presenting the case of United States Defense Loans." Theatrical producer Arthur Klein joins Spyros Skouras and Charles Boasberg as co-chairman of the Amusements Division for the Greater New York Councils' Boy Scouts fund raising campaign. Buyer-Booker chief Ray Smith was named a Vice president of Jamestown Amusement Co. and assistant to president Gerald Shea.
WHAT’S AHEAD IN 1954? If recession comes, as almost unanimously presaged by the nation’s leading economic and financial experts, the motion picture industry may hardly know it. There are ample signposts to indicate that the cinema world will almost certainly run counter to the general trend throughout the economy and enjoy its most lush year since the bonanza days of 1946-17. This applies to the film companies much more than to the theatre interests, in view of the fact that a “seller’s market” now definitely prevails in this industry.

Chief reason for optimism is that Hollywood, unlike the balance of American business, stands retrenched, regrouped and refreshed for the fight ahead. This is the normal and healthy aftermath of an industry that has come to grips with old man slump for the past five years, while the others sailed along with record profits. In other words, it has a long head start on the road to recovery, like a soldier wounded early in battle. At long last, the trade will pass its bitter cup of tea for others to sip.

THE BIGGEST BEAT Hollywood will enjoy over other industries is in the field of economy measures. The prodigality once associated with film production has vanished from the scene. There will be no return of the old time extravagances, despite the eye-opening array of opulent films, and climbing profits. The hard learned discovery that good shows can be made as cheaply as bad ones, may ultimately make a rock-ridden conservative of Hollywood. In the meantime, as the others go through the tortured processes of cost-trimming, the industry will breeze happily along in trim, tight condition, thoroughly schooled in the art of bone-deep economies all across the board.

THE POSSIBILITY OF LOSSES in trade through unemployment among industrial workers will be compensated by improvement in the economic fortunes of another—possibly more responsive group moteswise—the fixed income classes. This includes white collar workers largely, school teachers, government employees and security holders. This entire body represents a relatively discriminate movie audience. Producers take note.

MOST ECONOMISTS foresee the ranks of unemployed swelling to four or five million as the decline in business volume takes hold. Conversely, employment will actually increase in Hollywood, as the uncertainties fraught in 3D and other technological innovations vanish. Peak employment should develop as early as March or April, based on the ambitious roster of product earmarked for that period. Independently financed films should also be flourishing by mid-year, adding to the employment rolls.

A tightening in purchasing power, recession’s most personal symptom, may well work to the industry’s benefit. Soft dollars traditionally find their way to luxury goods, vacations and travel. A hardening of the dollar, even to the extent of five percent, will put these items just out of the reach for many. Thus, interest will increase in many of the popular priced amusements, motion pictures among them. Sports and the theatre may prosper equally. Business dip is not expected to be so sharp as to close the public in its home to be entertained solely by TV.

A FRANK VIEW on lowering, let alone repeal, of the 20 percent Federal Amusement Tax, must be pessimistic. Despite much talk, Administration promises, and heavy pressure by industry groups, White House braintrusters will tell Congress to observe the currently high grosses in up and first second run situations as proof that the industry does not need relief any more than, say, the fur business. If a cut is to be won, it will be accomplished only by the same kind of thorough grass-roots fight that was made by movie interests last year—and with no loophole left unplugged.

THIS IS THE SEASON of surveys and post-mortems on the financial pages, and all of them record the whopping increments in the state of film securities. Dow-Jones results show industrial stocks off 11 percent from close of 1952, but movie issues rose over 2 percent. About two-thirds of all business categories finished lower this year. Standard and Poor shows amusement stocks as placing 19th among over 100 share classifications.

THE CHART BELOW indicates the percentage of net gain and loss of securities among 10 important motion picture companies. No report was made of results in Warner Bros., Inc., Stanley Warner or Paramount Theatres owing to their new capitalization in 1953:

<table>
<thead>
<tr>
<th>ADVANCES</th>
<th>LOSSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied Artists</td>
<td>91%</td>
</tr>
<tr>
<td>Columbia</td>
<td>66%</td>
</tr>
<tr>
<td>Loews</td>
<td>37%</td>
</tr>
<tr>
<td>National Theaters</td>
<td>72%</td>
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</tbody>
</table>

INDUSTRY STOCK RISE 30.8%

Although Loews shows little change over 1952, trading volume began quickening at year’s end and continues with narrow, but nonetheless impressive gains. Market reaction is in harmony with opening of company’s first Cinemascope film, “Knights of the Round Table.” Early returns from first runs in 13 cities show this feature running 12 percent over Loew’s last super-grosser, “Quo Vadis.” Improved product will mark this issue as one to watch.
for a man seeking to impose a change of policy on a film company’s management to be so ignorant of the most elementary aspects of its operation.

I couldn’t resist asking, at this stage, whether he was playing a lone hand or was acting in concert with other stockholders.

“We went into this on our own”, he said; “entirely on our own and for our own benefit”.

“Then you’re not co-operating with other stockholders?”

“No”, answered Martin. “Other stockholders have heard about what we are trying to do, and have been in touch with us. They’ve written us, or telephoned, but we’ve done nothing about it. We haven’t even answered them”.

William Gellin interrupted again. “The worst mistake Columbia made”, he said, “was to accuse us of being professional stockholder agitators; and their second greatest mistake was in getting the biggest prosecutor in the country to represent them—Judge Pecora”.

I couldn’t quite follow the logic of Gellin’s argument about Judge Pecora—because Mr. Pecora has for some time been a partner in the law firm of Schwarz and Frolich, Columbia’s general counsellors for many years.

Martin himself added that if he were just an agitator he wouldn’t have had to buy 55,000-old Columbia shares at a cost of three-quarters of a million dollars. “I’d have just picked up a few thousand shares.”

In support of Martin’s contention that he wasn’t just a trouble-maker, Gellin handed me a photostat of the New York “Law Journal”- recent report of a decision by the Hon. Isider Wasservogel, Special Referee sitting in the Supreme Court, on questions referred to him by the Appellate Division. The essence of those questions was whether or not Lester Martin was acting in good faith in requesting permission to examine Columbia’s books and records, for the purpose of protecting his investment in the company, or for some foreign purpose.

This document showed, among other things, that Mr. Wasservogel had found in favor of Lester Martin.

“Does that mean you will not proceed to inspect the company’s books?”

“Oh, no,” Gellin answered, “The Referee’s finding now has to be legally confirmed. That’s the next move.” He went on to explain the processes of law.

I pointed to a paragraph in the report, in which the Referee had recorded an allegation by Lester Martin that he considered Columbia’s corporate expense to be excessive.

“Perhaps you don’t understand”, I said, “how important it is for the major film companies and their executives to have the goodwill of the Press. Their promotion, exploitation and publicity departments have to spend a good deal of money to give the Press opportunities to see and review all new films, to meet newsworthy film personalities and to participate in what we call ‘junkets’—trips to out-of-town premieres, and so on. I can’t say that I have noticed any costly junkets by Columbia. I’ve never seen evidences of extravagance”.

A smile spread over Lester Martin’s face. He tinkered with his telephone for a second or two and said, “So Columbia doesn’t spend as much as the other companies on expensive junkets, eh? Well, perhaps that’s the trouble. Perhaps they’d be better off if they did”.

I didn’t pursue this matter much farther, though it struck me as extraordinary that Martin, who only a few minutes earlier was complaining of Columbia’s “ethereal thinking” should now be protesting that perhaps its thinking wasn’t ethereal enough.

Gellin got into the act again, mentioning by name another film company, quoting it as, in his judgment, the best-managed concern in the business. Once again I failed to appreciate Mr. Gellin’s logic. Perhaps accountants have a special variety of their own. How, in an inspirational business like movie-making, can slick management alone produce success at the boxoffice?

I reminded Gellin that the company he had mentioned made pictures of an entirely different kind from Columbia’s. It followed a more speculative policy. Its overseas affiliations were unusual: in short, any such comparison was inconclusive.

“Tell me”, said Lester Martin. “How does the rest of the film industry regard our dispute with the management of Columbia?”

I answered “I have not noticed any tremendous excitement.” If Martin was disappointed by this frank reply he showed no sign of it, but made one or two remarks about the brothers Harry and Jack Cohn which were in poor taste.

“Exactly what are you after?” I asked, preparing to leave.

Martin, resting his shirtsleeved arms behind his head, answered succinctly, “We’re not charging the company with malfeasance or corruption. We’re not challenging the management. All we want is to find out where the money goes. We don’t think this is the wrong time to act. ‘From Here to Eternity’ is a wonderful picture. ‘Sadie Thompson’ will make a lot of money. I think Columbia will have a good year. But the time to look after your investments is when things are good”.

“But what are you after?”

Lester Martin said, “We think the company should spin-off some of its nominal assets to a new corporation for the benefit of the stockholders”—a reference presumably, to the sale of Columbia’s backlog to television.

“Supposing the company agrees; what then?”

“Well then”, Martin answered, “if it proves worth our while, maybe we’ll get out of the movie industry altogether”.

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**LESTER MARTIN**

**Columbia’s Dissident Stockholder Speaks**

(Continued from Page 3)
M.G.M.'s 30th Anniversary Jubilee
1924-1954

THE BIRTHDAY CAKE THAT EVERY EXHIBITOR IN AMERICA WILL SHARE!
"LET'S GET THE CASH AND LET THE CREDIT GO!"

As our 30th Anniversary commences, we want to thank our exhibitor friends whose mutual confidence and cooperation has made it all possible. We've got countless medals, awards, statuettes. The annals of film business glow with the achievements of M-G-M attractions, M-G-M stars, M-G-M Showmanship. But our celebration is planned with only one thing in mind — your box-office! Let's get the cash and let the credit go! We invite theatre men to join with us in what will be one of the biggest promotions of its kind ever held in the industry, to launch a cavalcade of top entertainments, to stimulate your business!

"Come up and see our trophies sometime!"
TIE-IN YOUR THEATRE WITH THE M-G-M PARADE OF GREAT "JUBILEE" HITS!

M-G-M provides the fireworks nationally and locally! It's going to be the most publicized event of the Year. Get your slice of the Birthday Cake. It's an unparalleled opportunity to give your Box-office a LIFT! Here is a partial list of available M-G-M attractions for your local "JUBILEE." Showmanship accessories available FREE!

"KNIGHTS" LEADS THE LINE-UP OF "JUBILEE" RELEASES!

JANUARY
"KNIGHTS OF THE ROUND TABLE" (CinemaScope) (In Color Magnificence) • Robert Taylor, Ava Gardner, Mel Ferrer

JANUARY
"EASY TO LOVE" (Technicolor) Esther Williams, Van Johnson, Tony Martin

JANUARY
"QUO VADIS" Greater in Wide Screen. (Technicolor) Robert Taylor, Deborah Kerr, Leo Genn

JANUARY
"GIVE A GIRL A BREAK" (Technicolor) • Marge and Gower Champion, Debbie Reynolds

JANUARY
"THE GREAT DIAMOND ROBBERY" Red Skelton

FEBRUARY
"THE LONG, LONG TRAILER" (Ansco Color) Lucille Ball, Desi Arnaz

MARCH
"TENNESSEE CHAMP" (Ansco Color) • Shelley Winters

MARCH
"ROSE MARIE" (CinemaScope) (In Color Glory) • Ann Blyth, Howard Keel, Fernando Lamas

APRIL
"GYPSY COLT" (Ansco Color) Donna Corcoran, Ward Bond, Frances Dee, and Gypsy

APRIL
"RHAPSODY" (Technicolor) Elizabeth Taylor, Vittorio Gassman

APRIL
"FLAME AND THE FLESH" (Technicolor) Lana Turner, Pier Angeli

AND THESE CURRENT PRODUCTIONS!

"MOGAMBO" (Technicolor) Clark Gable, Ava Gardner

"TAKE THE HIGH GROUND!" (Ansco Color) • Richard Widmark, Karl Malden, Elaine Stewart

"THE ACTRESS" Spencer Tracy, Jean Simmons, Teresa Wright

"KISS ME KATE" (Ansco Color) Kathryn Grayson, Howard Keel, Ann Miller

"ESCAPE FROM FORT BRAVO" (Ansco Color) • William Holden, Eleanor Parker, John Forsythe

"HALF A HERO" Red Skelton

"ALL THE BROTHERS WERE VALIANT" (Technicolor) Robert Taylor, Stewart Granger, Ann Blyth

"TORCH SONG" (Technicolor) Joan Crawford, Michael Wilding

"TERROR ON A TRAIN" Glenn Ford, Anne Vernon

AND MANY MORE OUTSTANDING M-G-M ATTRACTIONS!

(Including The Industry's Greatest Line-up of Short Subjects)
A GREAT EVENT TO LAUNCH M-G-M's "JUBILEE"

M-G-M's FIRST GREAT PRODUCTION IN CINEMASCOPE!

M-G-M's presents in CinemaScope "KNIGHTS OF THE ROUND TABLE" • (In Color Magnificence) starring Robert Taylor • Ava Gardner • Mel Ferrer with Anne Crawford • Stanley Baker • Screen Play by Talbot Jennings, Jan Lustig and Noel Langley • Based on Sir Thomas Malory's "Le Morte D'Arthur" • Directed by Richard Thorpe • Produced by Pandro S. Berman

NEXT FROM M-G-M IN CINEMASCOPE

"ROSE MARIE" (Color)
Ann Blyth, Howard Keel, Fernando Lamas

"THE STUDENT PRINCE" (Ansco Color)
Ann Blyth, Edmund Pordom, John Ericson, Louis Calhern, and the singing voice of Mario Lanza

"BRIGADOON" (Ansco Color)
Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart

"BRIDE FOR SEVEN BROTHERS" (Ansco Color)
Jane Powell, Howard Keel, Jeff Richards

AND THESE BIG FUTURE M-G-M ATTRACTIONS!

"EXECUTIVE SUITE"

"BETRAYED" (Color)
Clark Gable, Lana Turner, Victor Mature

"JULIUS CAESAR"
Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr

"HER TWELVE MEN" (Color)
Greer Garson, Robert Ryan

"BEAU BRUMMELL" (Color)
Stewart Granger, Elizabeth Taylor, Peter Ustinov

"CREST OF THE WAVE"
Gene Kelly, Jeff Richards

"INVITATION TO THE DANCE" (Technicolor) • Gene Kelly, and All-Star Cast

"VALLEY OF THE KINGS" (Color)
Robert Taylor, Eleanor Parker

"PANTHER SQUADRON 8" (Ansco Color)
Van Johnson, Walter Pidgeon

"We're Saying it with Pictures!"
ALLIED ARTISTS
1954 "Most Important"
In AA History—Broidy

ALTHOUGH NONE OF THE SOUND stages was occupied at Allied Artists at the turn of the New Year, big things appear to be in the offing for this company in 1954.

President Steve Broidy, in an exclusive interview with FILM BULLETIN, summed up the year's prospects as follows: "In recent months we have been blueprinting our 1954 production schedule, and we have done it with the knowledge that the coming year will be the most important in our corporation's history. We have ambitious plans, and these plans reflect the wide variety of motion picture entertainment we will produce during the coming twelve months.

"In addition to the employment of CinemaScope, some of our pictures will be made in three-dimensional."

Budgets on the new product will surpass those of any previous year, as the company invests more heavily in important story properties, and reaches out for "top name talent" with which to cast the stories.

Final plans were completed earlier this month for joint Anglo-American production of "The Black Prince," to start in May, as AA's first CinemaScope feature. Walter Mirisch, executive producer with the company, will personally produce the film in England in Technicolor. Robert Clark, the managing director in charge of production for Associated British Pictures will handle all of the foreign arrangements.

As of this writing, nothing has definitely been scheduled for January filming, although casting conferences are underway on a half dozen pictures which are expected to be launched within the first 60 days of the New Year.

COLUMBIA
Columbia's Top Problem;
Too Many Big Ones At Once

COLUMBIA GREETs THE NEW year with quite a different outlook than it did in 1953, when the company was torn by internal strife; the quality of its pictures was, at best, only run-of-the-mill; and financial returns on releases were far from encouraging.

Thanks largely to such boxoffice hits as "From Here To Eternity" and "Miss Sadie Thompson", this company is now in the enviable position of trying to reschedule its 1954 releases, so as not to allow the year's earnings to go too high. "Catte Mutiny," for example, will be held back until the Fall, or, possibly, 1955, because it would be more profitable to release such a potential boxoffice bonanza in another fiscal period.

On the production front, Columbia entered 1954 with one picture shooting, and three more slated to start within this month. At least three of the four can be considered important productions. However, the company's biggest pictures for the year won't start shooting until around the first of March when two CinemaScope features—"The Pleasure Is All Mine" (Betty Grable, Marjoe & Gower Champion) and "The Long Grey Line" (Tyrone Power), are scheduled to get underway. Directors on these two top line films will be H. C. Potter and John Ford, respectively.

The one picture now before the cameras is "The Human Beast" (Glenn Ford, Gloria Grahame, Broderick Crawford) — Lewis J. Rachmil producer, Fritz Lang director. Other sound stages will be lighted later this month with the start of: "Gunsgliser" (Dana Andrews, Donna Reed), Technicolor; "Harry Joe Brown producer, Al Werker director; "The Killer Wore A Bishop" (Fred MacMurray, Phil Carey) — Jules Schermer producer, Richard Quine director; and "Pirates of Tripoli" (not yet cast) — Sam Katzman producer, William Castle director.

In February, Bryan Foy will launch "P. O. W." The cast is currently being lined up.

Among other big projects coming up later in the year are: "Joseph And His Brethren," for which the studio recently paid Louis B. Mayer $200,000 for a completed script; "The Shrike," Jose Ferrer's Broadway hit, which the star will personally produce, direct and play in; and "Mary Magdalene," a Biblical epic.

A new 3-feature deal has been closed between Columbia and Warwick Productions, which has completed three Alan Ladd starrers for this company. First two on the new pact will be CinemaScope productions: "Cockleshell Heroes," from the Reader's Digest yarn about a British Commandos unit; and "Prize of Gold," Max Catto's novel about the theft of gold bullion from the London-Derlin airlift. R. C. Sherriff will do the screenplay and Mark Robson will direct the latter. Both C'Scope films will be made abroad.

METRO-GOLDWYN-MAYER
Schary's "Elastic" Policy
May Up '54 Program To 24

DESPITE AN EARLIER ANNOUNCEMENT that MGM's 1954 slate would account for only 18 films, Dore Schary is now talking in terms of as high as 24 pictures for the year.

Speaking of his company's plans for 1954, Schary told FILM BULLETIN: "While the trend is toward fewer pictures, MGM's schedule will be kept elastic to meet any production situation or exhibitor demand that should arise.

"Fewer pictures will mean that each will be designed for extended engagements, with important stories, all-star casts and in media that keeps in mind the requirements of every exhibitor, big or small. Some will be filmed in CinemaScope, all in wide screen with stereophonic sound."

Asked what he thought would happen in the battle of the dimensions during '54, Schary said: "There can be no substitute for top stories, talent and showmanship. What was basically true during the past year will be true the coming year. A 'Julius Caesar' or a 'From Here to Eternity' in black and white and standard screen would be boxoffice attractions in any medium."

He summed up the overall industry situation on this highly optimistic note: "The picture business is now working hard and will prove, as it has proven time and again in the past, that with the world's greatest pool of creative entertainment talents moving ahead with faith, courage, vision, and always with work, it's horizon is unlimited."

A new musical, featuring a cavalcade of Cole Porter music, has just been added to the MGM slate for 1954, with Gene Kelly set to star and Arthur Freed to produce.

Four pictures are shooting at the present time: "Buen Brummel" (Elizabeth Taylor, Stewart Granger), on location in England—Sam Zimbalist producing, Curtis Bernhardt directing, in color; "A Bride For Seven Brothers" (Jane Powell, Howard Keel, Jeff Richards, Russ Tamblyn) in CinemaScope, Anson Color—Jack Cummings producer, Stanley Donen director; "Brigadoon" (Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart), CinemaScope, Anson Color — Arthur Freed producer, Vincente Minnelli

(Continued on Page 18)
 Republic

Production Costs Doubled
To Meet Quality Goal

The Producer

Republic has scheduled 20 top pictures for 1954, representing an investment of more than twice the amount of money ever before allocated by that company for a single year. 

President Herbert J. Yates points out that four pictures have already been completed in this high budget category, with another now in production, and still another due to start within the next month. The four recently completed—al l at a cost of more than $1,500,000 each—are: Watson's "Jubilee Trail" (Vera Ralston, Forrest Tucker), Trucolor; "Johnny Guitar" (Joan Crawford), Trucolor; William A. Seiter's "The Outcasts" and Frank Lloyd's "The Shanghai Story". The top budgeter now before the cameras in England, is "Trouble in the Glen" (Margaret Lockwood, Forrest Tucker, Orson Welles, Victor McLaglen). Trucolor, being leased by Herbert Wilcoxon in Scotland.

On the future schedule is "The Big Whisper," to be made by Virginia Van Upp in Germany, and a new John Ford production which will cost at least $2,500,000.

Commenting on the 1954 outlook for Republic, Yates told Film Bulletin: "I want to assure all exhibitors who cannot afford the cost of 4-track stereophonic sound equipment that Republic's policy calls for the use of only one conventional sound track with our 1953-54 product, and that we will do nothing which might necessitate exhibitors installing expensive theatre equipment."

"It is my opinion that simplification of production and reproduction equipment for producers and exhibitors alike is the way and that 1954 will definitely settle the matter of standardized screen dimensions once and for all. Producer and exhibitor alike can then work with the comforting knowledge of what is practical for them and what will best attract the public. Republic will follow whatever trend the exhibitor and public demand."

Two minor films are slated to start here this month: "Thundering Wagon Wheels" (Rex Allen), Harry Keller directing for Associate producer Rudy Ralston, and Richard Goldstone's "Tobor" (Charles Drake, Karin Booth)—Lee Sholem directing.

20th Century-Fox

Zanuck Sure CinemaScope
Will Become Standard Form

The Coming of 1954 Finds 20th Century-Fox on a much more solid footing than at any time during the year just past. From Darryl F. Zanuck right down, there is an optimistic feeling that the big gamble in CinemaScope has paid off.

Commenting on the present situation for Film Bulletin, Mr. Zanuck said: "The advent of 1954 finds our company with a full complement of the new year's program ready for release. There is much and all of the revolutionary new CinemaScope process. All of our pictures to be produced in '54, and in the future, will of course continued to be photographed and projected by the CinemaScope process."

"We contemplate a schedule of 12 to 14 pictures to be released in 1954. And we believe that CinemaScope in the coming year will become the standard method of motion picture presentation. The growing adoption of it by other studios strengthens our belief."

A new system for reducing CinemaScope pictures to standard size has been perfected by 20th-Fox technicians, and is now being made available to all 20th-Fox pictures that are either now making, or have commitments to make pictures in this particular anamorphic process. As a result of this new development, it will no longer be necessary for studios to lens duplicate standard versions of their CinemaScope features—thereby accounting for considerable saving. Dick Powell, 20th-Fox vice-president, will not reduce any of its own features.

(Continued)
to the 1.75 to 1 ratio which is made possible through the new "shrinking" process.

FILM BULLETIN hears that Warner Brothers plans to make all of its CinemaScope features available in standard prints. Although there has been no definite announcement, it is believed the same will be true for Columbia, Universal-International and MGM.

An important new musical production has just been added to the Fox production slate, with the signing of Oscar Hammerstein II to do a screenplay on his Broadway hit of a few season ago, "Carmen Jones". Otto Preminger will produce and direct the film, starting in late spring or early summer. An all-Negro cast will be used for the production, and most of the filming will be done on location in Chicago and South Carolina.

One CinemaScope production is being lensed at the present time, although at least two Panoramic Production features for Fox release are slated to get underway this month. The Fox feature now filming is "Garden of Evil" (Gary Cooper, Susan Hayward), Technicolor—Charles Brackett producer, Henry Hathaway director. Leonard Goldstein's two January starters will be "Gamble of Natchez" (Dale Robertson, Debra Paget)—Robert L. Jacks producer, Henry Levin director; "The Raid (Van Hel-lin)—Jacks and Levin again producing and directing.

UNITED ARTISTS

C'Scope, Vistarama To Give UA 8 Anamorphs In '54

TWO MORE ANAMORPHIC TYPE features for United Artists release are scheduled to roll within the next 30 days—one in CinemaScope, the other in Vistarama. With at least six more already slated for 1954 production, it seems evident that UA will be able to contribute its share of product for exhibitors who have made the costly installations for this type of motion picture.

The CinemaScope feature due for February filming is "Sitting Bull," a W. R. Frank production in Eastan Color, to be directed by Sidney Salkow. The entire production will be lensed on location in Mexico. Al Zimbalist and Jack Rabin are contributing the Vistarama venture, titled "King Dinosaur." This will be followed in March by another Zimbalist film, "Babyface Nelson," also in Vistarama.

Chester Erskine, who just finished "Witness to Murder" (Barbara Stanwyck, George Sanders, Gary Merrill), for UA release—has also slated two more features for the next eight months, although neither is now slated for anamorphic lensing.

Producer Lesser Samuels and director Victor Saville have completed shooting on their Italian-made indie, "The Long Wait" (Anthony Quinn). Dubbing is scheduled to start later this month.

The only feature currently shooting, with a definite UA releasing commitment, is: "Bouco Apache" (Burt Lancaster, Jean Peters)—a Lancaster-Harold Hecht production, Hecht is producing, Robert Aldrich directing.

UA's exploiters, under direction of Max Youngstein, are planning a big campaign on "Wicked Woman" (Richard Eagen, Beverly Michaels), a Clarence Greene-Russel Rouse production, due for release shortly.

UNIVERSAL-INTERNATIONAL

2 CS, 3 Others To Go Before Cameras By March

WITHIN THE FIRST TWO MONTHS of '54, Universal-International will have five features shooting—two in CinemaScope, all but one in Technicolor.


Next to roll will be "Bengal Rifles" (Rock Hudson), Technicolor—Ted Richmond producer. This will be followed by "Dawn at Socorro" (Rory Calhoun)—William Alland producer, George Sherman director.

A March 1 starting date has been assigned to the following two features: "Spring Song" (Tony Curtis, Bert Lahr)—Ross Hunter producer, and "To Hell and Back" (Auda Murphy)—Aaron Rosenberg producer, Jesse Hibbs director. The former will mark Curtis' debut as a song and dance musical comedy star, and is being accorded a Class A A budget, "To Hell and Back," incidentally, is Murphy's own biographical.

Rory Calhoun has been signed by U-L to a seven-year, non-exclusive contract, calling for two pictures per year.

U-L has decided to re-issue "Hamlet" (Laurence Olivier), which won five Academy awards and more than 50 international honors, five years ago. Bookings start January 15, marking U-L's first re-issue in almost seven years.

Alfred E. Daff, chief distribution executive of this company, in a statement to FILM BULLETIN, expressed high hopes for the studio in its first year under the guidance of Ed Muhl. Said Daff: "Confidence, responsibility and reliability will form the foundation on which our 1954 activities will be based. This faith symbolizes our faith in the future and our obligation to give exhibitors sufficient product of the highest quality. By adhering to this policy, I am sure that 1954 will surpass all previous years."

WARNER BROTHERS

WB Tops 'H'wood Activity With 5 C'Scopes Shooting

THIS IS THE BUSIEST STUDIO IN town at the turn of the New Year—with five Technicolor features being shot—two in CinemaScope and WarnerColor. Final pre-production work is also underway on the $6,000,000 "Helen of Troy" epic, which is now slated to roll around February 1.

Sure to figure in plans for the coming year is Mervyn LeRoy who is moving back onto the lot after ending his association with MGM last month. It was at Warner's that LeRoy made his mark as a director beginning in 1928 and continuing into the 1940's when he turned out pictures such as "Little Caesar," "Anthony Adverse" and a flock of musicals.

Jack Warner, in summing up for FILM BULLETIN 1954's prospects for Warner Brothers, declared: "The new high standards of motion picture production which we have aimed at and achieved in the past year will be the measure of our product in 1954. We intend to follow with vigor and decision a program of making screen entertainment of such scope and quality as has never been seen before.

"We are determined to do our part in making 1954 a rewarding year for the exhibitors, and a year of accomplishment and prosperity for the entire industry.

"Although we will make fewer pictures in 1954, we will spend more money on them, by obtaining superior talent and greater properties—and by putting into their production values that will be repair many times over in greater entertainment and greater boxoffice returns."

Now shooting for Warner Brothers release are: "A Star Is Born" (Jud Garland, James Mason, Jack Carson), entering its third month of production—Sid Luft producer, George Cukor director; "Lucky Me" (Doris Day, Phil Silvers, Robert Cummings), also nearing the three-month mark—Harry Harlan producer, George Sherman director; "Ring of Fear" (Clyde Beatty, Mickey Spillane, Pat O'Brien)—Robert M. Fellows producer, James Edward Grant director; "The High and the Mighty" (John Wayne, Claire Trevor, Laraine Day)—Fellows producing, William A. Wellman director; "The Tailsman" (Virginia Mayo, Rex Harrison, George Sanders)—Henry Blanke producer, David Butler director.

On the basis of films already announced for 1954 production, it appears that the Warner slate will likely carry one of the highest over-all budgets of any studio in town—challenged only by 20th Century-Fox and MGM. Discussions relating to Warner production of a Cinerama picture are also very hot again, with an announcement expected on the subject almost any day now. S. W. (Sid) Fabian, of the Cinerama organization, recently spent several days on the coast conferring with Jack Warner on such a project.

One of the next big pictures slated to roll is "Mr. Roberts," scheduled for the Broadway hit of a few seasons past.

(Continued on Page 23)
In His Opinion the Judge States:

"The Court finds as a fact that 'THE MOON IS BLUE' is neither obscene, indecent, immoral, nor tending to corrupt morals... the action of the Board in banning this film was arbitrary and capricious.

"...Even though it might well be urged that the Production Code Administration was wrong in banning the film, as has been done by some film magazines, the more essential point is that those clauses in the Code cited against 'THE MOON IS BLUE' are not such standards as may constitutionally be applied by a governmental censor.

"...One cannot consider, in applying this test, only the sensibilities of the prudish or to condemn a work as salacious because of its possible effect upon 'the ignorant, the immature and the sensually inclined'. (U.S. vs. Levine, 83 F. 2d 156.)

"...The 'accepted' test, meaning that sin must be shown as socially condemned, can result in a formula for popular pornography whereby sin can be presented with the most exaggerated attraction if accompanied by a bogus theme of retribution. It would perhaps not exceed the bounds of judicial notice to say that almost all pornography of the 'true experience' type purports to show that sexual immorality leads to shame and disgrace, the theory apparently being that the superficial morality fools people into enjoying salacious stories or salves their conscience. This may be good business, but it is not a test of decency.

"...If the Production Code were law it would be plainly unconstitutional."
ALTIMORE COURT HAS ORDERED THAT CENSORS APPROVE AND LICENSE NTITLED “THE MOON IS BLUE”

DECEMBER 7th, 1953

And the Following Facts Support the Judge’s Opinion:

IN 21 WEEKS “THE MOON IS BLUE” HAS PLAYED IN MORE THAN 3300 THEATRES IN THE UNITED STATES AND CANADA.

IN 21 WEEKS “THE MOON IS BLUE” HAS GROSSED OVER $8,500,000 AT THE BOX OFFICES OF THESE THEATRES.

IN 68 COMPARATIVE ENGAGEMENTS “THE MOON IS BLUE” HAS GROSSED 81% MORE THAN “HIGH NOON” IN THE SAME 68 CITIES.

P.S.
The action of Commissioner of Public Safety, Bernard Berry of Jersey City, against the owners and manager of the Stanley Theatre charging the possession of “an obscene, indecent and immoral film”, was thrown out by the HUDSON COUNTY GRAND JURY on December 8, 1953, thus opening the way for showings of “THE MOON IS BLUE” in Jersey City the beginning of January.
This Issue

... and every issue...

Film BULLETIN

is in the hands of

EVERY IMPORTANT THEATRE EXECUTIVE

in the United States & Canada!
Report on Technical Progress

Equipment which prevents damage to sound tracks and reproduction caused by magnetized parts contacted by the magnetic sound track in film machines has been developed by Altec Service corp. and turned over to 20th-Fox engineers for release to the entire theatre field. The magnetic problem had been threatening the success of stereophonic sound. In announcing Altec's demagnetizer kit, chief engineer E. S. Seeley said the development was made "in the interest of the entire industry as a contribution to the successful use of magnetic sound tracks in theatres."

* * *

A camera attachment which does away with laboratory processing to obtain the dissolve effect on film has been introduced by Hecht-Lancaster productions. It is being used on "Bronco Apache," Burt Lancaster starrer for UA release. Called an "in-camera dissolve," the attachment is a joint invention of director Robert Aldrich and special effects man Lee Zavitz, who are both working on "Bronco."

The device fits either an N. C. or B. N. C. camera and uses a circular ground glass which obtains dissolves by revolving from a transparent to an opaque segment. It is reported the technique is capable of many distortion effects formerly obtained through laboratory chemical processes. The inventors claim that with dissolves costing approximately $80 each in film laboratories, the new method will save thousands of dollars on the average film.

* * *

The Ampex Corp. of Redwood City, Calif. is marketing a low-priced, three-channel stereophonic sound system designed for theatres up to 1500 seating capacity. Known as the Master series and priced to sell for $399, the system features 30-watt amperage in each channel. For larger houses, Ampex is making the more powerful Deluxe and Super series. Sypros S. Skouras, of the Circuit Construction Corp. is sales chief for the equipment. According to Ampex engineer Ross Snyder, the Master series boasts a safety feature which enables two speakers to carry sound from three tracks should one fail. Also, one speaker could carry all three tracks if any two speakers should fail. Operators desiring a fourth channel can obtain it for approximately $300.

* * *

A stereophonic sound system which uses a single optical track was revealed in London by Arthur M. Loew, president of Loew's International Corp. The system, named Perspect-A-Sound, reportedly takes sound from the single optical track and distributes it through the center and side screen speakers. Loew claims only a small piece of equipment is required in the projection booth and "there is no necessity to make any changes in standard projection sound heads."

Viewpoints

BING'S TV BUST

The television medium, with its insatiable appetite for talent, has for some time now been making with the proper glitter and gold to lure some of Hollywood's fair-haired boys and girls away from their mink-lined swimming pools and into the electron dens of CBS, XBC and the allied fraternity. Just about all of moviedom's top musical stars at one time or another have given it a go before the TV cameras.

Up until the other Sunday, the one outstanding exception was Bing Crosby. Ever since the cathode ray tube first cast its glow across the living rooms of the nation, audiences have been waiting the appearance of Der Bingle. When the great moment finally came, other networks could have been showing unexpurgated versions of "Ecstasy" for all anybody knows, but it's a good bet that everyone who watched television that night was tuned into The Groener's debut.

But alas and alack, the ensuing half-hour resulted in the biggest let-down since Samson pulled the pillars out from under the temple of the Philistines. But it wasn't because the Crosby vocals lacked any of their usual appeal. The fopplala was compounded of a number of other factors.

For one thing, the show wasn't done "live," which soured it for a large segment of viewers who are beginning to turn up their noses at films and kinescopes. But the most obvious fault was the vacuum which surrounded Mr. C. Now, Crosby can never be accused of turning in a high-strung, live- wire performance. He is a subtle and relaxed style. But if he had been any more relaxed in his appearance for General Electric, he'd have been unconscious.

Not even Jack Benny's guest spot did much to spruce up the action. It was obvious however, that at least someone connected with the show had been consulting his Ouija board. In the dying minutes, Sherry North, a real loose dame, popped in with a Missktyp type dance in an effort to awaken Dad, who by this time was in leaning back in his easy chair sleeping off the effects of Sunday dinner. Needless to say, little short of Māri lyn in the altogether could have saved the day at this point.

As the last strains of when-the-blue-of-the-night-meets-the-gold-of-the-day drifted into obscurity, someone in the room quoted these immortal lines:

Somewhere the sun is shining, Somewhere the children shout, But there is no joy in Mudville, Der Bingle has struck out.

INDEPENDENTS

Indie Mushrooming Mirrors

Optimism Within Industry

NEW INDEPENDENT PRODUCTION companies continue to spring up like mushrooms in Hollywood, reflecting the optimistic viewpoint being felt throughout the industry.

One of the most promising new companies is that headed by Paul Gregory, who has gained wide recognition in the legitimate theatre field during the past two years, with such stage hits as "Don Juan In Hell", "John Brown's Body," and "The Caine Mutiny Court Martial". Gregory plans to make two theatrical films per year, starting with "The Night of the Hunter," based on the David Grubb novel, which he recently purchased at a price of $75,000. Filming is expected to get underway around the first of July, with Charles Laughton probably directing, as he has for most of Gregory's stage presentations.

Another new independent project which ranks high on the list of Hollywood's major productions plans for 1954 is "45 Minutes From Broadway," a re-make of the George M. Cohan classic, to be produced by Gayle Gottman, executive producer of Motion Picture center, and Al Freedman, formerly associated with Louis B. Mayer in an executive capacity. The new independent organization has secured a commitment to film the production in CinemaScope & Technicolor, with Mickey Rooney and Jan Clayton probably starring.

Frank P. Rosenberg, who recently left 20th-Century-Fox to enter the independent ranks, has purchased from Fox the rights to "The Steeper Cliff," a David Davidson novel.

Still another new independent company has been formed by Jane Russell and her husband, Bob Waterfield, to be known as Russ-Field Corp. Other productions which have just been set, include: "The White Orchid," to be produced in Mexico by Reginald Le Borg's Cosmos Company; in Eastman color, "Featherbrain" (Joanne Dru), to be produced and directed by Frank Rasklin from his own original screenplay; and "Walk With the Devil," to be made in Italy next summer by Mark Robson and Harry Haruen.

Currently shooting are: "A Bullet Is Waiting" (Jean Simmons, Rory Calhoun, Stephen McNally, Brian Aherne), Technicolor—Howard Velsch producing; John Farrow directing; "Alimony Drake" (William Lundigan, Martha Vickers, Arline Judge)—a Les Hafner production, Seymour Friedman directing; "The Naked World" (Lex Barker, Eba Gabor, Robert Hutton), an American Pictures production—Albert Zugsmith producer, Alfred E. Green director; and a Cinerama production, "The Thrill Of Your Life," which Louis de Rochemont is producing, Robert L. Bendick and Philippe De Lacey directing.

STUDIO SIZE-UPS

(Continued from Page 19)
N. Y. Critics Cite C'Scope Effects of 'Khyber Rifles'

Twentieth Century-Fox's latest entry in the CinemaScope parade, "King of the Khyber Rifles" was roundly applauded by the N. Y. critics, mainly for panoramic entertainment provided by the anamorphic process. Several of the scribes opined that director Henry King made the best use of the new medium to date in filming this Technicolor production.

The Time's BosleyCrowther was impressed by CinemaScope for the first time saying, "At last, they have got themselves a fiction that is sufficiently picturesque and action-crammed to fill out and justify usage of the giant-sized CinemaScope screen." Of director King, Crowther writes he "has taken full advantage of the extreme panoramic frame... Indeed, it is evident that he has studied the problems of CinemaScope and has found pretty ways of overcoming the ponderous strictures of the oversized screen."

"A lot of action in spectacular mountain settings," pens Otis L. Guernsey, Jr. in the Herald Tribune. He finds that the "picture offers an assortment of thrills... a lot of good old-fashioned suspense." Guernsey also singles out the director saying, "Henry King has staged his action very well indeed, and the climax is a welter of violence."

Granting the film a Good Movie Meter Rating, the Post's Archer Winsten is impressed with C'Scope writing, "it widens very nicely to include a gorgeous expanse of mountain peaks, desert terrain, or galloping horses. This gives it considerable breadth and sweep, approximating the epic manner if not the substance."

In the World-Telegram & Sun, Alton Cook opinions that the film "gives Tyrone Power's zest for head-long adventure full scope." He feels that "director Henry King has done a crafty job of concealing the bulls in his story between its spurs of sharp excitement. This is a Grade A tall story."

Rose Pelswick, of the Journal-American, writes it is a "bang-up adventure yarn in any medium. But in CinemaScope it's even more so, for the anamorphic treatment and the huge screen heighten immensely the film's sweeping spectacle and vigorous action." In her opinion it is a "fast moving film... and produced on the grand scale."

'HERE COME THE GIRLS'
Paramount

"Here is an act that Bob Hope has done many times, and it is about the same as usual... But the material fails to support him in the manner to which he is often accustomed."—Guernsey, N. Y. Herald Tribune

"Witless and labored film... Loaded with costly production... the dreary fact is that... the essential substance of this film... is about as hackneyed and barren as a comedy skit can be."—Crowther, N. Y. Times

"Resources of Hope's mischievous talent are too vast to leave any script entirely in the lurch. He has not been able to salvage much more than his own presence from this one, though."—Cook, N. Y. World-Telegram

"Good (Movie Meter Rating)... If you're in the mood for so much gay nonsense, it's family trade fare."—Thirer, N. Y. Post

"Rollicking comedy-with-music in Technicolor."—Pelswick, N. Y. Journal-American

'MISS SADIE THOMPSON' (3D)
Columbia

"Rita Hayworth tops her glamorous film career with the best performance she has ever given."—Cameron, N. Y. Daily News

"Thoroughly and oddly shampooed version... Miss Hayworth sells a song... her highly personalized renditions... done to various wriggling of her torso, are not calculated to soothe the nerves of men."—Crowther, N. Y. Times

"Good (Movie Meter Rating) probably as good a performance as Rita has ever given... At the snapper-climax, the material is handled too rapidly and cautiously to be effective."—Winsten, N. Y. Post

"Highly entertaining drama-with-music... bounces along at a lively clip."—Pelswick, N. Y. Journal-American

"Typical brand of Rita Hayworth entertainment and should hit the same level of popularity as all her other films... she is aiming strictly at being a box office dynamo."—Cook, N. Y. World-Telegram

'HEIDI'
United Artists

"Rendered with care and affection into a leisurely sensitive film... Likely holiday offering for the young."—Crowther, N. Y. Times

"Winsome and expressive miss (for title role)... Actors around her are mostly caricatures of good and evil, played in harsh tones without shading... too disturbing to make their appeal primarily to children."—Cook, N. Y. World-Telegram

"Charming... Spun out with an endearing gentleness."—Pelswick, N. Y. Journal-American

"Trips along merrily on the sunny side of the street... English dialogue dubbed onto the sound track, and for once the substitute English voices have done a good job."—Guernsey, N. Y. Herald Tribune

"Holiday bill for youngsters a 'natural'... Appealing story."—Thirer, N. Y. Post

'ALL THE BROTHERS WERE VALIANT'
MGM

"Lavish sets, huge cast, yet a pleasant intimacy in the telling... Old-fashioned as it is in tempo, the picture is lusty and tangy in flavor."—Thirer, N. Y. Post

"Adventure on the simplest level... skalping scenes are excellent, and the minor emotional problems of the characters are never allowed to obstruct the action."—Guernsey, N. Y. Herald Tribune

"Robert Taylor and Stewart Granger are glum antagonists as the embattled brothers... Fists fly faster than the box office change machines are likely to jingle."—Cook, N. Y. World-Telegram

"Plenty of high-seas adventure... Reluctantly, we must inform you that it is brashly artificial, at best, and not in the loftiest tradition of romantic performance and cinematic style."—Crowther, N. Y. Times

'THE EDDIE CANTOR STORY'
Warner Bros.

"Good (Movie Meter Rating)... Largely composed of sugar and spice, which is what movie biographies are made of. And the spice is not really sharp... Depends largely on local color, nostalgia, and, most of all, songs, more songs and then a few more."—Winsten, N. Y. Post

"Simply an album of Cantor numbers, every one a joy to hear again, with an indifferent imitation of Cantor thrown in."—Guernsey, N. Y. Herald Tribune

"Assembly line success story... Little of the magic that endowed this luminary with genuine brilliance over the years... Brascelle's delineation of Cantor... is obviously meticulous but exaggerated."—Weiler, N. Y. Times

"Brascelle has the Cantor speaking voice and mannerisms, the eye-rolling and the delivery all down pat... Spun out in a series of diverting episodes."—Pelswick, N. Y. Journal-American

"Mr. Skolsky was so high on the success of his Jolson film, he obviously was trying to make the Cantor story as close a duplicate as possible. They follow almost precisely the same line... During the songs, Keefe is excellent... when it comes to presenting Eddie in offstage character, the picture strikes fiasco."—Cook, N. Y. World-Telegram
FILMS REATTRACT PUBLIC
Allied Caravan of Ia., Neb. & Mid-Central

The movies have really had a banner year as far as giving the public something to talk about. Not that pictures have been head and shoulders above those of other years, (although we are not one of those who insists they’ve been worse either) but we’ve really been making front pages and getting into drawing rooms the past 12 months. To speak a few of the things that has put the movies back on the agenda of the conversationalists take a look at some of these: 3-D, Polaronid glasses, Cinerama, Phone-Vision, Skiatron, Telerometer, CinemaScope Anamorphic lenses, Stereoscopic sound, Wide-Screen, Metallic screens, etc. Not to mention the advance advanced admissions, shut down on tax repeal and, in Iowa, Bank Night. (Incidentally, did you notice how the Ia. state’s “great” newspaper gave a lot of front page stuff on the cease and desist on Bank Night, but not a word on the workable plan adopted and passed by Att. Gen.?)

All in all the movies haven’t fared so badly this year in getting attention from the press and public, especially when we consider it in light of all the normal scandal monger type that goes hand in hand with this industry. The result, in some quarters and according to some sources, has been a bit of a re-awakening in the public as to the value of movies. There have even been, in some quarters a re-opening of a few closed theatres. This has not resulted in any definite movement in that direction and theatres still continue to close, but it might be a ray of hope signifying a dawn may be in the offing. Certainly now is no time to give up if you can cut it a little longer. The tax battle is due to come head again after the first of the year and chances are just as good or perhaps better than they were last summer. We’ve wallowed in the trough about long enough to constitute a bottom of a cycle in this industry. Surely the upturn will come. Stick with it.

UNIQUE 3D TEST
ATO of Indiana

The Wyandotte Theatre in Detroit, Michigan, seems to be uniquely suited for a test of the relative merits of different projection techniques. The Wyandotte Theatre has two auditoriums but only one box office. Recently the theatre played “The Stranger Wore A Gun”, in the 3D version in one auditorium and in 2D in the second. There was no special advertising and no “test” was announced—simply the statement that customers could have their choice of 2D or 3D. After passing the box office, 7 out of every 10 patrons chose to pay an extra dime for viewers and see the 3D version. It would appear that this experiment had fewer “variable factors” than in most such experiments and that many people still like the idea of 3D if given a good picture and proper projection.

BETTER LATE THAN NEVER
ATO of Indiana

A letter, dated December 7, from Mary Castle to Trueman Rembusch, explains why fans who were promised autographed photos are still waiting. “I couldn’t be more embarrassed. This is in answer to your letter of October 22, 1952! I was in Europe for six months doing a picture and prior to that, moving all over town. Upon my return from Europe, great stacks of mail were delivered to me by various studios—everything had been forwarded from one spot to another, instead of being held or someone advising me about it. This week is being spent autographing pictures and they will go out to all the names you sent. Please give my apologies to anyone who might have thought I was uncooperative. Thanks so much for sending along the names and the best of luck to you.”

HIRING HOUSE MANAGERS
ITO of Ohio

With managers becoming harder and harder to find, we are going to have to do something to train new ones. A few years ago, every manager you met had started as an usher and worked his way up. The draft, high wages in factories, low salaries in theatres and long hours have made the work less attractive. Once before I made a suggestion along this line which I have seen adopted. Let the manager work regular business hours from nine to six, for example. Pay him a decent salary and make his responsible for selling the theatre to the public. He probably would visit the theatre briefly on Saturday night and Sundays when it is doing business but let him off most of the evenings.

Then start breaking in an assistant who may be a bank clerk, a school teacher, a municipal employee or in some other unremunerative occupation. This man will be glad to work at night to learn a new business and augment his income. He should be responsible enough to keep the house in order, can check the cashier out, etc. If a vacancy occurs in managerial ranks, the salary of the manager should appeal to him together with the shorter hours he would enjoy. This is one way to introduce new, experienced help into our business.

MORE ON PRODUCTION
Western Theatre Owners

Why don’t the Guilds of Hollywood go into the picture making business themselves? All the talent needed is there in abundance so why don’t they band together and produce? There is a great market for good pictures and by producing them they can provide jobs for talented people who need work. If the Guilds don’t take advantage of the present situation and start making pictures at a reasonable cost, then exhibitors will have to, and they will, by necessity, stay clear of Hollywood.

I have talked to some of those very fine talented people who are now unemployed and have asked them why they didn’t go into production. While they admitted they could get all the talent necessary on a profit-sharing basis they feared the stumbling block of success would be the distribution of their pictures. They brought out that no major distributor would handle their film. So what? Make the films and the exhibitors will guarantee distribution.

So as not to have my thoughts misunderstood in this matter, will say I have been thrilled with the quality of pictures which are coming from Hollywood and the grosses on the pictures have been better than on so many in the past. If the present Producers deem it advisable to make only multi-million dollar productions, which they have every right to do in this free country, they should not be criticized. But, the average theatre needs more pictures than are now being produced—small budget pictures which can be sold at reasonable film rentals and someone must fill the gap. It’s up to either the people who are in production or the exhibitors will have to turn to making them.

C'SCOPE ASPECT RATIOS
Allied Caravan of Ia., Neb. & Mid-Central

Questioning from the floor at TOA convention as to findings from the survey by the Society of Motion Picture and Television Engineers brought the answer from the Chairman of the Theatre Engineering Committee, Mr. Ben Schlanger, that over one half the theatres in the country could not accommodate a picture with an aspect ratio greater than 1:1.9. In other words the survey showed that the majority of theatres could not show pictures at the 2.55:1 ratio and still have them look like something. Trueman Rembusch reports that he and two others changed the aspect ratio on “The Robe” to 2:1 and lost none of the dramatic effect in a small house. He said in fact it was far superior in that particular house than the 2.55:1 ratio.

TURNABOUT IS FAIR PLAY
ATO of Indiana

Some months ago we received a letter from Charles Reagan advising that it was Metro’s policy to give every possible assistance to problem theatres, particularly in small towns. After quoting Mr. Reagan’s letter, every response we received indicated that Metro had lived up to this pledge wherever called upon. Now we note that M-G-M is celebrating their 30th Anniversary Jubilee from January 1 to April 30, 1954. This is not a drive in the sense of the word that the Indianapolis Exchange is competing with any other territories, but we do understand that there are awards for all personnel based on billings during the period.
SHOWMEN . . . What Are YOU Doing?

SWAP YOUR IDEAS, STUNTS, CAMPAIGNS WITH OTHER SHOWMEN FOR BENEFIT OF ALL!

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT

What the Showmen Are Doing!
Music Hall Ad Campaign Clinches C'Scope Arrival

If there’s any question in anyone’s mind that CinemaScope has arrived, it is dispelled by the spectacular newspaper campaign given its introduction at the world’s largest theatre—Radio City Music Hall. Starting almost two weeks in advance of the opening of Metro’s first C'Scope production, “Knights of the Round Table,” a series of display teasers inundated the New York newspapers.

The title and the stars, no meagre draw on their own, were almost eclipsed by the news that “CinemaScope Is Coming to Radio City Music Hall!” Taking only a brief breath before New Year’s Day to concentrate on the Holiday show, “Easy to Love,” the advertising was blown up to huge proportions, again with the word that C’Scope was to be inaugurated in the biggest movie house in the world.

The Music Hall, of course, draws audiences from every corner of the country. Those who don’t know about C'Scope and the millions who haven’t seen it will hear about it from their neighbors who visited New York, where going to the great theatre is a must. The prestige lent to CinemaScope by the ads pointing to the Music Hall’s adoption of the anamorphic wide-screen process is a gilt-edged bond for its universal acceptance.

Entire Fox Force To Aid Theatremen Showing C'Scope

The 20th-Fox sales and exploitation forces, in toto, have been mobilized to insure proper presentation of CinemaScope pictures. Under the plan, division and branch managers, salesmen, field exploitation men and the home office executives will make periodic visits to CinemaScoped theatres to huddle with managers on methods of maintaining top level CS performance. Latest developments in various aspects of anamorphic presentation, including stereosound, will be discussed, as well as the presentation of the medium to new audiences via the company’s Progress Reports and special introductory messages. The magnificent technical and selling job done by 20th-Fox on its baby goes on space.

3D Martin & Lewis Pics To Sell “Money from Home”

One of the better gimmicks in Paramount’s promotion for the Martin & Lewis 3Der, “Money from Home”, is the company’s arrangements with Life Like Pictures, Inc., for theatres to distribute 3D photos of the stars in a scene from the Technicolor comedy. Samples of the photos and accompanying “magic viewers” to give the depth effect are being sent to exhibitor customers by the Paramount branches. Set is packaged in an envelope suitable for imprint of theatre’s sales message.

Amusement Page Mish-Mosh Decired By Newspaperman

The “elaborate confusion” of the average newspaper amusement pages is taken to task by Dallas Wood of the Burlington Advance, and we believe, in utter justification. “Glance at the massed ads on the amusement page, and you find a confused merger of heavy rules and black type arranged in artistic violence. There is obvious effort to make every typographical detail stand out above all others. It is meaningful of the line from a Gilbert & Sullivan operetta that ‘when everybody is somebody, nobody is anybody’. Thus, each of those competitive efforts is canceled by the overshadowing effect of the total of the others.”

A reader, he notes, can’t even determine quickly where one theatre’s ad ends and the adjoining one begins, and often has to search for the name of the theatre in the melange of type and art.

Cruk of the trouble is the method of copy preparation. When the ad writer designs his copy on a blank sheet of paper, of course it stands out against the expanse of white. In a welter of other type and pictorial matter, it is lost. The answer, Wood feels, is simple type and more white space to draw the reader’s focus.

Goldman “Wicked Woman” Bow To Get The Works

William Goldman’s knack for taking something less than an epic and making it pay off in fantastic proportions via shortmanship— the Philly exhibitor did a land-office business with “Vice Squad”, far surpassing the house average in a theatre that plays top product (Continued on Page 28)
What the Showmen Are Doing!

(Continued from Page 27)

Diskers Go All Out For “Glenn Miller Story”

Plenty of activity afoot for Universal’s “The Glenn Miller Story”, earmarked for the biggest promotion in company history. Decca Records and its subsidiary, Coral Records, are planning one of their most intensive promotional campaigns for the sound track albums and other recordings by Victor Young and by Sidney Torch and their orchestras in England. The traditional disk jockey fondness for Miller’s works should insure a record play (no pun intended). The

Viewpoints

BERGEN AD RATE SLASH MAY BE IT

An opportunity to rid themselves of the abnormally high amusement page advertising rates has been afforded exhibitors with the Bergen (N.J.) Evening Record’s revolutionary reduction of amusement advertising January 1 to regular rates. In his announcement of the change, editor-publisher Donald G. Borg contended that theatre operators should not be victims of advertising discrimination, that movie copy is as much “news” as any other material in the paper. The added interest in Hollywood columns and in other movie copy, he feels, should not penalize the moviemaker.

Several questions will determine whether other newspapers will follow publisher Borg’s example: Will the paper gain by the theatremen’s incentive to place more display advertising? Will the publisher enlarge the section with more movie copy? Will exhibitors take the opportunity to sell their product more advantageously without paying more? Will bigger ads advance movielgoing?

If the answer to all or some of these queries is yes, there can be no doubt that this will be the first chill in the armor of the publishers that has withstood continued assaults by exhibitors on the discriminatory rates. And if that chill is in the neighborhood of their pocketbooks, the entire armor may fall apart.

While there is a great responsibility placed upon the Bergen area exhibitors to take advantage of the reduced rates, there is also a responsibility on the part of the distributors who co-operate with the theatremen on newspaper advertising. Success in Bergen will redound to the benefit of the industry as a whole.

Wile Reminds of Basics, Offers New Selling Hints

Ohio’s Bob Wile, in his year-end ITO bulletin, reminds of some showmanship essentials, offers a few new suggestions. Some of the items: (1) Don’t sell every picture as the biggest, best, most colossal; there is something to sell in every picture, choose it carefully. (2) Don’t keep a standing line like “Always Two Big Features” on marquee; it gets both dirty and irksome to public; the marquee is one of your biggest selling factors. (3) Don’t leave blank spaces; if NSS misses up occasionally, a local sign painter can do the job quickly. (4) Don’t slough off kid patronage because they pay so little; they’re tomorrow’s adult admission moviegoers.

(Continued on Page 29)
What the Showmen Are Doing!

(Continued from Page 28)

Among the do's: (1) More bill posting; even if it doesn't sell that particular picture, it reminds people of moviegoing, helps all theatres. (2) Drive-ins that use "closed for the season" in off-time should change to "See you in the Spring" or, better yet, "Attend your favorite indoor theatre and come back and see us in the Spring". (3) Give your manager regular hours at a decent salary and break in some unremunerative white-collar man on part-time; if you lose your manager, you have a trained man to replace him, either permanently or until you get another manager. (4) Be enthusiastic about your merchandise; if you aren't, how can you expect your public to be.

Bayonne Preview for Nuns Pays Off in Big Kid Trade

Once again we have evidence of the value of properly directed previews. Nyman Kessler, manager of the SW De Witt Theatre in Bayonne, N. J., invited 60 nuns to a private showing of "Little Boy Lost" one week prior to opening. They appreciated the gesture, and so did the Monsignor of the Catholic Churches in Bayonne. The sisters spoke to the children of their various schools about the film and the resultant turnout of kids at the house was a revelation.

Another rewarding gesture by Kessler was to have 30 young boys and girls of the Hudson County Parental Home as his guests on opening day.

Exhibitor Shows So Parents Can Sleep

A couple of stunts by Iowa showmen, sent us by Leo Wolfe, should serve showmen generally. Creston manager Earl Douglas used a gimmick (you can file for next year) that worked just fine. He ran a kiddie's morning show at 10:30 a.m. New Year's Day with an ad framed to imply that last night might have been a little rough on the parents and it would be wonderful if the kid were out from under foot that morning so that Mom and Pop could get back to bed for a while. Hawarden's Harry Lankhorst worked an attention getter by painting a show title, playdate and theatre on the bottom of a wash tub, filling it with water and set a kid to fish in it. If you were passing by, could you keep from looking into the tub to see what he was fishing for?

BRIEFS

20th-Fox used TV Big to sell "King of the Khyber Rifles" and "Beneath the 12-Mile Reef" over New Years. Spot announcements-plugging the two C'Scope films bracketed the New Year's Eve program and both the Rose and the Cotton Bowl games over WNBK... On "Reef", Fox has arranged for 10,000 window cards to be distributed by the Sponge Institute of America to home-furnishing and department stores. Film and stars Robert Wagner and Terry Moore are featured... UA's documentary thriller, "The Conquest of Everest" is getting a boost via 1,000,000 letters sent by the Book of the Month Club announcing book of the same title as the April selection, with prominent mention of the film. Publisher E. P. Dutton is carrying similar plugs in newspapers and national mag co-op ads, plus counter displays and bookstores, department stores and libraries... Allied Artists will have five million four-page illustrated heralds for its campaign on "Riot in Cell Block 11"... Former newspaper boy Randolph Scott managed to get in a few blurbs for his WB starrer, "Thunder Over the Plains" in an ad in the Newsbuyer before some 700 Hollywood Citizens-Newsboys.

At "Eddie Cantor Story" Paramount premiere, top: Mr. and Mrs. Keeve Brusselle, Ben Kalmenson, Lower, M.C. Robert Alida and mobs of curious.

Schine theatre, zone manager Harry Utterfort arranged this street stunt for the Syracuse opening of "Heidi". The freshly-launched goat toured the downtown shopping district and stunt landed in local papers.

"Heidi" Kid Preview-Party Makes Big Splash in N. Y.

Taking full advantage of the natural showmanship possibilities in "Heidi" in attracting children via a kids' preview, United Artists and producer Lazar Wechsler really did it up brown at the Little Carnegie in New York. Over 400 youngsters were brought by representatives of N. Y. news fan magazines, wire service, radio & TV stations, and national magazines to the invitation preview and party luncheon. As gifts for the kiddies, manufacturers supplied copies of the Grosset and Dunlap edition, Howdy Doody ice cream cups, various Swiss candies, even a pair of goats, counterparts of Heidi's friends, and an Alpine-costumed accordionist were arranged by the sponsors to supply color.

While all this was obviously on a scale that could be done only in the large metropolitan cities, a smaller version could serve the same purpose in any town. An invitational preview of offsprings of newspaper and radio people, social leaders, heads of organizations and other opinion builders is sure to grab local newspaper and air space, as well as world-of-mouth.

Boston Fenway manager John Blass with display tieing in "Hondo" with TV's "Big Payoff" show.

Scotch bagpipers stopped Broadway traffic for premiere of "King of the Khyber Rifles".
Leonard Goldstein’s Panoramic productions initial effort for 20th Century-Fox release “Man in the Attic”, capitalizes on three important exploitables. The first is the name of Jack Palance, a delineator of menace whose popular draw has grown with each of his pictures to lift him to star status. The guy with the “velvet steel” voice and iron-chiseled looks has made a telling mark in “Panic in the Streets”, “Sudden Fear” and “Shane” and it wouldn’t hurt to remind patrons of his roles in those films. His pull with the action fans has given him a ready-made audience. Palance’s role in this remake of the 1944 “The Lodger” is a natural. And remember, it’s the part that made a great attraction of the late Laird Cregar.

Next is the chillingly fascinating story of the notorious Jack the Ripper from the famous Marie Belloc Lowndes novel. The name of the psychopathic night murder of beautiful women has become synonymous with brutal killings. The ads play up the name, in some cases more than that of the star.

Third, and always sure-fire, are the beautiful victims of Jack the Ripper, with the loveliest of all, Constance Smith, barely escaping the murderer’s knife. The Can-Can beauties in the London Music Hall, headed by Miss Smith, are a must for every type of ad or display.

An excellent set of stills, suitable for blowups or use as is, point up both the Palance menace and the beauty of the dolls in striking terms. Don’t fail to go through them carefully before planning your campaign.

Notable also are the ads, calculated to play up all three angles. The vengeful Palance with his knife at the throat of the music-hall girl, the star’s terrifying features, the stills, and the girls all work in combination with the “Jack the Ripper” starter to spotlight the shock value the picture is trying to sell. A portion of one of the ads is shown here. The same is true of the posters, as can be witnessed by the 24-sheet at lower left. Imagine this one blown up to full proportions.

What should be one of the most helpful sections of the pressbook is the detailing of the showmanship angles (top left) that the enterprising theateerman can do without too much trouble or expense. Among the lobby displays, for instance, is suggested a dancing doll display, worked with a revolving machine, or a marionette, costumed as Constance Smith against a background of Palance in menacing mood. Another could be the display of various murder weapons used by notorious killers, possibly borrowed from a museum, or from a police arsenal. How about assigning a “bobby” to guard them?
The terrified Constance Smith faces Jack (the Ripper) Palance as the anguish killer is torn between love and his urge to kill. (Inset) Miss Smith as the music-hall dancer, typifies the sort of victims the Ripper sought.

MAN IN THE ATTIC

The world-known story of London's gaslight era killer, Jack the Ripper, is told once again on film in 20th-Fox's "Man in the Attic". Taken from the Marie Belloc Lowndes thriller, "The Lodger", it is placed in London's Whitechapel district, its famous Music Halls and Scotland Yard's Chamber of Horrors—the Black Museum. Story concerns a young medical pathologist, apparently working in an attic during the day and going out nightly on unknown missions. It turns out that his twisted mind is concentrated on killing beautiful girls. After he has done away with a half dozen, Scotland Yard uses his love for the beauty he has next chosen as a victim to trap him and drive him to his death.

Hugo Fregonese directed for producer Robert L. Jacks. Co-starred with Jack Palance are Constance Smith and Byron Palmer.
ALLIED ARTISTS

November


GUN FIRED 3D Technicolor. Rock Hudson, Donna Reed, Robert Taylor, President of the United States. Western melodrama. Civil War veteran sets out to find a band of bushwhackers, is trapped by a showdown. Four way romance complications matters. 83 min.

LATELY A RIDER of Gasa. Antonio Gazi, Actress Giannina Galli. Former Rom. Esparr the rider goes through the desert to find his kidnapped wife. 52 min.


December


NEW YEAR'S EVE THE EATERS. Spaghetti Western. Producer Spencer L. Brodel. Director William F. Goetz. Western melodrama. 60 min.


PARATROOPER. Alan Ladd, Leo Ginn, Director Byron Haskin. Technicolor. Movie with a lot of scenery. Fights and killing. 79 min.

Coming

BATTLE OF RUSKIN River Technicolor. George Mont- gomery, Director William Castle. Producer Sam Katz- man. Western melodrama. A man with a past is run for in hostile Indian territory by the "book". After learning of a plot to murder the President, he and his friends escape to safety. 70 min.


FILM BULLETIN — YOUR PRODUCT

IT SHOULD HAPPEN TO YOU Judy Holliday, Peter Lawford, Director George Cukor. Producer Fred Kohl- mier. Comedy. Only saving for his fame, insists she save her starring role in Broadway show. Resultant fame and money lands her, in a film, a role for a young hopeful. 87 min.

JAMES, THE Magician Technicolor. Robert Taylor, William King, Barbara Lawrence, Director William Castle, Pro- ducer Sam Katzman. Western melodrama. Supposed son of Jesse James becomes involved with Dalton gang, out to get the loot of the notorious bandit. In show- down battle, Dalton gang and money turns out to be Confederate bills. 79 min.

MASSACRE CANYON. Philip Carey, Douglas Kennedy. Producer Wallace MacDonald. Director Fred Sears, Western melodrama. A Mexican teacher is trapped by a slave- ship prison of outlaws to outpass complete his mission da- maged by an accident. 78 min.


December


TIMES GONE BY. Subtilized, Gina Lollobrigida, Victor- io De Sica. Director Alessandro Blasetti. Drama. It is shot short. Classics so far up to now, suggest an ex-swash- buckler with Montalban in a vendetta to avenge his father's murder, going to the Holy Land in Crusades. 79 min.

I. F.

November


December


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January


March

ROSE MARIE CinemaScope Technicolor, Ann Blyth, Howard Keel, Fernando Lamas, Arthur Hunnicutt. A ship's 60 passengers, including five reunited relatives, become involved in a romance. Director Fred M. Wilcox. Comedy. Prize fighter who wins his corner and his slick manager become involved with a blond bombshell along the Mississippi riverfront. 20 min.

FLAME AND THE FLESH Technicolor, Lana Turner, Pier Angeli, Carlos Thompson. No other information available.

GOSPY CULT Anico Color, Donna Corcoran, Ward Bond, Alphonse Ford, Harold Scott. Miss Shirley. Sidney Franklin Jr. Director Andrew Marton. Drama. A mob boss kidnaps a woman as a hostage for a young man he killed and forces him to kidnap a little girl that raised him.


Coming

GUEST OF THE WEEK Technicolor, Producer-Directors John and Ray Boulting. Settings mean as Anglo-American temperaments get a workout during the development of an old man's will. 84 min.

EXECUTIVE SUITE William Holden, Barbara Stanwyck, James Cagney, Patricia Morison. Other information not available.

HER TWINS Veronica Lake, Robert Ryan, John Houseman. Director Robert Z. Leonard. The story of the incompetent young teacher in boys' school copes with the problem of sharing living space.

INVITATION TO THE DANCE Technicolor, Gene Kelly, Mora Kaye, Producer Arthur Freed, Director Gene Kelly. Black and white musical. Faced with a decision, an unwitting accessory, keeps silent but tells police after widow gives him a blackmailer's address.

BLACKOUT Dan Clark, Belinda Lee. Producer Michael Carreras. Director Terence Fisher. Murder drama. A No. 1 showgirl is found bludgeoned to death and her boyfriend is я the prime suspect.

HEART OF THE MATTER Producer Anthony Hind, Director Ken Hughes. Murder drama. Faithful wife looks for a new man to love, until she realizes that her old love is the true one.

Easy to Love Technicolor, Esther Williams, Van Johnson, Tony Martin, Producer Joe Pasternak, Director Charles Walters. Aquatic musical, Romantic triangle in Ceylon gardens amid colorful swimming and waterskiing productions. 94 min.


Easter


February

LONG, LONG, LONG, THE Anico Color, Lucille Ball, Desi Arnaz, Martin Milner, Producer Pandro S. Berman. Director Vincente Minnelli, Comedies, Trivia and tribulations of family life in a trailer. 96 min.

ELEPHANT WALK Technicolor, Elizabeth Taylor, Dana Andrews, Producer Irving Adler. Director William Dieterle. Drama. Girl married to tea plantation owner in Ceylon, falls in love with her foreman and plans to run off with him. When her plans do not work out, in crisis she finds she still loves her husband.

NUTS AND BOLTS OF WOOL Technology, Mai Zetterling. Producer and directors Norman Panama and Stewart Raffill. Director Mai Zetterling. In Paris undergoes psychosynthesis to overcome a fear of men. Puts it all into skits and the skits turn into a complex, becomes involved in spy plot and murder.

NAKED JUNGLE Technicolor, Eleanor Parker, Charlton Heston. Producer Associate Director Byron Haskin. Adventure drama. South American plantation owner meets a girl who has grown up in the jungle, and becomes involved in her simple life. She proves herself when plantation is attacked and becomes prime suspect in murder.

RED GARTERS Technicolor, Rosemary Clooney, Jack Carson, Guy Mitchell. Producer Pat Duggan. Director Curtis Bernhardt. The producer's assistant falls in love with a girl he considers too old for him to be best friend of Mitchell.

Ray. His ranch is being plowed with a plow, but as it is plowed, his horse is running away.

March

JUANITA Technique. Producer-Directors John and Ray Boulting. Settings mean as Anglo-American temperaments get a workout during the development of an old man's will. 84 min.

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Easter


November


WARNER BROTHERS

November


CHAMOMILE TEARS Technicolor. Hedy Lamarr, Arlene Dahl, Gilbert Roland. Producer Frank Melford. Director John Brehm. Romantic adventure. Among the women in India to get daimed for Louis XIV's coronation due to a love triangle and romantic adventures to accomplish mission, 80 min.


December

THREE SAILORS AND A GIRL Technicolor. Jane Powell, Gordon MacRae, Gene Nelson. Producer Sammy Cahn. Director Roy Del Ruth. Musical comedy. Three gobs, designated by subdivision crew to invest $50,000, plunge into show business, manage to bring flop show into Broadway hit. 95 min.

THUNDER OVER THE PLAINS WarnerColor. Randolph Scott, Jean Parker, Phyllis Kirk. Producer David Weisbart. Director Andre de Toth. Western. Union Captian harried by; politicians on side of law, takes action when friends and his wife are put in peril. 82 min.

January


February


March


DUFFY OF SAN QUENTIN Louis Hayward, Paul Kelly, Joanis Drus, Maureen O'Sullivan. Prison drama.


Coming


UNIVERSAL-INTL

November


WAR ARROW Technicolor. Maureen O'Hara, Jeff Chandler, Producer Albert J. Cohen. Director George Sherman. Western. Officer sent from Warden to put down Indian uprising finds the tribes are being led by supposedly dead Wyoming. 78 min.

GLEN MILLER STORY, THE Technicolor. James Stewart, June Allyson, Producer Aaron Rosenberg. Director Anthony Mann. Musical, drama. Geologists discovers creature which is half man, half fish and forms an amphibian. 81 min.

TAZA, SON OF COCHISE Technicolor. Rock Hudson, Production. Western. Apache chief is forced to fight other redskins trying to bring peace between his people and the white men. 84 min.

CREATURE FROM THE BLACK LAGOON 3-D. Richard Carlson, Julia Adams. Producer William Alland. Director Jesse Hibbs. Western. Man returns to home to avenge murders of his father and kid brother. 78 min.


FOOT LARMIE Technicolor. John Payne, Dan Duryea, Mari Blanchard. Producer Ted Richmond. Director Robert Hot. Trouble in a small border town is sent to Wyoming Territory to clear work stoppage on construction. 82 min.

MA & PA KETTLE AT HOME Marjorie Main, Percy Kilbride. Producer Richard Wilson. Director Charles Laughton. Comedy. Ketty leaves ultra-modern home, go back to dilapidated farm house that solest boy can in contrast to typical farm life.


NATIONAL MESSANGER SERVICE Member National Film Carriers

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Order now! Expendable 3-D glasses that are adjustable

Would you like to send a copy of film BULLETIN to someone in the trade with your compliments?

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Name

Theatre

Address

City Zone State

\( \text{If possible send the issue of} \)

\( \text{Sender} \)

\( \text{Theatre} \)

\( \text{City Zone State} \)

\( \text{Your service—your responsibility} \)

\( \text{Order now! Expendable 3-D glasses that are adjustable} \)

A prompt order will reserve your POLARITE glasses and insure delivery for future bookings.
Based on the successful test of the reissue combo of “Little Caesar” and “Public Enemy,” gangster thrillers, at the Holiday Theatre, N.Y., Warner Bros. has lined up additional engagements in key cities for top playing time during January and early February.

Tandem broke the house record at the Broadway house during its first week’s run and maintained a hefty pace during its second and third weeks of what now appears as an extended run.

PUBLIC ENEMY
JAMES CAGNEY
JEAN HARLOW
JOAN BONNELL
WILLIAM A. WELLMAN
D.W. GRAYSON
WARNER BROS.

LITTLE CAESAR
EDW. G. ROBINSON
DOUGLAS FAIRBANKS, JR.
MERRYN LOROY
W. W. BURNETT
FRANCIS EDMUND FARAGH
WARNER BROS.

They're at it again!

"PUBLIC" and "LITTLE ENEMY"

DOUBLE-THRILL-BILL SENSATION! NEW ADS, NEW ACCESSORIES and NEW HOUSE RECORD AT THE HOLIDAY THEATRE (5th!! WEEK) ON BROADWAY!
How Significant
The Supreme Court's
Censorship Ruling?

PRE-RELEASES
& PRICE-CONTROL

Full Text of Correspondence
Between the Justice Department
And the Small Business Committee
The challenge to the motion picture distributor today is to supply to exhibitors throughout the world the highest quality product in an ever increasing quantity.

A challenge can only be answered by performance — our answer is the greatest list of quality product in the history of this company.

A continuing flow of four or five top pictures a month.

UNITED ARTISTS
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<td>Twentieth Century-Fox</td>
<td></td>
<td>From the novel by Morton Thompson produced by Stanley Kramer</td>
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<tr>
<td><em>Advances of Robinson Crusoe</em></td>
<td>PatheColor</td>
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<td><em>Alexander the Conqueror</em></td>
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<td>Color by Technicolor. Produced and Directed by Robert Rossen</td>
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<td><em>Beat the Devil</em></td>
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<td><em>Cameled West</em></td>
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<td>D. Starring Lex Barker</td>
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<td><em>Yber Pass</em></td>
<td>Technicolor, Inc.</td>
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<td><em>Ders to Me</em></td>
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<td><em>The Man Between</em></td>
<td>Starring James Mason, Claire Bloom</td>
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<tr>
<td><em>Time of Cuckoo</em></td>
<td>Technicolor, Inc.</td>
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<td><em>Top Banana</em></td>
<td>Color by Technicolor Corp. of America</td>
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<td>Starring Phil Silvers and the Original New York Cast</td>
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<tr>
<td><em>Timbuctu</em></td>
<td>Color by Technicolor</td>
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<td><em>Yellow Tomahawk</em></td>
<td>Color Corp. of America. Starring Rory Calhoun and Peggy Castle</td>
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<tr>
<td><em>Witness to Murder</em></td>
<td>Starring Barbara Stanwyck, George Sanders and Gary Merrill</td>
<td></td>
<td>Produced by Chester Erskine</td>
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<tr>
<td><em>Yellowtopucky</em></td>
<td>Technicolor, Inc.</td>
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<td>Starring Ginger Rogers. Produced by Maxwell Setton</td>
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</tbody>
</table>

*Note: The table contains a list of films produced or directed by renowned figures such as Orson Welles, John Huston, and others, along with details about their casts, producers, and release notes.*
Now! Four great
from Tw

The screen's three most exciting young stars!
Panoramic Productions presents

MITZI
KEEFE
JEFFREY
GAYNOR • BRASSELE • HUNTER
in
THREE YOUNG TEXANS
TECHNICOLOR

Produced by LEONARD GOLDSTEIN
Directed by HENRY LEVIN
Screen play by GERALD DRAYSON ADAMS
Released by 20th Century-Fox

Your hottest new boxoffice personality!
Leonard Goldstein presents

JACK PALANCE
in
MAN IN THE ATTIC

co-starring
CONSTANCE
BYRON
SMITH • PALMER

Produced by ROBERT L. JACKS • Directed by
HUGO FREGONÈSE • Screen play by ROBERT
PRESNELL, JR. and BARRE LYNDON
A Panoramic Production • Released by 20th Century-Fox
exploitation naturals

tieth Century-Fox!

Leonard Goldstein presents

The year's top 3D thriller!

GORILLA AT LARGE
TECHNICOLOR

Cameron Mitchell
Anne Bancroft

Produced by ROBERT L. JACKS • Directed by HARMON JONES • Written by LEONARD PRASKINS and BARNEY SLATER
A Panoramic Production • Released by 20th Century-Fox

Big Stars! Big Outdoor Action!

VAN JOANNE
JOHNSON • DRU

in
THE SIEGE AT RED RIVER
TECHNICOLOR

with RICHARD BOONE
Produced by LEONARD GOLDSTEIN
Directed by RUDOLPH MATE
Screen play by SYDNEY BOEHM
Panoramic Production • Released by 20th Century-Fox
ALL THE NEWS ABOUT M-G-M's ANNIVERSARY IS GREAT!

Everybody's getting into M-G-M's "Jubilee" parade!
The exhibitors of America agree it's the biggest opportunity in years to capitalize locally on an enthusiastic nationwide celebration!
And M-G-M's saying it with pictures!
M-G-M's great CinemaScope attraction "KNIGHTS OF THE ROUND TABLE" (in COLOR magnificence! — Robert Taylor, Ava Gardner, Mel Ferrer) is terrific at Music Hall, N.Y., and is a sensation in every engagement!

Hundreds of theatres are getting set to launch the Lucille Ball-Desi Arnaz comedy smash "THE LONG, LONG TRAILER" (gorgeous in COLOR!) for WASHINGTON'S BIRTHDAY on the wave of a million-dollar advertising, TV and promotional saturation!

And already the Coast is buzzing with golden whispers about the industry's FIRST BIG MUSICAL in CINEMASCOPE, M-G-M's wonderful COLOR-glorious "ROSE MARIE" (Ann Blyth, Howard Keel, Fernando Lamas.) Followed by two great attractions filmed in authentic locations abroad: the thrilling Technicolor romance "RHAPSODY" (Elizabth Taylor, Vittorio Gassman) and the powerful Technicolor drama "FLAME AND THE FLESH" (Lana Turner, Pier Angeli, Carlos Thompson.)

And everything you've heard about M-G-M's coming "EXECUTIVE SUITE" is true. One of the all-time Greats, each role enacted by a top star! (William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern.)

That's just a part of what is destined to be M-G-M's Biggest Year!
The Censorship Ruling

The judgments are reversed. Joseph Burstyn v. Wilson, 343 U. S. 495.

In these few drab, colorless words, the Supreme Court of the United States overruled the lower courts of New York and Ohio in upholding censor boards that sustained a ban on the films, "M" and "La Ronde". Although several miles of newspaper print have been consumed to date in hailing the monumental consequence of this decision, the entire decree consists, soaking wet, of the mere re-citation of a precedent case. This, plus a highly impassioned minority view, is the sum total of its language. The pot of political pre-censorship—contrary to the shouts of trade and lay press headlines—has not yet boiled over. The occasion, we feel, is something less than historic.

Out of all the clamor, this inconspicuously singular fact remains: nothing has fundamentally changed in the letter of censorship doctrine since the "Miracle" case. What has changed, temporarily, is the climate in which the various state boards of censorship will now operate—until their state legislatures write laws clearly defining the basis for censorship.

Meanwhile, amid the confusion, these inferences seem most logical:

1. Until further legal tests are made, political censorship by the states will continue. Only with the restrictions set forth in "The Miracle" decision.

The Minor View on Censorship

Mr. Justice Douglas, with whom Mr. Justice Black agrees, concurring.

The argument of Ohio and New York that the government may establish censorship over moving pictures is one I cannot accept. In 1932 Minnesota passed a law aimed at suppressing before publication any "malicious, scandalous and defamatory newspaper." The Court, speaking through Chief Justice Hughes, struck down that law as violating the Fourteenth Amendment, which has made the First Amendment applicable to the States. The "chief purpose" of the constitutional guaranty of liberty of the press, said the Court, was "to prevent previous restraints upon publication."

The history of censorship is so well known it need not be summarized here. Certainly a system, still in force in some nations, which required a newspaper to submit to a board its news items, editorials, and cartoons before it published them could not be sustained. Nor could book publishers be required to submit their novels, poems, and tracts to censors for clearance before publication. Any such scheme of censorship would be in irreconcilable conflict with the language and purpose of the First Amendment.

Nor is it conceivable to me that producers of plays for the legitimate theatre or for television could be required to submit their manuscripts to censors on pain of penalty for producing them without approval. Certainly the spoken word is as freely protected against prior restraint as that which is written. Such indeed is the force of our decision in Thomas v. Collins, 323 U. S. 316, 540. The freedom of the platform which it espouses carries with it freedom of the stage.

The same result in the case of motion pictures necessarily follows as a consequence of our holding in Joseph Burstyn, Inc. v. Wilson, 343 U. S. 495, 502, that motion pictures are "within the free speech and free press guaranty of the First and Fourteenth Amendments."

Motion pictures are of course a different medium of expression than the public speech, the radio, the stage, the novel, or the magazine. But the First Amendment draws no distinction between the various methods of communicating ideas. On occasion one may be more powerful or effective than another. The movie, like the public speech, radio, or television, is transitory—here now and gone in an instant. The novel, the short story, the poem in printed form are permanently at hand to reenact the drama or to retell the story over and again. Which medium will give the most excitement and have the most enduring effect will vary with the theme and the actors. It is not for the censor to determine in any case. The First and the Fourteenth Amendments say that Congress and the States shall make "no law" which abridges freedom of speech or of the press. In order to sanction a system of censorship I would have to say that "no law" does not mean what it says, that "no law" is qualified to mean "some" laws. I cannot take that step.

In this Nation every writer, actor, or producer, no matter what medium of expression he may use, should be freed from the censor.
THOSE FAT LEGAL FEES, arising from anti-trust litigations, which have encumbered operating statements of film companies for the past decade, should be pruned-down somewhat this year. Furthermore, jeopardy from triple-damage claims is likewise reduced. By ruling that “parallel business behavior” does not constitute violation of Sherman Act, the Supreme Court clearly narrowed the limits of possible damage actions. The case in question turned on the position of eight distributors in refusing to sell a “first run” film to the Crest Theatre in suburban Baltimore. Opinion was that similarity in sales policy is not enough to prove conspiracy.

BEST GAIN IN STOCK MARKET for 1953 was rung up by Allied Artists. Issue appreciated better than 90% over its close of 1952, and continues to sail merrily along, despite current pucuity of product. Standstill in production stems from maturation pains as studio enters the transition between minor and major league operations. A thorough re-orientation of policy and objectives is now underfoot. Company is seeking to initiate a program of profit-participation schemes involving some of the top production talent and screen personalities in the business. (See Studio Size-Ups Section this issue for details).

THE SLAPPING DOWN of censorship doctrine in New York and Ohio by the same high court, might have broad economic significance, if you infer from the decree that later judgments may lead to abolition of political pre-censorship entirely. Foreign producers, mainly French and Italian, are chucking like hungry hens over the prospect of dumping some of their goods, heretofore considered salacious, on the New York art-house markets. This will be a gravy-train ride, since this particular stockpile of films dates back as far as five years, and costs have been recouped on the non-American runs.

TWENTIETH CENTURY-FOX may alter its capitalization by laying into the market and retiring a block of common stock. The reduction in film inventory has improved the company’s cash position and makes this move possible. Under this plan, assuming current profits hold or improve, dividend rate as well as market value of outstanding shares will be hyposed considerably throughout ’54. Similarly, a continuation of heavy trading volume on a smaller number of shares will induce the issue to respond more galvanically. All in all, it looks to traders like 20th’s best year since ’16.

MERGER BETWEEN DECCA AND UNIVERSAL Pictures becomes more and more certain as the disk company continues its apparent campaign to swallow the film-maker whole. Decca, which already holds more than 60% of Universal’s outstanding common shares, now offers a stock-swap: two shares of Decca for one Universal. Universal earnings will represent at least two-thirds of Decca’s total income for 1953, which should amount to two million.

LOEW’S IS PEGGED FOR PRICE APPRECIATION by several New York firms. This corner concurs, as it has before, on condition that ‘54 releases show improvement over last years’ fare. At 14, issue is still undervalued, with 30 films on tap for the fiscal year, 21 in color. While the year long net dipped to 85 cents per share from 91 cents, the first quarter of the new fiscal period (ended Nov. 26) shows per share earnings of 22c, compared with 6c for the prior corresponding period.

IN THIS THE GOLDEN AGE of stockholding bellyachers, comes news as refreshing as an August breeze. Stanley-Warner’s first annual affair come and left with nary a squeal of pain. Profits, to be sure, are on the upswing. Company earned a net $523,117 after all charges in its last quarter after suffering deficits in its two prior operating periods. Since the corporation began business on March 1, 1953 in line with the anti-trust decree, there is no clear basis for comparing its recent profitable quarter with similar period last year. But President S. H. Fabian reports a gain in receipts between the ’52 term and the last report.

An upbeat prognosis highlighted Mr. Fabian’s annual report. He credited last year’s technical revolution as the chief benefactor for the new bull market in motion pictures. Guer- ama—of which SW controls 90%—was extolled by him as paving the way “for the development of an entirely new motion picture industry”.

INCIDENTAL INFORMATION for would-be stock investors: A prominent New York Call house (for the Breen Office, a dealer in stock options) is offering “calls” on 20th-Fox stock at 20 1/4 for $300.00 per 100 shares. Term expires April 19. The “call” and its companionpiece, the “put”, are tricky, little known devices that enable investors to bet on the future without shelling out for the cost of the stock. In buying a call you contract for an option to buy stock at a future date at a price set at the time of the contract. Therefore, if you’re bullish on 20th, you can make the difference between 23 1/4 (20 1/4 plus $300) and anything higher, between now and the expiration date. In taking a put, you contract to sell later on at todays price, so you’re betting on a drop. If things go the wrong way for you, the option is not exercised, and the worst you do is lose the cost of the put or call contract.
STUDIO SIZE-UPS

Exclusive Film Bulletin Feature

By Jay Allen

ALLIED ARTISTS
AA Seeks Major Status
Via Talent Deals, Financing

The switch-over to a real major studio operations continues apace here. Within the past two weeks, AA executives have been realigning upper echelon personnel, expanding bank credits, shopping for quality story properties, and dickering with one of the town’s top talent-clearing indicating that the big push is on.

Sidney Franklin, Jr., former MGM producer, has been engaged as the studio’s new story editor, to help corral the superior type of properties the company aims to produce in the future. A new one year loan pact with the Security First National Bank of Los Angeles sets up a revolving loan of $1,250,000, plus guaranteeing up to $500,000 on bank loans to independents releasing through AA. Talent negotiations are underway with such outstanding names in the industry as Lark Gable, Humphrey Bogart, Joan Crawford, and directors John Huston, William Wyler and Billy Wilder. It is understood that President Steve Broidy is offering Allied top options, lucrative profit-participation deals and more than 50 per cent financing as inducements to pull in this outside talent for indie productions on the lot.

Broidy is also known to be talking with heads of various other studios on possible man-outs of top contract talent.

Undoubtedly, the tremendous amount of talent work entailed in such a metamorphosis, accounts for the production set-up at the studio since the turn of the New Year. As if this writing, no definite starting date has been scheduled on any forthcoming production.

Scripting got underway, this week, on “Sweet Violence,” an original by Peter Brooke, purchased earlier in the month. Brooke is also doing the screenplay, with Richard Conte set to star.

COLUMBIA
Stage Hits Play Big Roll
in Future Production Plans

Columbia, perhaps more than any other studio in town, will draw heavily upon its hit properties from the Broadway stage in executing its new production program. This includes both musical and dramatic-type shows—but only those which have won wide-spread acclaim through their Broadway runs.

With “Pal Joey” already set for early spring production, Harry Cohn recently acquired the rights to “Picnic,” the Broadway smash of the current season, and he is on the verge of closing a deal for right to “Can-Can” the Cole Porter-Abe Burrows musical. At least three or four other stage hits are under consideration.

Color also will play a more important role in executing the new program, with a high percentage of the forthcoming program slated for tinting. Toward that end, Columbia has just started installing equipment to process Eastman color negatives in its own lab, which heretofore, handled nothing but black and white.

Three features are in production at Columbia at the present time, with a fourth slated to roll this week. Now filming are: “The Human Beast” (Glen Ford, Gloria Grahame, Broderick Crawford)—Lewis J. Rachmil producer, Fritz Lang director; “Gunfighter” (Dana Andrews, Donna Reed), Technicolor; “Hall of Justice,” Joe Brown producer, Al Werker director, and “The Killer Wore A Badge” (Fred MacMurray, Phil Carey)—Jules Schermer producer, Richard Quine director. The new entry, coming up late in the week, is a typical Sam Katzman opus, “Pirates of Tripoli,” to be directed by William Castle.

At a recent press conference in Hollywood, producers Irving Allen and Cubby Broccoli revealed that their new three-picture slate for Columbia release will be aimed at providing “global pictures for global release.” As such, they intend to travel all over the world in making the films—first of which is currently being readied for production. Titled “Creek of Gold,” it will be directed by Mark Robson, who also handled the megging on their final 1953 production, “Hell Below Zero” (Alan Ladd). The second feature for 1954 will be “Cockleshell Heroes.”

LIPTERT PRODUCTIONS
Deal with Guild Tips
Sale of More Films to TV

Indications that Robert L. Lippert intends to continue selling his film/television films to TV can be found in a new proposal which he offered earlier this month to the Hollywood AFL Film Council—whereby all unions and guilds would share in the gross receipts from such sales.

Lippert’s plan calls for the independent producers to hold first call on the financial returns from such sales, in order to recoup their production costs. He favors putting a percentage of the balance into a common kitty to be distributed among the various unions and guilds.

The plan has been turned over to a special committee of the Film Council, for further study.

Lippert also discussed the matter of overseas financing with the guild representatives, pointing out that easier financing is the chief reason for increased foreign production. He said that the independents are finding it easier to secure backing for overseas projects, because such films automatically are placed under foreign government subsidies. If these foreign government subsidies were then away,” he declared, “this production would stop immediately.” He assured the union leaders that there is no saving in overseas production, because of the inferior skill of the foreign craftsmen.

Lippert Productions is still in the midst of a complete production shutdown. However, five films have been set for February release. They are: “The Queen of Sheba,” a William W. FAY-Dr. Bernard Luber production; “White Fire” (Scott Brady, Mary Castle); “Hollywood Thrill-Makers” (James Gleason); “Gack Glove” (Alex Nicol), and “We Want A Child,” a special exploitation feature.

METRO-GOLDWYN-MAYER
14 Features to Roll
By Aug.; 5 Now Shooting

Fourteen features are slated to go before the MGM cameras between now and August—3rd the end of the current fiscal year, according to Dore Schary. They will roll at the rate of about two per month, in order to maintain a consistent level of approximately five pictures shooting at all times.

Included in this January to August schedule are: “I’ll See You Again,” a cavalcade of American youth over the past 15 years; “Penelope” (Jane Powell, Janet Leigh, Debbie Reynolds); “My Most Intimate Friend” (Lana Turner, Eleanor Parker); “Deep In My Heart” (Jose Ferrer); “Many Rivers To Cross” (Robert Taylor); “Love Me Or Leave Me” (Ava Gardner); “The Glass” (Continued on Page 10)
A remake of the 1936 hit, "Anything Goes," which starred Bing Crosby and Ethel Merman, has been added to the 1954 schedule. No casting has been set, as yet, although Bobby Dolan has been handed the producer assignment.

Only two pictures are shooting at the studio at the present time: Hal Wallis' "Rear Window" (James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter)—Hitchcock directing and producing; and "The Bridges at Toko-Ri" (William Holden, Grace Kelly, Fredric March, Mickey Rooney)—a Perlberg-Seaton production, directed by Mark Robson.

On February 15, Hal Wallis will start filming "The Big-Top," the new Martin and Lewis comedy, with a circus background.

REPUBLIC

Completed 8 of 22 Top Features Set Cost Record

REPUBLIC SAYS IT WILL RELEASE 22 "deluxe attractions" in 1954, plus a total of seven medium-budgeters starring Jane Canova or Rex Allen. Eight of the top features are already completed at a record expenditure for the Valley company.

To exploit this product, Herbert J. Yates is setting up a record budget, reported to be $4,700,000 for advertising and promotion.

Launching the 1954 schedule is "Jubilee Trail" (Vera Ralston, Joan Leslie, Forrest Tucker), which was premiered recently in New Orleans. Other completed product, covered by the $15,000,000 expenditure referred to above, are: "Johnny Guitar" (Joan Crawford, Sterling Hayden, Meadows Cambridge), "Hell's Half Acre" (Wendell Corey, Evelyn Keyes, Elsa Lanchester), "The Outcast" (John Derek, Joan Evans), "Laughing Anne" (Wendell Corey, Margaret Lockwood, Forrest Tucker), "The Shangri-La Story" (Ruth Roman, Edmond O'Brien, Richard Jaeckel), "Trouble in the Glen" (Margaret Lockwood, Forrest Tucker, Orson Welles), and "Make Haste to Live" (Dorothy McGuire, Stephen McNally).

Edward Lustig has been signed by Republic as associate producer-director, to assist in carrying out the company's ambitious program for the year. His first assignment will be "Rebel Island," from an unpublished novel by Adele Comandini.

20TH CENTURY-Fox

"Oklahoma" in CinemaScope Is Basis for Deal with Magna

WHILE MANY OBSTACLES STAND in the way of the pending deal between 20th-Fox and the Magna Corp. for distributing rights to "Oklahoma," first scheduled production in the Todd-AO 65 mm. process, observers in Hollywood feel that it will eventually be worked out. Basis of this opinion is the desire of Spyros Skouras to obtain the great Rodgers and Hammerstein musical success for CinemaScope production as well.

The run of the Todd-AO production would probably be limited to some 50 theatres, with comparatively minor return to 20th for its distribution. But the value of "Oklahoma," and possibly other Rodgers-Hammerstein shows, in CinemaScope is the bait that is keeping 20th interested, despite some unfavorable terms being demanded by Mike Todd and other Magna officials.

One Fox CinemaScope feature and two Leonard Goldstein Panoramic features are shooting at the present time: "Garden of Evil" (Gary Cooper, Susan Hayward, Richard Widmark), CinemaScope & Technicolor—Charles Brackett producing, Henry Hathaway directing; "The Gambler From Nowhere" (Dale Robertson, Debra Paget, Kevin McCarthy)—Leonard Goldstein producer; "The Raid" (Van Heflin, Anne Bancroft)—Robert L. Jacobs producer, Hugo Fregonese director. Both Panoramic productions are in Technicolor.

The start of "Pink Tights" (Marilyn Monroe, Dan Dailey, Frank Sinatra), scheduled for January 19, had to be postponed after Miss Monroe refused to report for work following a contract hassle and her marriage to Joe DiMaggio. At this writing, no new starting date has been set, although Fox is said to contend that it won't be delayed over two more weeks.

Panoramic has two new features scheduled to roll in February: "A Matter of Life and Death" (no cast)—Robert Jacks producer, Harry Horner director; and "Hawks of the Desert" (Cleo Moore)—Robert Webb director.

Vanessa Productions will also get under

(Continued on Page 12)
ANOTHER GREAT ONE
from COLUMBIA!

MARLON BRANDO
as The WILD ONE

It’s STANLEY KRAMER’S most explosive drama!

with Mary Murphy - Robert Keith

Screen Play by JOHN PAXTON - Directed by LASLO BENEDEK
A STANLEY KRAMER Production
way within the next week to ten days on the CinemaScope feature, "Bride Wore Pajamas" (Vanessa Brown), for Fox release. Robert Franklin will produce the Technicolor comedy.

UNITED ARTISTS
"Cuckoo" to Introduce Another New Screen Process

UNITED ARTISTS PROMISES TO have one of this year's top exploitable releases in the Ilya Lopez-David Dean prod. of "Time of the Cuckoo," which will start filming in May, with Katharine Hepburn starred.

The picture, to be based on the Arthur Laurents Broadway play, will make the initial use of a new photographic process called Mobilia, which is reputed to utilize different picture sizes and aspect ratios on the same film. We are seeking more details on that.

"Time of the Cuckoo" is to be filmed on location in Venice, Italy, with Lopez producing and Lean directing. The same team is set to make a musical version of "Beauty and the Beast" for UA release later in the year. It will be based on a screenplay by S. N. Behrman and will be filmed on location in Austria.

UA toppers William Heiman and Max Youngstein have been in Hollywood since the middle of the month conferring with indie producers who have pictures coming up for United Artists release. The conferences will cover the following pictures: "Bronco Apache" and "Vera Cruz," Harold Hecht and Burt Lancaster productions, "New York Confidential," and "Wicked Woman," made by Clarence Greene and Russell Rouse; "Long Wait" produced by Victor Saville; "Beachhead" and "Yellow Tomahawk," produced by Aubrey Schenck and Howard Koch; Chester Erskine's "Witness to Murder," and Edward Small's "Lone Gun," "Camei's West," "Overland Pacific," and "Khyber Pass."

While here, they closed a deal to release Reginald Le Borg's "The White Orchid" (Peggy Castle, William Lundigan), which rolls next month in Mexico, in Eastman Color.

Most recent feature completed for UA was Lancaster-Hecht's "Bronco Apache" (Burt Lancaster, Jean Peters), Technicolor, which Robert Aldrich directed.

UNIVERSAL-INTERNATIONAL
More Producers, Directors Signed; 3 Features Rolling

UNIVERSAL-INTERNATIONAL has been corralling new producer and director talent to line up in 1954 program of 34 productions.

Howard Pine, son of Bill Pine and, for the past two years production manager for Paramount's Pine-Thomas unit, boosted the U-I producer roster nine, signing a long-term contract. Others in that category are: William Alland, Robert Arthur, Howard Christie, Albert J. Cohen, Ross Hunter, Ted Richmond, Aaron Rosenberg and Stanley Rubin. Probably the basest of the lot will be Rosenberg, who has been assigned nine films on his slate. First of his projects will be "The Galileans," a Biblical story based on a novel by Frank J. Slaughter, probably to be filmed in CinemaScope & Technicolor.

Laslo Benedek and Richard Carlson have been added to the director ranks. Benedek will direct "Bengal Rifles" (Rock Hudson, Arlene Dahl), which rolls this week—Ted Richmond producing, in Technicolor. Carlson is scheduled to take on his first megging assignment on "Shadow Valley," which will roll around mid-year.

Arthur Lubin also returns to the U-I lot next month to direct another in the "Francis" series, titled "Francis Joins the WAC's" (Donald O'Connor). Ted Richmond again will produce.

Walter Lantz is doing some expanding in the shorts department, adding new members to his staff and new cartoon characters to his menagerie for an increased output during the year. Tex Avery has been appointed executive producer and Mike Maltese moves in as story editor.

Three pictures are shooting on the lot at the present time: "The Black Shield of Falsworth" (Tony Curtis, Janet Leigh), CinemaScope & Technicolor—Robert Arthur producer, Rudolph Mate director; "Sign of the Pagan" (Joan Fontaine, John Craven, CinemaScope & Technicolor—Robert J. Cohen producer, Douglas Sirk director; and "Dawn at Socorro" (Rory Calhoun, Piper Laurie, David Brian), Technicolor—William Alland producer, George Sherman director.

WARNER BROTHERS
One Track Sound on WB CinemaScopes; 'Helen' to Go

LIKE MGM, WARNER BROS. HAS served notice that its CinemaScope features will be made available with single sound track, as well as track magnetic stereophonic sound, "The Command" (Guy Madison) is WB's first CinemaScope release.

Three pictures are before the Warner cameras at the present time, although the editing department is working at capacity with seven films being scissored. Shooting are: "A Star Is Born" (Judy Garland, James Mason), CinemaScope & Technicolor—Sid Luft producer, George Cukor director—now nearing its 106th day of shooting; "Lucky Me" (Doris Day, Robert Cummings, Phil Silvers, Nancy Walker, Eddie Foy, Jr.), CinemaScope & WarnerColor—Henry Blanke producer, Jack Donohue director; and "The Talisman" (Virginia Mayo, Rex Harrison, George Sanders—Henry Blanke producer, David Butler director.

Director-producer Mervyn LeRoy has returned to the Warner lot, where he started his picture career almost 25 years ago, and he has been handed a group of top literary properties—both novels and plays—from which to select his first picture. He is rumored to be receiving a percentage of the profits on all pictures which he makes under his new long-term pact.

The next big production scheduled to roll is "Helen of Troy," to be filmed on location in Italy—starting in mid-February. No casting has been announced as yet, although Robert Wise is set to direct. There has been some talk that Mervyn LeRoy may take over as producer of "Helen."

INDEPENDENTS

A NEW TREND SEEMS TO BE shaping up for Hollywood's host of independent producers, whereby financing will be much easier to obtain during 1954 than it was last year. Several indies with whom FILM BULLETIN's Hollywood staff has been talking, all declare that new sources of revenue are beginning to open up—albeit the investors are still more cautious than they were in the lushest days of the '40's.

The Security-First National Bank of Los Angeles, which almost completely dropped out of the field of motion picture financing last year, is again talking deals with established producers. The Pathé Laboratories also is increasing its revolving fund for indie financing. United Artists and Republic both are in a position to offer greater financial assistance than in the past. In addition, several new eastern sources are being tapped for the first time in nearly five years.

So it isn't too surprising that new independents continue to spring up almost every week. Moreover, most of the projects of these new companies are far more ambitious than any ever before undertaken in the indie field.

Dena Productions, headed by Norman Panama, Mel Frank and Danny Kaye, is planning one picture per year, starting next summer with a comedy of the medieval era for star Kaye. Another deal was just closed between actor Robert Cummings, director Frank Tashlin and writer Duncan Underhill to produce "Horseman in the Sky," a biopic of the late Tommy Hitchcock. It will be made in the early spring, with the New York banking firm of Lehman Bros, providing part of the film's $2,000,000 budget.

Shelley Winters and Jack Palance will star and participate in the film version of "So This Is Love," a current best-selling pocketbook novel by Sam Ross. Richard Carlson is yet another star entering the indie production field with "Love By Force," in which he will co-star with Barbara Stanwyck.

Wesley Barry and Edward L. Alpiner start production this week on the first of their six-picture slate, under terms of a recent pact with Color Corp. of America. The first picture is an untitled western starring Bill Williams and John H. Holt. Howard Wesch is also about ready to start filming his second feature starring Jean Simmons, although it, also, has not yet been titled.

Writer-director Walter Doniger has been signed to direct "The Sea Is A Woman," which Tom Gries will produce for Allan Dowling Productions, starting within the next two months,
"Knights of the Round Table"

Business Rating 0 0 0 0

Superlative attraction for all types of houses. Star and production values, spectacular battle scenes, dramatic qualities will elicit strong word-of-mouth. Coupled with Metro ballyhoo, fame of King Arthur legend, and CinemaScope, to which it lends itself beautifully, this can't miss.

Metro's initial Cinemascope production is a triumph for both Leo and the anamorphic system—and a box-office winner for exhibitors. Technically, it is best of the C' scopers so far, catching pomp and panoply of the period, and all the traditions of the legend against breathtaking backgrounds that fit in perfectly with period. Producer Pandro Berman and director Richard Thorpe, crammed a wealth of excitement into the film. Performances are topnotch. Robert Taylor dominates as Sir Lancelot, with fulsome support from Ava Gardner as a regal though voluptuous Guinevere, Mel Ferrer as majestic Arthur who lets friendship and love for his people triumph over prescribd law. Hale has Arthur proving his right to British throne by withdrawing great sword Excalibur, fighting enemies of British unity, finally dying on battlefield to preserve England, after he has banished his true right arm, Lancelot, because of the love between the latter and Queen Guinevere. Barn


"The Boy From Oklahoma"

Business Rating 0 0

Rating applies to general market. Grosses will be better in family and small town houses, where homely humor should be best received. Meandering pace weakens it for action fans. Best selling angle is performance of Will Rogers, Jr. emulating style of his famed father.

WarnerColor production builds a fair amount of chuckling comedy on situation involving a non-guntoting sheriff who cuts down his adversaries with bits of country philosophy and an unerring lasso. Rogers, en route to a position in his uncle's law office, stops off at small cattle town, which is dominated by crooked mayor Anthony Caruso. Rogers is attracted to tom-boyish Nancy Olson, daughter of recently-murdered sheriff. Caruso, thinking the newcomer is a weakling because he can't use a gun, offers him the job of sheriff. Rogers amazes everybody, including Olson, by maintaining law and order, out-bluffing Billy the Kid, and finding the killer of former sheriff.

Pressbook features the ad lines, "Scared of guns—and afraid of gals. What kind of sheriff are you?" . . . "Warm-hearted story of the no-gun sheriff who stopped 'em all—with a grin for ammunition." Neil


"Man Crazy"

Business Rating 0 0

Programmer for dual bills in action spots and nabothoods. Story and off-beat treatment holds most appeal for teenagers. Sex and juvenile delinquency provide exploitation values for ballyhoo houses.

Low-budget drama produced in semi-documentary style. Three teen-age girls rob a small town druggist of fortune he made bootlegging corn whiskey. They flee to Hollywood, rent a luxurious home and go on wild spending sprees. Suspense is generated when druggist learns of their approximate location and begins tracking them down. Mild action and romance stems from individual exploits of girls in which one tries to find thrills, the other two love and happiness. Tragic climax comes when druggist locates girls and learns money is gone. Method of bridging action by off-screen narration slows plot developments. Cast of unknowns give routine performances.

Pressbook features ad lines, "Brazen? Cheap? Bad? Promiscuous? . . . Do you write girls like these off with names like that?" "Too young to know when to stop . . . a story sprawled across the conscience of a nation in the flaming lipstick of youth." Phil


"Jubilee Trail"

Business Rating 0 0 0

Rating based on big exploitation campaign by Republic. Best returns in action spots; weakest for discriminating trade. Popularity of novel, color, action, characters are exploitables. Word-of-mouth potential on negative side.

Republic's most ambitious effort, on its own, seems destined for a good-enough reception where it is given benefit of high powered exploitation. Soap-opera type of story and a rambling script fail to capitalize talents of a good cast. Principal characters, for the most part, are unsympathetic: Vera Ralston is a barroom entertainer running from a murder rap; John Russell as Miss Leslie's husband taking her back to his California home where he has an illegitimate child (mother & baby go to their death over a cliff); Ray Middleton as a stern, ruthless autocrat; Pat O'Brien as an oil tycoon, the former army doctor who fails a shame: Barton MacLane as a drunken, holy roller reformer. Only Forrest Tucker and Joan Leslie, as romantic interest, are appealing. Several good action sequences and best Truecolor yet are assets. Miss Ralston, strikingly gowned, handles musical portions with vivacity. Barn

ON ASPECT RATIOS & 3D

If your first CinemaScope picture is "How to Marry a Millionaire" or some other picture than "The Robe" you will want to use the introduction that Fox provides which shows how CinemaScope works. It starts out on the narrow screen and then opens up. But if you played "The Robe" or your opposition played it, you will probably not wish to use that introduction. Fox is insisting that exhibitors use it; we doubt that the company can compel this. Many exhibitors now cut off the trailers showing casts on the ends of pictures.

Truceman Rembush of Indiana reports that he has played "The Robe" in a 2 to 1 ratio without losing any of the effect of the picture. The ratio is achieved with aperture plates and lenses and Rembush states that it is a much more desirable ratio in those narrow theatres where the height is too limited by the 2:55 to 1 ratio.

The recent releases in 3-D have been far superior to the early ones. However, we wish the distributors would be as liberal with CinemaScope as they are with 3-D. "Kiss Me Kate" is now playing some suburbs in 2-D. "Redheads From Seattle" is playing first run in 2-D although it was made in 3-D. The Wall Street Journal recently reported that there is not a single 3-D picture in production. Producers are apparently awaiting the results of "Miss Sadie Thompson", "Honda", "French Line" and "Cease Fire".

MORE ON PERCENTAGES

Bennie Berger, Pres. of North Central Allied said the other day that the objective of his organization this year is to convince distributors to eliminate "must" percentages in small town and subsequent runs and "return to the old style of selling pictures". Bennie said, "the attempt to get the same percentage terms from suburban situations and small grossing theatres as from large grossing houses is not only asinine, but also destructive".—Amen, Brother! When Al Sindlinger indicated in Boston at the Allied convention that trying to talk logic at certain levels of distribution was just as impossible as trying to talk logic to the treasury department, he must have had something like "must" percentages in mind. "We have a policy" is not only the one-sided motto of the treasury dept, but has long been the rule and guide to glue-footed thinking of distributors who unheedingly demand impossible terms from situations grossing from 1 to 3 hundred dollars on pictures. It doesn't seem to make a helluva lot of difference to the "must" percentages addicts, and addicts seems to be the word for it, that Joe Smith grosses $140 to $160 bucks for three, four or five days on some super-epic on two of his best playing dates (Sat. & Sunday, of course!) and they get 50-70%

and Joe gets the boot. Joe, if you think Mr. Gluebrain gives a damn if you buy shoes for Junior or not, you better sharpen up your thinking. Mr. Gluebrain just don't give a damn for Junior or you either. Mr. Gluebrain has a policy. 50%, or if he's a real eager beaver and devoted to the stockholder—(and scared of his job unless he makes lotta dough for the company) 70%.

Getting percentage with a distributor is like giving dope to an addict. A little isn't enough, and when once tasted his appetite is insatiable, he wants it every time he passes a Dr.'s office—you are the Doctor, boy. Just keep giving it to him. He'll turn on you. Sure, distributors have to make money, but their own claims verify 80% of their domestic revenue come from 20% of the large theatres. Just why is it they have to give the knife to the insignificant little fellow when the extra few bucks between profit and loss means so little to them and so much to him? To set a national, unbinding, uncompromising, unequivocal, untouchable and—damn near un-constitutional policy on given pictures, forcing you to either play them at no profit or a loss or leave them out and let your customers be deprived of seeing the pictures indicates that either distribution is set to force their asinine will on you to uphold their "policy", or they just don't give a damn about you. Maybe there really is no way to be friends in this business.

CONDITIONED SALES

Allied Caravan

I recently wrote to Mr. Ben Kalmenson, General Sales Manager for Warner Bros. complaining of the way certain pictures had been forced on me on conditional sales when I was negotiating for a deal. You will be interested in the following letter which I received from Mr. Kalmenson. Incidentally, it looks like some of these reports forwarded to the Senate Committee on Small Business in the past couple of months have borne some fruit." (The letter follows:)

"I have just learned you that a few weeks ago a Warner representative attempted to 'force' you to license for your Theatre certain Warner pictures you did not want.

I want you to know that any attempt by a Warner representative, if made, to force you to buy pictures which you did not want was unauthorized and in violation of specific instructions issued by me.

You may be guided by what I say here in your business relations with our Company. Furthermore, if you are at this time interested in any specific picture or pictures, please advise us as quickly as possible and I will make certain that prompt negotiations take place with you for them.

(Signed) Benj. Kalmenson

There, you have it boys. We've been needing something concrete like this out in these parts for quite some time. You know how to make this company policy work. Just save this and use it if you have to.

To be realistic about this thing, it is not logical to expect a representative of a distributor not to make an honest effort to sell all his product. He wouldn't work long nor feed his family if he didn't sell most of his company's film. Don't confuse an honest effort on the salesman's part with forcing. However, if forcing or refusal to sell except on conditioned sales is present you have the facilities through your association and through the government to stop these tactics. Don't be out-bargained, but don't let someone walk on you either.

CURING THE KIDS

Allied Caravan

One member has advised us that the doorman at his theatre makes it a point to "know" every young boy who comes to the theatre with any degree of regularity. As a result, when one of them gets out of hand, he says to the boy in substance, "If you don't behave yourself I will be compelled to go—" naming a clergyman or some person whom the boy would not like to have known about his misbehavior. In most cases, reports this member, this procedure has the desired effect. At any rate, this particular theatre, a neighborhood house in a medium sized city, has no vandalism.

AUDIENCE SURVEY

Allied Caravan

We took a survey here at Elma during the month of November on attendance. Have been too busy the past 5 weeks carrying silver dollars to the bank (O Yeah!) to compile the findings. But, now we've done it. Not that you're so interested in Elma, but they might be true in your town too. Percentages of total attendance in the following categories follow:

Over 50 yr.'s old 12%

Teen agers 35%

Daisies 4%

Women 23%

Men 26%

Families 9%

Total 99%

This shows several things. One, that the women audience that has always meant so much to movies has been lost in an orgy of blood, swords, pirates, Indians, war, murder, cowboys and baseball. Two, that teen agers, though noisy, scatterbrained, etc., constitute a valuable part of your present and future business. TV is not holding them, and with them and the generation of kids coming on with TV as ordinary to them as was radio to our generation, the future of the movies is not all black. Three, that families were a smaller part of our patronage than 1/9 thought. Four, that a fairly healthy percentage of over 50 group was still available. Five, that this totals only 99%, indicates that the survey was both fairly accurate and that I must have about 1% of my trade walking in, coming on passes or made up of blind checkers.
Full Text of Correspondence
Between the Justice Department
And the Small Business Committee

PRE-RELEASES & PRICE-CONTROL

After months of investigating motion picture trade practices last year, the Senate Small Business Committee issued a report on its findings. Among its recommendations was one urging the Department of Justice to keep an eye open for violations of the antitrust decrees entered against the major film companies, particularly with regard to pre-release and price-fixing practices.

Some interesting correspondence has passed between Senator Andrew F. Schoeppel, chairman of the Committee, and Assistant Attorney General Stanley N. Barnes, in which the latter set forth the Justice Department's views on enforcement of the decrees.

While A. F. Myers, general counsel of Allied States Association, has said that Mr. Barnes' letter "does nothing to dissipate the fog that is slowly enveloping Washington", we believe industryites will find the statements of Messrs. Schoeppel and Barnes of interest. Below are reproduced the full text of both letters and a statement by Mr. Schoeppel.—Editor's Note

Senator Schoeppel's letter dated last Nov. 3, to Assistant Attorney General Barnes:

"On August 3, 1953, the Senate Small Business Committee issued its report on the Problems of the Independent Motion Picture Exhibitors. In the report two important recommendations outlined the means by which economic conditions in the motion picture industry could be greatly improved and then maintained. First, the Committee suggested that a voluntary system of arbitration be devised for adoption by the industry. Second, the Committee urged a more forceful and more vigilant policy on the part of the Antitrust Division of the Department of Justice in assuring compliance with the decrees resulting from the extensive litigation against the major motion picture companies."

"At this time, the Monopoly Subcommittee which conducted the motion picture hearings, believes that the public interest requires that a study be made of the manner in which the Committee recommendations have been followed by the interested parties. Accordingly, the Subcommittee is observing closely the efforts which are being made by exhibitors and distributors to formulate a satisfactory arbitration system. Further, the Subcommittee deems it appropriate to request the Antitrust Division to submit a report describing its progress towards assuring compliance with the consent judgments."

"Among the questions which the Subcommittee believes should be treated in the Antitrust Division's report are these:

1. What disposition has been made of the Reuben Shor case?
2. What conclusions has the Division reached in respect to the pre-release practice? Is price-fixing involved in the pre-release practice?
3. Does the Division consider it advisable to petition for amendment of the consent judgments?
4. How many complaints have been received from exhibitors since July 1953? What percentage is this of Division's workload?
5. What is the number of personnel currently assigned to motion-picture matters?
6. Does the Division now contemplate using Sec. 6(c) of the FTC Act in order to enforce compliance with the consent judgments?
7. Has the Division ordered a review of the complete transcript of the motion-picture hearings? If so, have any violations of the judgments been noted?

"Thank you for your courtesy and cooperation in this matter."

Mr. Barnes reply to Senator Schoeppel, dated Nov. 17:

My dear Senator Schoeppel:

This is in further reply to your letter of November 2, 1953 concerning the Antitrust Division's enforcement of the judgments entered in the case entitled United States v. Paramount Pictures Inc., et al.

You have asked what disposition has been made of the Reuben Shor case. As was indicated in the Division's statement sent to you on June 17, 1953, as soon as we had seen the trade press accounts of the exchange of telegrams between Walt Disney Productions and Mr. Shor relating to the admission prices being charged by Mr. Shor for Peter Pan at two of his theatres in Cincinnati, we promptly wrote to RKO concerning this matter. RKO advised us that the telegram to Mr. Shor was sent by Walt Disney Productions without the knowledge or consent of RKO. We were also advised that on receipt of our letter RKO made inquiry to the Disney organization about the telegram and was advised that no further action had been taken by Walt Disney Productions with respect to the matter. Mr. Shor testified before your Committee that "The one week's run of Peter Pan in my theatres was completed without hearing further from either RKO or Walt Disney Productions."

RKO also advised us that because of this incident and because of a statement made by Samuel Goldwyn concerning admission prices to be charged for Hans Christian Andersen, a picture which Mr. Goldwyn produced and RKO distributed, about which we also had written RKO, and because of certain testimony before your Committee which RKO felt indicated that misunderstandings existed concerning their selling policies, it was making a review and study of the entire subject in which counsel for Samuel Goldwyn and Walt Disney Productions were participating. Shortly thereafter RKO advised us that they had issued new instructions to their sales organization which again emphasized that there were to be no agreements or understandings with exhibitors with respect to admission prices.

(Continued on Page 16)
Hence the admission prices an exhibitor expects to charge and the evaluation of the film rental the distributor may reasonably expect to derive are related. Therefore when a distributor asks an exhibitor for this information for the purpose of evaluating the exhibitor's bid this does not, without more, constitute an admission by the exhibitor and the information is genuine to such an evaluation. However, the exhibitor cannot be required to charge the admission prices which he advised the distributor he proposed to charge. That would be the fixing of minimum admission prices.

It, of course, is quite true that what the exhibitor states his proposed admission prices will be will have a bearing on whether or not he will be the successful bidder, but this is because what he is really offering the distributor for its picture depends on substantial part on what he will charge his patrons. It is also quite true that though the exhibitor is contractually free to charge his mind, the exhibitor will normally be impelled by considerations of good faith and even of self-interest in maintaining good distribution relationships. The exhibitor may say he will charge even though he is not contractually bound to do so. The dilemma arises from the manner in which motion pictures are marketed.

Knowledge or lack of knowledge of admission prices on the part of the distributor cuts across one other provision in the judgments entered in the Paramount case. The distributors are enjoined "From 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." Let us suppose that three exhibitors have submitted bids for an especially desirable picture and that the theatres expect to raise their admission prices in varying amounts. If the distributor has no information whatsoever concerning the admission prices which the exhibitor proposes to charge, the distributor would have to evaluate the bids as best it could, but there might be considerable likelihood that the best of the bids would not have been accepted. Yet the distributor on the basis of the information available to it may have acted with complete objectivity. The distributor could hardly be charged with discrimination in any instance where the significant differences between the bids lay in the different admission prices which the exhibitors concerned have decided upon but have not communicated to the distributor. Yet once the picture had been played the unsuccessful bidders might very well have good cause to feel that their bids in the light of the bids which they had intended to charge for the picture were better than the bid actually accepted and that therefore they had, in fact, been discriminated against. Also an exhibitor could possibly obtain an advantage over his competitors by disclosing his proposed admission prices without any producing from a distributor whatsoever.

In the case of usual pictures the distributor knows that the exhibitor will in all probability charge his usual admission prices. Th distributor knows or can easily find out what such usual admission prices are. The admission price problem arises in the case of high production cost picture which the exhibitor feels has unusual merit and which the distributor has therefore undertaken to market specially.

The judgments entered in the Paramount case enjoin a distributor from giving the licensee (the exhibitor) a contractual right known as clearance not to have a picture shown for a period of time in a theatre which is in substantial competition with the licensee's theatre in excess of what is reasonably necessary to protect the licensee in the run granted. Such judgments also enjoin the granting of clearance of theatres not in substantial competition. The judgments do not provide that a run in one theatre must be followed by a run in any other theatre. Thus whether the pre-release practice involves the granting of excessive clearances between theatres in substantial competition or of clearances between theatres not in substantial competition depends on whether there are agreements between the distributors and the exhibitors licensing the pre-release runs that the picture will not be shown for a period of time in other theatres. Since the distributors when pre-releasing a picture have refrained from specifying how long a time must elapse between the pre-release run of the picture and other runs in other theatres, it cannot be categorically stated in the absence of proof of such an agreement that the pre-release practice involves the granting of improper clearances.

We would now like to turn to what we believe to be the dangers in the pre-release practice. Some exhibitors have earnestly contended that they are subjected to pressure by distributors to fix their admission prices at given levels for pre-release pictures, and that if they resist such pressure they are invariably unsuccessful in their efforts to license the picture. Whenever any picture is pre-released there is a serious danger that conduct may take place from which agreements between the distributor and exhibitors relating to admission prices may be implied.

When the concept of clearance in the Paramount judgments contemplates the existence of an agreement between the distributor and the exhibitor to whom the picture has been licensed, there may be circumstances in which agreements to grant improper clearances could properly be implied in law. As in the case of admission prices, when any picture is pre-released there is a serious danger that conduct may take place from which agreements between the distributor and exhibitors relating to when the picture shall be licensed on other runs can fairly be implied.

During approximately the last two years the number of pictures pre-released has increased. This is of some concern, for such increase accentuates the dangers we have referred to. It accentuates them because the
Gee, but it's Great in Every Date!

BURLINGTON * Smash!
SPRINGFIELD * Fine!
NEWPORT * Fine!
FALL RIVER * Wonderful!
INDIANAPOLIS * Wonderful!
AKRON * Fine!
TOLEDO * Fine!
ST. LOUIS * Holding Over!
DES MOINES * Strong!
TRINIDAD * Fine!
OMAHA * Excellent!
INDIANAPOLIS * Wonderful!
SPOKANE * Excellent!
CHEYENNE * Fine!
ST. LOUIS * Holding Over!
DENVER * Strong!
TOPEKA * Terrific!
OMAHA * Excellent!
KANSAS CITY * Strong!
CHATTANOOGA * Sock!
GREENVILLE * Excellent!
ATLANTA * Holding Over!
NORFOLK * Great!
SAN FRANCISCO * Holding Over!
SACRAMENTO * Extended Run!
DENVER * Extended Run!
LAS VEGAS * Great!
PHOENIX * Excellent!
INDIANAPOLIS * Wonderful!
SAN DIEGO * Extended Run!
LAFOREST * Exceptional!

WALKING MY BABY BACK HOME

"WALKING MY BABY BACK HOME" - Color by TECHNICOLOR - Starring DONALD O'CONNOR - JANET LEIGH with BUDDY HACKETT
LORI NELSON - SCAT MAN CROTHERS - KATHLEEN LOCKHART - GEORGE CLEVELAND - Directed by LLOYD BACON - Screenplay by DON MCGUIRE
and OSCAR BRODNEY - Co-Producer LEONARD GOLDSTEIN - Produced by TED RICHMOND - A UNIVERSAL INTERNATIONAL PICTURE

"...Pictures with that Universal appeal"
"Jivaro"

Business Rating 2 2

Fine-Thomas production suitable only as dual bill fare in action market. Originally intended as 3D release, being distributed in 2D. Offers little for discriminating trade.

Routine story and uninspired filming of girl who goes into jungles of Peru to meet her fiancé, presumably the owner of a plantation. Fernando Lamas, jungle trader, befriends Rhonda Fleming and tries to shield her from fact her boy friend, Richard Denning, is really a drunken sot obsessed with finding lost Indian treasure. Film is slow and talky as it deals with Fleming’s mooning over Denning. Pace picks up when it is learned that Denning was attacked by headhunting Jivaro Indians. Lamas, by this time in love with Fleming, sets out to ascertain if Denning is still alive. Accompanied by the girl and a couple of renegades who are interested in the treasure, Lamas eventually finds the body of Denning. Hard-hitting action develops when Lamas is attacked by headhunters and most of his party are wiped out. Through it all, the sexy Miss Fleming is filmed to good advantage, but romantic angle is mild because Lamas doesn’t get to first base until the last reel.

Exploitation gimmick for ballyhoo houses in beautiful girl stranded in jungle with love-hungry men and headhunting savages. Neil


"She Couldn’t Say No"

Business Rating 2 2

Rating higher for small towns and rural situations. Mildly amusing small-town tale will require smart selling. Title and stars (Robert Mitchum, Jean Simmons), on which boxoffice will lean heavily suggest something far from homespun comedy characterizing film. Action fans, accustomed to Mitchum type fare, will be disappointed.

Light comedy in rural vein about a suddenly-rich girl who returns to her Arkansas hometown to repay kindnesses and causes havoc with her generosity as free-loaders flock to the borough. Ample supply of amusing situations and characters to please the mass clientele. Director Lloyd Bacon maintains leisurely pace, milks the D. D. Beauchamp screenplay for chuckles. Jean Simmons shines as the heiress who turns the town topsy-turvy. Mitchum is solid as the doctor who befriends the bewildered girl and finally persuades her to become his wife. Casting, from Arthur Hunnicutt as the genial village drunk, Edgar Buchanan’s storekeeper, Wallace Ford’s veterinarian, and the rest of the players is well calculated. Exploitation of the Mitchum-Simmons names should be carefully handled on basis of their past films. Phil


"The Command"

Business Rating 3 3 3

First Western in CinemaScope should realize top grosses in action market and good business generally. Impetus of strong pre-selling campaign on CinemaScope, plus WarnerColor, serves to offset lack of marquee names.

Frontier story concerns Cavalry medical officer Guy Madison, who assumes leadership of his troop, two infantry companies and civilian wagon train when Cavalry commander is killed. Pace is slow in opening reels during telling of Madison’s problems with soldiers who resent being led by doctor. Hard-hitting action is provided by Indian battles, ambushes and scare of smallpox epidemic. Madison saddled with responsibility of convoying wagon train across wild Wyoming territory, turns in effective performance as he vanquishes redmen and wins respect of his troops. Mild romantic angle is supplied by pert Joan Weldon as nurse in wagon train. Climactic smashing Indian battle is enhanced by CinemaScope, into one of the best actions ever filmed.

Typical catchline: “The First Story of the American Frontier in CinemaScope!” Madison will be remembered by kiddies as star of TV show, “Wild Bill Hickock.” Neil


"It Should Happen To You"

Business Rating 3 3 3

Comedy hit will strain b.o. records in some situations. Appeal angled at sophisticates and masses alike. Best returns in metropolitan areas, where Holliday name and dialogue subtlety will register most strongly.

Judy Holliday’s scatter-brained shenanigans, an offbeat script, crisp dialogue and smart direction give Columbia and exhibitors another boxoffice winner, in vein of “Born Yesterday.” Writer Garson Kanin and director George Cukor, both of whom worked with Judy in her initial success, have collaborated again on gay, adult comedy that runs gamut from belly-laughs to chuckles, with touches of pathos interspersed. Tale has Judy as smalltown nobody coming to New York fired with desire to make a name for herself. She spends her whole bundle on a billboard ad embazoned with her moniker, is launched into fame and romantic complications via amazing exploitation stunts and public’s gullibility, finally gets her guy in a sky-writing message pleading to be just a wife. Performances are on high level, with Judy dominating. Peter Lawford in his best role, and introducing a real “find” in newcomer Jack Lemmon, who wins the gal. Cukor’s direction keeps pace lively; Kanin’s script is full of surprises. Phil


(See Page 13 for More Reviews)
Stereosound Vs. Mixer

The value of stereophonic sound for CinemaScope showings will be tested, finally, in the four quarters of the U. S. The issue was forced to a head by Walter Reade's exhibition of "The Robe" in Community Theatre in Morrisstown, N. J., using a mixer to funnel the four tracks into a single horn, resulting in an injunction threat by 20th Century-Fox. An in-person conference between Reade, who is also president of TOA, and Spyros P. Skouras in the latter's office the night before the scheduled Trenton State Superior Court hearing on the injunction warned off legal action, however. Comparative tests, to be held in the next 30 days, were agreed upon in the East, Midwest, South and Far West, with mixer vs. stereophonic showings in each area.

In a formal statement following the meeting with Skouras, Reade "regretted" his showing of "The Robe" in Morrisstown without approval of 20th-Fox. "My intent was to have a test to determine whether CinemaScope productions could be shown satisfactorily and with full impact upon the public without the use of full stereophonic sound installations," he said. Decision will be made by a committee of representatives of equipment manufacturers, Fox, other companies producing CinemaScope films, and exhibitors from TOA. Reade promised not to play any Fox CinemaScope films in those of his theatres not equipped with stereophonic. He noted, however, that Skouras had consented to the previously booked and advertised showings in Perth Amboy and Kingston.

In a press conference, prior to Reade's meeting with Skouras, Fox distribution head Al Lichtman had claimed that the Morristown showing, which had advertised stereophonic sound, was "misleading the public," tended to deteriorate the effect of C'Scope, and was a breach of contract by Reade. Questioned whether use of stereophonic sound was a breach of contract, Charles Field interjected that even if not, Fox's widely heralded policy that stereophonic was part and parcel of CinemaScope was common knowledge in the trade. Lichtman stated his intention of redrafting contracts to include the stereophonic requirement. The question of contractually mandatory stereophonic now is academic pending the results of the mixer tests in comparison with full stereosound.

Initial official break in the CinemaScope hassle over stereosound requirements by CS distributors came the week before with Warner's Ben Kalmenson announcement that the "Command" will be available in single track sound, as well as the four tracks.

The Warner policy was hailed by Wilbur Snapper, president of Allied, who urged exhibitors to install screen and lens because "all theatres will eventually have it." The WB approach, he said, while it "doesn't go all the way in providing regular prints for the theatres without a special lens and screen, it does much in a positive direction that will aid exhibition."
opportunity for conflict resulting in express or implied agreements between distributors and exhibitors relating to admission prices and the time when a distributor will license other runs is obviously increasing. More and more it also accentuates them because the very fact that a large number of pictures are being pre-released, which play at only advanced admission prices and which are licensed for other runs only after a period of time substantially in excess of when they would normally play on such runs, tends to establish a pattern of doing business on the part of the distributors which of itself furnishes a ready basis for enforcing a purpose to enter into agreements with exhibitors to fix admission prices and to grant improper clearances.

You have asked whether the Division considers it advisable to petition for amendments of the consent judgments. The courts have been reluctant to amend judgments entered in antitrust suits without a very strong showing of a change of circumstances or that the amendments are necessary to effectuate their basic purposes. We do not believe that on the basis of the operation of the judgments so far such a showing should be made.

With reference to your inquiry concerning the number of complaints received from exhibitors since July 1953, the number is approximately seventeen. A number of these complaints were found, upon review, to relate to matters to which the judgments could not be regarded as applicable, and which properly should be left for determination by negotiation between the parties concerned. Due to the many different phases of our work which are not capable of exact comparison, we are unable to estimate in any realistic manner what percentage of the Division's work load such complaints constituted.

You have asked about the number of personnel currently assigned to motion picture matters. In addition to the judgments entered in the Paramount case, judgments have been entered in the cases entitled United States v. Schine Chain Theatres, Inc., United States v. Crescent Amusement Co., Inc., and United States v. Griffith Amusement Co. These cases concerned violations of the antitrust laws on the part of a number of large theatre circuits. In addition, there are three cases presently in the litigation stage involving motion picture matters. One of these, United States v. Alliance Theatre Corporation, et al., relates to allegedly illegal restraints of trade and monopolization with respect to motion picture exhibition in Terre Haute, Indiana; another, United States v. National Screen Service Corporation, et al., relates to alleged monopolization and attempted monopolization of the manufacture and distribution of trailers, which are motion picture films of short duration advertising forthcoming exhibition of full length feature films at motion picture theatres, and of so-called film accessories, posters, signs, still pictures, graphics and other advertising materials used by exhibitors to advertise their current feature films and the feature films to be shown in their theatres in the future; and the third, United States v. Twentieth Century-Fox Film Corporation, et al., relates to an alleged conspiracy to prevent 16 mm feature films from being exhibited in competition with established motion picture theatres.

Five attorneys are currently spending all or substantially all of their time, another attorney is currently spending about seventy-five percent of his time, still another attorney is currently spending at least half of his time, and three attorneys are spending varying time upon the above-described motion picture matters. One attorney has been and continues to spend substantially his full time on matters relating to the judgments entered in the Paramount case.

The Division, of course, does not have an unlimited staff which is available for assignment to motion picture matters, especially in view of the Division's over-all responsibility to enforce the antitrust laws generally throughout the economy. On the basis of the personnel we now have we believe that a fair share of such personnel have been assigned to motion picture matters.

You have asked whether the Division now contemplates using Section 6(c) of the Federal Trade Commission Act in order to enforce compliance with the consent judgments. We are not presently contemplating proceeding under Section 6(c) and I shall endeavor to explain our reasons for this.

The first of the judgments in the Paramount case was entered on November 8, 1948, and the last of such judgments was entered on February 6, 1952. The Antitrust Division has now had considerable experience in enforcing such judgments. In addition, during the last fifteen years the Division has acquired a very considerable background of factual data, information and experience with regard to all phases of the business in the motion picture industry, as well as with respect to the background of many of the situations with respect to which judgment problems arise. Also, personnel in the Division have had many dealings with exhibitors, distributors and the court which has jurisdiction of the Paramount case. This has enabled the Division to handle judgment problems with an expedition and efficiency which the personnel of an agency lacking that background could only duplicate with difficulty and over a very considerable length of time.

In addition, the Division is enforcing the three judgments entered against large exhibitor circuits which we have already referred to. It attempts to correlate problems of enforcement arising under those judgments with the Paramount judgments and endeavors to keep all these judgments in mind when confronted with policy or interpretation problems under any of them. Moreover, questions under these judgments must at times be evaluated in the context of policy situations involved in enforcing or negotiating judgments in other fields.

The Federal Trade Commission pointed out to our Committee that it now has some 400 cease and desist orders to enforce and it indicated that funds available to it for enforcement activities are, just as in the case of the Antitrust Division, limited. If the Federal Trade Commission were requested to make investigations and recommendations concerning judgment problems arising under the judgments entered in the Paramount case, this of course would add to the personnel problems of that agency.

You have asked whether the Division has reviewed the transcript of the motion picture hearings. The Division carefully followed such hearings. The transcript of the testimony of all witnesses was read and we also endeavored to examine the exhibits as they were submitted. Some of the witness-made allegations which, if supported, would tend to indicate violations of the judgments. On the other hand, testimony offered in refutation, if supported, would tend to indicate that such violations of the judgments had not occurred. A great deal of the testimony, though relating to distributor-exhibitor relations and the conduct of distributors in relation to indicate violations of the judgments, did not indicate conduct violative of the judgments; and a great deal of the testimony related to matters which cannot properly be considered judgment problems.

Sincerely yours,

STANLEY N. BARNES
Assistant Attorney General

Statement by Senator Schoeppel, released January 13:

Senator Andrew F. Schoeppel (R. Kan.), Chairman of the Monopoly Subcommittee of the Senate Committee on Small Business, today made the following statement:

"I am today releasing a copy of a letter from Judge Stanley Barnes, Assistant Attorney General of the Antitrust Division. Judge Barnes' letter is in reply to a letter of November 2, 1953 from me in my capacity as Chairman of the Monopoly Subcommittee, in which our group asked a series of questions which evolved out of our Committee hearings on trade practices in the motion picture field last year. Our questions, in the main, dealt with matters relating to certain trade practices in the motion picture industry, whether such practices are lawful, and the enforcement of certain judgments in the motion picture industry."

"The reply from the Antitrust Division speaks for itself. It has been the subject of extensive study by the members of the Committee, the staff of the Small Business Committee and myself."

"In filing its final report last year, the Committee emphasized that it is clear that most of the problems between distributors and exhibitors in the motion picture industry are intra-industry problems in which the Federal Government should not be directly involved. I understand that serious attention is again being given to working out arbitration methods and, personally, I hope they are not long delayed."
What the Showmen Are Doing!

(Continued from Page 22)

Host of Tie-Ups By Disney
For 'Rob Roy' Nat'l Promotion
"Jubilee Trail" Premiere
Sets New Orleans Agog

"The most spectacular event in New Orleans motion picture history" was the way Paramount Gulf State theatres Gaston Dureau characterized Republic's world premiere of "Jubilee Trail" on Jan. 15th. The gala affair was so effective that Dureau telephoned Herbert J. Yates in California the morning after opening day to report that grosses at the Saenger Theatre had broken all attendance records of any picture that had played the house at regular admissions since 1932.

The shindig began with one of the largest star contingents in premiere history parading down famed Canal Street, renamed by Mayor de Lesseps Morrison, "Jubilee Trail", proceeding through the thronged streets to the Saenger. In addition to the stars—Vera Ralston, Joan Leslie, Forrest Tucker, John Russell, Ray Middleton and Pat O'Brien (and giant Buddy Baer featured in the film), Republic bigwigs president Yates and his assistant William Martin Saul, flew in from the Coast for the festivities. Sales director C. Bruce Newbery headed the list of executives, which included southern division manager Walter L. Titus, Jr., and his branch managers. In the parade also were Gwen Bristow, author of the best seller from which the picture was made, and her husband Bruce Manning, who scripted.

Prior to opening the Yates, stars and writers manned booths on Canal Street for March of Dimes participation. They made an average of seven TV and radio appearances daily, interspersed with newspaper interviews, and autograph sessions. Even Governor Robert F. Kennon and his family came in from Baton Rouge for the opening, aired on radio and TV in front of the theatre.

Record Air-TV Sendoff
For 'Sadie' in Cleveland

Manager Howard Higley, of the Allen Theatre in Cleveland, gave "Miss Sadie Thompson" a TV-radio sendoff unprecedented in the city's movie history. Higley tied up virtually all of the key air shows, many of them as long as three weeks in advance of opening, with plugs for the film and playdate. Key show was the video stunt by Ward Marsh, noted amusement editor of the Plain-Deliverer. Marsh used a "Sadie Thompson" quiz, a "Sadie Thompson" charade and the regular National Screen trailer backed with music from the film. Another local TV favorite, Maggie Wulf, had a "look alike" contest running daily for 10 days before opening with various shots of La Hayworth in the film and viewers invited to send snapshots of themselves in similar poses. Among the prizes offered were free dancing lessons from the Arthur Murray studios. And therein, incidentally, lies a tale of how exploitation multiples. The Arthur Murray officials were so impressed with the way the program built them up, they volunteered 100 extra gift certificates to be used as giveaways by the theatre and backed the tie-up with two ads in local newspapers. Other ozone plus included disk jockey interviews with Aldo Ray on radio and TV, a private screening for the platter-spinners.

and was given photo and feature coverage in some 300 papers throughout the country. . . . For the older clientele, Beverly Michaels, who is so deliciously bad in UA's "Wicked

M-G-M Winds Up 'Lucky 7' Contests; Cost Around $21,000

Metro wound up its "Lucky 7" showmanship contests with a total of $6200 in cash to 22 winners and payment in full for the winners' campaigns. Latter figure was undisclosed; approximation in the trade, however, ranged around $15,000 for the campaigns. In its recap, of the entire campaign, Metro's record shows that individual theatremen, despite financial limitations, outscored circuit representatives in the final tally. Cash prizes in each of the seven contests, which were concluded with campaigns on "Easy To Love", were $500 for theatres in the over 100,000 population category; $250 in the 10,000-100,000 group and $100 for those servicing under 10,000 population towns.

Chains Boost 'High Water'
Preem for March of Dimes

20th-Fox's world premiere of the CinemaScope "Hell and High Water" to reach the nation via a March of Dimes benefit debut at the Roxy, has received full cooperation pledges from the RKO-Skouras and Brandon circuits. The chains will engage in a hatch of activities heralding the debut—and selling tickets—with cross-plug trailers, lobby cards and displays to plug the event . . . Value of proper screenings was proved once again to gain important backing when UA had a special viewing of "Reach ahead" for the U. S. Marines. Following the Marines refusal to cooperate on the film while it was being filmed on location in Hawaii, a screening of the completed film for the big brass was arranged in Washington. Result: Defense Department and Marine officials reversed themselves, gave full approval to the film as "a terrific picture" that "will help the Marines".

Joseph's AMPA Talk Gives
Hints on New Systems Selling

Merchandising and promotion of the new screen techniques, a problem as anxiously eyed by the nation's exhibitors as a bride's first cookies—and too often as leaden—was the topic of John Joseph's remarks to AMPA's showmanship school. While Joseph, who is advertising-publicity director for Cinerama, reported on the deluxe system's results, his findings should be of benefit to all showmen.

For one thing, the initial film had no stills available. The attraction had to be sold in copy or by some faked art of Cinerama's action to bring it to public attention. The triple-strip film couldn't be lined up properly for still effect to get "useable art" in the ads.

Eye-attracting poster for 20th-Fox's "Beneath the 12-Mile Reef" engagement at the Roxy on display at the Going Places Bureau of the Brooklyn Eagle.
Schoeppel Voices Hope for Arbitration

(Continued from Page 16)

opportunity for conduct resulting in express or implied agreements between distributors and exhibitors relating to admission prices and the time when a distributor will license other runs is obviously increased. Moreover, handles the Cinerama account, the effect of a new sensation was compiled in words and composites to demonstrate that “Cinerama was a film with a new dimension, that this dimension put you—the spectator—right in the picture.”

“You can teach an old dog new tricks—or at least new variations of old tricks. . . The selling of it to the public is even with the new tricks, based on publicity and advertising techniques all of us must learn to succeed,” Joseph said. He also pointed to the effect of “group sales”. In this direction, he found, Sunday papers offer better readership and higher circulation. However, properly timed and placed radio & TV spots have been a strong factor in local saturation cam-

films to be shown in their theatres in the future; and the third, United States v. Twentieth Century-Fox Film Corporation, et al., relates to an alleged conspiracy to prevent 16 mm feature films from being exhibited in competition with established motion pictures.

No pressuring of patrons—people seem to be glad to have assistance in buying tickets.” It’s as old as show business, really. Give ‘em what they want, make ‘em want it and get ‘em to go out of their way to get it. If it’s good enough—Cinerama, Cinemascope, 3-D, stereophonic sound, properly used, and exploited—is the hype that will have the new processes bringing the public into the theatre, be it a mass or a class attraction.

One other point—and listen carefully—“We approach groups on a service basis and the results have been worth the effort.” There’s something that can apply to any showmanship effort. (Continued on Page 23)

Pressbook Award

Many theatremen are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

HIS MAJESTY O’KEEFE

A lot of hard work here. It took two years to make “HIS MAJESTY O’KEEFE” with its splendors and mysteries of the Fiji Islands where it was filmed.

Burt Lancaster is a lout island trader from Savannah, Ga who becomes ruler of 10,000 barbarous warriors. Spectacular excitement, splendors unlimited—and a real, real treat! From WARNER BROS. Color by TECHNICOLOR “HIS MAJESTY O’KEEFE”

As off-beat as the picture, the ads for Warner Bros. “His Majesty O’Keefe”, are the distinguishing feature of an ingenious and imaginative pressbook. Of especial note are the series of teasers (two are pictured above) and display ads in a similar vein—plenty of white space, provocative copy and art that virtually force the reader to look. Another type, such as that shown in the 4-col. ad at left, is available for another kind of audience, featuring romance, action and “The primitive Maiden Dance of Abandon”.

Burt Lancaster’s draw also gets special play, featuring his role as a “natural”, his past, successes and means of exploiting the star.

Babs Borman, Parisian authority on love (for real) ballyhooed opening of UA’s “Act of Love” in Los Angeles with a series of 30 lively TV and radio dissertations on her favorite subject. Her expert views drew heavy newspaper coverage.
What the Showmen Are Doing!

(Continued from Page 22)

Host of Tie-Ups By Disney For 'Rob Roy' Nat'l Promotion

The ever-live Disney merchandising division has set up several national promotions for Walt's all-live RKO Radio release, "Rob Roy, The Highland Rogue," which bows in New York at the Criterion on Feb. 4. Five of the top Mutual Broadcasting Co. air shows have been enlisted in a unique tie-up. For each time the theatre runs a strip plugging one of the shows, the station will give commensurate time, crediting both picture and playdate. Another tie is with the Brown Shoe Co., one of the nation's largest manufacturers of women's shoes. Ads featuring star Glynnis Johns will appear in fan and TV-radio mags, and will also be used on a co-op basis by the 3900 dealers who carry the line. Other tie-ups include Kaylon's women's pajamas (5000 retail outlets); Rob Roy's boy's shirts (6500 accounts), with co-op newspaper and postal campaigns, and a special promotional kit; Radiant home screens (4000 retailers), with ads in U. S. Camera, Esquire, National Geographic and various newspapers, as well as local dealer counter displays.

On the P. A. Circuit

The 12-day personal appearance tour by 10-year-old Swiss miss Elisabeth Sigmund, who stars in United Artists' "Heidi" and was flown here to exploit the show, is considered by UA one of its most successful promotions. The engaging youngster returned to her native Switzerland after a whirlwind tour that plunged the film to an estimated 23 million TV and radio listeners and more than 13 million newspaper readers. She appeared on 17 ABC, CBS and NBC network shows.

Openings

Variety of stunts characterized Metro's first CinemaScope, "Knights of the Round Table". Top, star Mel Ferrer with mounted Knights who led parade to Radio City Music Hall opening; Center, from left, at the racetrack where the panoply horses paraded; one of the thousands of shopping bags distributed by supermarkets for the New Orleans opening, and, right, in the same city, boy reading one of the multitude of comic books distributed to school children. Bottom, Knights held a parade at the East-West football game in San Francisco, sponsored by Shriners and telecast. Opens Jan. 29. Spotz plus picture, playdate and the famed business section.

UA has retained ace publiciteer and advance man for Ringling Bros. circus Frank Braden to do a seven-state promotion junct for "Act of Love". His month-long swing will bally the film in Boston, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Atlanta, New Orleans and Dallas with a solid slate of newspaper, radio and TV activities.

That tie-in Metro has with the Redman Trailer Co. in connection with "The Long, Long Trailer" swung into high in Chicago Jan. 18, following a briefing by MGM exploitation manager Emery Austin. The 29-city tour will wind up in New York, Feb. 26. Itinerant group will consist of starlets Perry Sheehan and Kathryn Reed, Redman rep Dan Heath and Elliott Foreman of Metro's NY press field staff.

Look for those Disney "chalk-talkers", you shownmen in New England, who'll be on a month's tour on behalf of "Pinocchio"'s 200 playdates in the area. A trio of artists are demonstrating the Disney cartoon techniques in theatres, on TV and radio, schools, hospitals, etc. We caught one of them, Roy Williams, who's Disney's story editor and chief animator, and it's really an entertainment experience to see the artist whip up a finished drawing in seconds, using a delightful platter for sound.
MGM Celebrates Jubilee Year

LEO—30 YEARS YOUNG

In the next four months or more, a mighty motion picture company will celebrate its 30th Anniversary in the industry with a Jubilee program in keeping with the new era in movies. Metro-Goldwyn-Mayer has contributed, as much as any other film company, to the growth of movie business over the past three decades to build the industry into one of the top enterprises in the nation. Now it’s starting on another leg of its mammoth career in what is still a young industry.

With the rest of the industry, M-G-M stands poised on the threshold of a new era in its career of supplying screen entertainment to the public. Theatremen are looking toward Leo for an important portion of that supply, especially in keeping with the new technological developments that have revolutionized the movie industry. MGM was the first to join 20th Century-Fox in the making of CinemaScope pictures. Its experimentation with three-dimensional, and with wide screen. It has tread cautiously in the strange areas. Once familiar with its surroundings, theatremen are depending on the mighty film company for the quality product so vital in this day of increasing discrimination.

The men at M-G-M who are responsible for production, distribution and merchandising worked jointly on the Jubilee program. President Nicholas M. Schenck, studio chief Dore Schary, distribution head Charles M. Reagan, ad-publicity vice-president Howard Dietz and their aides huddled in Hollywood in day and night sessions, each contributing opinions based on years of experience and the know-how that raised them to their lofty posts. The ensuing list of pictures is the result of an effort calculated to offer screen entertainment in keeping with M-G-M’s record.

Metro’s choice of “Knights of the Round Table” to lead off its 30th Anniversary is both fitting and significant. This, its first CinemaScope production, is a majestic spectacle in keeping with the bigness of the reputation that M-G-M has earned over the past three decades. “Knights” proves that the company has a keen appreciation of the new medium’s potentialities and has embraced it both wisely and well. It has shown that it rides with progress and that, when Leo puts his paw to it, he can do as well or better than any other moviemaker.

The Lion’s line-up is calculated to offer variety and quality to suit every taste. Beginning with “Knights”, a spectacular adventure-romance historical drama, the other forthcoming January release is a comedy, “The Great Diamond Robbery,” starring Red Skelton, and introducing a new eyeful, Cara Williams, who’ll be heard from in the future.

February brings to the screen the most popular Mr. and Mrs. on television, Lucille Ball and Desi Arnaz, in “The Long, Long Trailer”, a comedy in Ansco Color of a pair of newlyweds who bite off more than they can chew when they take their honeymoon in a gigantic trailer. Also in February is “Saadia”, Technicolor desert romantic drama starring Cornel Wilde, Mel Ferrer and Rita (“The Thief”) Gam.

Metro’s second Cinemascope, “Rose Marie” in Kodacolor, with Ann Blyth, Ho-
THE LONG, LONG TRAILER

EXEcutive suite

ward Keel and Fernando Lamas, makes
Frim's famed operetta, with its immortal
songs, romance and violence in the Canadian
woods, the big March attraction. The month
will also see "Tennessee Champ", in Anscocolor,
with Shelley Winters, Keenan Wynn
and Dewey Martin starred in an off-beat
serio-comic story of a religion-filled young
man who takes to the fight ring to earn
enough money to build a church—and
converts his conniving manager in the process.

Going into April is another assorted trio,
a romantic tragedy, a musical love story,
and a girl-loves-horse heartwarmer.
The first, filmed in Italy in Technicolor, co-stars
Lana Turner and Pier Angeli with a pair of
Italian favorites, Renato Salvatore and Carlos
Thompson. Lana's a wicked woman who
uses her beauty to make her way, but finally
sacrifices her own desires to save the love
of a young girl. "Rhapsody", also in Techni-
color, is a love story of a beautiful, spoiled
rich girl torn between her loves for two
great musicians, a pianist and a violinist.
Starring Elizabeth Taylor, Vittorio Gassman
and John Ericson, the romantic drama is
played against a background of the classics
musically, and the Swiss Alps visually.
The overwelling appeal of a child's love for an
animal is the backbone of "Gypsy Colt", an
Anscocolor film with Donna Corcoran as
the young girl.

Already laden with awards in its pre-re-
lease engagements is the specialty handled

Julius Caesar," starring Marlon Brando,
James Mason, Louis Calhern, Greer Garson,
Deborah Kerr, John Gielgud and other su-
perlative players. The great Shakespearean
drama is being carefully handled by Metro
to insure a prestige buildup in its early play-
offs as a prelude to its general release.

A look at the future gives more promise of
the same variety and quality. For instance
the multi-starred "Executive Suite", a
"Grand Hotel" type of film. Seven top-notch
stellar lines are featured: William Holden,
June Allyson, Barbara Stanwyck, Fredric
March, Walter Pidgeon, Shelley Winters and
Paul Douglas in this drama of romance,
comedy and tragedy interwoven by the death
of one man. There is also "Invitation to the
Dance", a Technicolor musical telling several
stories in ballet form, starring Gene Kelly,
Nora Kaye, and outstanding ballet artists.
And there is "Betryed", filmed in Holland
and England in Technicolor, with the im-
posing trio of stars, Clark Gable, Lana
Turner and Victor Mature.

In editing stages, with shooting completed
are the Anscocolor "Her Twelve Men"
(Greer Garson-Robert Ryan); "Jean Brun-
meid", Anscocolor, (Stewart Granger-Eliza-
thabeth Taylor); "Panther Squadron 8", Anscocolor
(Van Johnson-Walter Pidgeon-Louis Calhern),
and "Crest of the Wave" (Gene Kelly-Jeff Richards).

A CinemaScope boom is in prospect for the
future. Of five currently shooting, three
are in the anamorphic process, "A Bride for
Seven Brothers", (Jane Powell - Howard
Keel); "Irigadouon" (Gene Kelly-Cyl Cha-
ron-Powell) and "The Seven Year Prise" (Ann Blyth-
Edmund Purdom). Apparently, Leo feels
that operettas and musicals are well-suited
to the medium. Those who saw the demon-
stration of CinemaScope, with the "Gentle-
men Prefer Blondes" sequence featuring
Marilyn Monroe doing "Diamonds Are a
Girl's Best Friend", will be inclined to agree
with this policy.

Comedy, Musical, Drama, Melodrama,
Costume films are the order of the Jubilee
months. A notable exception is the absence
of comics. The recent flood of westerns from
other companies is sufficient for the market,
Metro seems to feel.

Leo's roar that "We're Selling It With
Pictures!" is backed with a huge publicity-
retailing-advertising-exploitation campaign to
the public in newspapers, on radio and TV, in
the national magazines, and through stunts
aimed at thrilling the moviegoers' interest.
All of Metro's 33 branch offices have been
schooling in a program to aid exhibitors in
selling the pictures. The insignia on the first
page is a special button worn by theatre
ushers and Metro exchange employees
throughout the world to foster the event.
Displays in the form of birthday cakes, ban-
ers, trailers, and a host of accessories are
being set up to remind the public and thea-
tREnicians of the celebration.

Accessories shipped to exchanges for the
Jubilee include giant valances, huge 8-foot
stalactites and 40 x 60 cardboard display for
use in theatres as well, paper pennants
streamers and one sheet posters, newspaper
slugs in mat form, special stills and even a

press book to publicize Leo's 30th birthday.

Radio and TV activities are buzzing, "im-
promptu" interviews, contests and spots are
arranged. In a special note to exhibitors,
exploitation director Emery Austin counsels:
"You fellows are adept at getting radio-TV
time for visiting firemen. Make a switch—
if you don't have outsiders to plant on the
air, plant yourself. Work out a 'script' for
disk jockeys, news commentators, et al to
ask you questions which will enable you to
tell of the big pictures coming, the thousands
of theatres joining in the jubilee. Figure out
angles to please each broadcaster and fit into
his or her formula. Prepare for the talks so
they won't be too, too ad lib." Theatrenmen
and branch managers, local movie editors,
chamber of commerce officials, all made fine
food for the interview mill.

The company also has a pair of editorials
for planting in local papers that should hype
moviegoing generally, as well as offering
congratulations to M-G-M on their anniver-
sary.

Metro's launching of its Jubilee year is
truly to be welcomed by the industry. The
gift edge that has encreased the lion's emblem
is sure to be recalled by both those who go
to the movies and those who may have for-
gotten the great entertainment the theatres
have to offer.

The Jubilee, it is to be hoped, will again
prove that M-G-M stands for "More Good
Movies".
EXPLOITATION PICTURE

A NEW GAL YOU LOVE TO HATE

WICKED WOMAN, both in real life and in the drama have held a fascination for people ever since Eve got Adam to take a bite from the apple. Through Jezebel, Salome, Lucrezia Borgia, Lady Macbeth, Lorelei, and countless other evilly scheming minds behind beautiful outsides, their fame—or notoriety—has become immortal. Of those that were made into movies, they drew crowds galore. Bette Davis in “Of Human Bondage” and “Jezebel”, Anne Baxter in “Guest in the House” and “All About Eve,” Marilyn Monroe in “Niagara”, all made either new stars or brought them to boxoffice heights. These and others that come to theatre-men’s minds are worth while remembering—and exploiting—in the selling of the Russell Rouse-Clarence Green film for United Artists, “Wicked Woman”, starring Beverly Michaels as the venomous, sex-laden beauty. Therein lies another pair of exploitation angles.

First, there is the star, who registered in “Pickup” in a similar role. Trade paper reports describe her as “oozing sex with her every movement... Sultry looking, gorgeous hunk of sexy femininity,” and other such.

Another is the prestige and off-beat quality of the Rouse-Green combo, makers of “The Well” and “The Thief”.

How the sex and violence can be exploited to the full is brought out with tremendous effect in the United Artists pressbook and in the wealth of sock stills, many of which are used to superlative effect in the advertising. The latter is stark and arresting with the Michaels allure and the vicious man-handling she receives (see stills at right) as the art, and two catchy lines predominating in the head copy: “She Uses Sex the Way a Hoodlum Uses a Loaded Gun!” and “She Lives Up to Every Scarlet Letter of Her Name!”

The ads are duplicated in striking full color in the lithos pictured on the pressbook’s back cover.

The pressbook also highlights several “Wicked Woman” stunts, including a newspaper contest naming history’s wicked woman from photographs, a set of four pulsating door panels, special art stills, excellent for blowups and an engaging Sunday feature on the schemes of modern jezebels who prey on innocents.

Ever since Cagney pushed a grapefruit into Mae Clark’s pretty face, male stars have been manhandling glamorous gels. Here Richard Egan works from one extreme to another in his treatment of Beverly Michaels.
EXPLOITATION PICTURE of the issue

WICKED WOMAN

The blonde siren of the surprisingly lucrative "Pickup", Beverly Michaels, has ventured deeper into the realm of sex and sock with "Wicked Woman", the Greene-Rouse production for U.A. The young producer-director-writer team, ("The Well", "The Thief") again collaborating on the screenplay, have turned out an exciting movie about a girl with a beautiful face and body who, as the ads say, "uses sex the way a hoodlum uses a loaded gun." The tall, platinum-topped voluptuary is seen as a gal with plenty behind her who comes to a small town to pick up a fast buck and a new guy. She sets her sights on Richard Egan, a barroom owner with an alcoholic wife, lands a job as a waitress in his saloon, uses her physical charms to get him to ditch his wife and business, takes the loot and run off with her. Her scheme backfires when an amorous lodger, Percy Helton, threatens exposure if she doesn't give, and she winds up taking a beating, packing her bags and going off to new conquests.

The legs belong to Beverly Michaels, the leer to Percy Helton in the dingy boarding room scene.
ALLIED ARTISTS

November

GUN FURY 3D Technicolor. Rock Hudson, Donna Reed. Director Raoul Walsh. Western melodrama. Via a mine the hero saves a kid who had robbed for ransom the horse he held hostage to turn him over to the law.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles. Directed by Vincente Minnelli. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

Coming

CHEYENNE CROSSING Wayne Morris, Director Lewis D. Collins. Western melodrama. Via a mining camp the hero of a race to win a gold mining claim to save his farm.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles. Directed by Vincente Minnelli. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

COLUMBUS

November

GUN FURY 3D Technicolor. Rock Hudson, Donna Reed. Director Raoul Walsh. Western melodrama. Via a mine the hero saves a kid who had robbed for ransom the horse he held hostage to turn him over to the law.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles. Directed by Vincente Minnelli. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

Coming

CHEYENNE CROSSING Wayne Morris, Director Lewis D. Collins. Western melodrama. Via a mining camp the hero of a race to win a gold mining claim to save his farm.

FATHER BROWN Alec Guinness, Joan Greenwood. Directed by Brian Desmond Hurst. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

BIBLICAL HERALD. The Glen Ford, Gloria Grahame. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

INDISCRETION OF AN AMERICAN WIFE Jennifer Jones, Montgomery Clift. Director Vittorio de Sica. Technicolor. Western Children's prize. A kid who robs Robin Hood's horse has to rob his horse to turn himself over to the law.

IRON GLOW. The Technicolor, Rober Stack. Ursula Thiess, Ida Lupino. Director John Votan. Historical adventure drama. Swashbuckler built around Stuarts and Wars and battles for British throne. It SHOULD HAPPEN TO YOU. Holliday House. Peter Lawford, Director George Cukor. Producer Fred Kohl. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

WHITE FEATHER. Dona Drake; William S. Boyd. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

MAD MAGICIAN. The Technicolor, Vincent Price, Director John Qualen. Producer Ray Dix; Bruce Morgan. Horror drama.

SHERLOCK HOLMES. The Technicolor, Robert Mitchum. Director Alfred Hitchcock. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

KILLER APE. John Weismuller, Carol Thurston. Director Spencer G. Bennet. Jungle melodrama. Jungle Jim, directed by William Beaudine. Western melodrama. Via a mine the hero saves a kid who had robbed for ransom the horse he held hostage to turn him over to the law.

SLASHERS, THE 3D Technicolor, Phil Carey, Robert Haynes. Producer Wallace MacDonald. Director Fred F. Sears. Western. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

PRISONERS OF THE CASSABRAS. Robert Haynes. Director Sam Katman. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

COLUMBUS

December

PRIVATE EYES Bowery Boys. Director Edward Bernds. Production举行 the silent era of the Boys of the develops mind reading power, the others form a ring to cover his theft, the kid covers for the theft of the horse.

GOLDEN IDOL. Tillie Sutton. John Sutton. Director Howard Bretherton. Western. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

BITE A BITE. Tillie Sutton. John Sutton. Director Howard Bretherton. Western. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

HIGHWAY DRAGNET. Richard Conte. Joan Bennett. Wanda Hendrix. Director Nathan Juran. Western. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

YUKON VANGELLE. Kirby Grant, Monte Hale. Production举行 to cover for the theft of the horse, the kid covers for the theft of the horse.

RIOT IN CXL BLOCK. 11 Neville Brand. Lewis Gordon. Charleton Heston. Director Walter Wester. Director Dan Siegel. Prison melodrama. Jail hot spreads until Griffith and Robinson are called in to quell the prisoners.

March


PLAYBOY BOWERY Boys. Director Ben Schwalb. Director William Beaudine. Comedy. Hunt Hall is shot down in the desert, a� it's a story of a couple who saves her savings to have her name in lights on Broadway sign.

LOOPOLES. Barry Sullivan, Dorothy Malone. Beth Huxes. Director Harold Schuster. Producer Lind- Howlett. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.

ARROW IN THE DUST Technicolor. Sterling Hayden, Coleen Gray. Director Lasley Selander. Producer Howlett. It's a story of a couple who saves her savings to have her name in lights on Broadway sign.
April
GERALDINE John Carroll, Mala Powers, Stan Freberg. Producer Sidney Picker. Director R. G. Springsteen. Comedy Perith murder, a young girl discovers young college music instructor with golden publicity. The film eventually involves him in popular music and a marriage license, 90 min.

Coming


April
MR. ELDING Builds His DREAM HOUSE (Reissue) Gary Grant, Myrna Loy, Melvyn Douglas. 94 min.


Coming
EDMADTOM'S BASTARD (Reissue) Randolph Scott 99 min. Produced by Frank Fenton. Directed by John Farrow. The story is set in the early 20th century. The film depicts life in a small California town and the development of its water supply system, 96 min.

FEBRUARY 20TH CENTURY
November
HOLLYWOOD'S LIVES (Goldwax Reissue). Myrna Loy, Fredric March, Myrna Loy, Fredric March. Produced by Sam Goldwyn. Directed by Robert Z. Leonard. The film is a biographical drama about the life of a woman in the entertainment industry, 111 min.

January
COCKTAILS (London Reissue). Barbara Stanwyck, Edward G. Robinson. Produced by Samuel Goldwyn. Directed by George Cukor. The film is a comedy about a woman who inherits a wealthy father's fortune and becomes involved in the world of high society, 110 min.

February

March
CINEMA SCIENCE. Technicolor. Gregory Peck, Broderick Crawford, Rita Gam. Producer-director Melville Shavelson. The film is a science fiction adventure about a space mission to a distant planet, 120 min.

April
NIGHT PEOPLE CinemaScope Technicolor. Gregory Peck, Broderick Crawford, Rita Gam. Producer-director Melville Shavelson. The film is a science fiction adventure about a space mission to a distant planet, 120 min.

May

June

JULY
UNITED ARTISTS
November
CAPT. JOHN SMITH AND POCOHONTAS Pathcolor. Anthony Dexter, Joel Lawrence. Producers Aas Borg Wisberg, Jack Polletten. Director Law Landers. Historical drama. Based on the famous incident wherein the English colonist John Smith makes love to the Indian Princess Pocahontas, 100 min.

December
CAPTAIN'S PARADISE, The Alec Guinness, Yvonne de Carlo. Producer-director Anthony Kimmins. Romantic adventure drama. Sea captain divides his fortune between his son and his wife, but his ship goes down in a storm, 96 min.

JANUARY


GILBERT AND SULLIVAN Robert Morley, Maurice Evans, Producer-director Anthony Kimmins. The story is set in the early 20th century. The film depicts life in a small California town and the development of its water supply system, 100 min.

RIDERS TO THE STARS Super-Color Technicolor. William L. L. William L. 100 min.

WICKED WOMAN Beverly Michaels, Richard Egan, George Pastell, Producer-director Anthony Kimmins. The story is set in the early 20th century. The film depicts life in a small California town and the development of its water supply system, 96 min.

FEBRUARY

March
CINEMA SCIENCE. Technicolor. Gregory Peck, Broderick Crawford, Rita Gam. Producer-director Melville Shavelson. The film is a science fiction adventure about a space mission to a distant planet, 120 min.
March

ACT OF LOVE - Kirk Douglas, Danny Robin. Producer-director Anatole Litvak. Drama; female refugee is compromised by her own fascination with her admirer; their fall in love, secreted by police, forces them to leave her only through daring escape.

AUGUST THE HEAVELY - Humphrey Bogart, Jennifer Jones. Drama; innocent girl is dragged into intrigue by her drunken father, becomes愈 driven to danger by her love for her reckless husband.

GOLDEN MASK - The Technicolor, Van Heflin, Wanda Hendrix, John Barrymore. Western; romantic adventure.


April


BEETHOVEN'S FEET SIGNED - The Technicolor, Jack Hawkins. Director Peter de San disparig. Director Brian Desmond Hurst. Air-war drama. British attempt to hold Malta in World War II.

MADE IN PARIS - The Technicolor, John Lund, Monty Mills, John Hodiak, Susan Kohner. Drama;during a trial of eligible bachelors returning to Switzerland where he has been eftected. The native has to choose a bride.

GOLDEN SHIP - The Technicolor, George Montgomery, Dorothy Malone, Director Edward Dmytryk. Drama. A group of American adventurers and road agents come to the Yukon.


Coming

CROSSED SWORDS - PatheColor, Errol Flynn, Gina Vastiche. Drama, Adventures of the 20th Century. From Dumas' book. The adventures of a pair of eligible bachelors returning to Switzerland where he has been estinated. The native has to choose a bride.


December

TUNNEL WEED - Technicolor, Audie Murphy, Lori Nelson, Chill Wills, Producer Ross Hanner. Director Nathan Harker. Drama; adventure in the 1860s.

WALKING MY BABY BACK HOME - Technicolor. Donald O'Connor, Janet Leigh, Philosophical Richard Egan John Hodiak, William Conrad. Western; an engaging young cowboy who is forced to leave his homeland.

January

BODOR RIVER TECHNICOLOR, Joel McCrea, Yvonne De Carlo, Producer Carl J. Cohen. Director George Sherman. Western drama. Based on stories of the same name.

FORBIDDEN - Tony Curtis, Janis Dru, Producer. Robert L. Lerner. Western; adventure drama. Race to join the Caribou to find a stockholder's widow who has been driving the men crazy.


February

GLEN MILLER STORY - The Technicolor, James Stewart, Barbara Stanwyck. Director Robert Aldrich. A biographical film of the famous composer. 97m.

HOT COINCHIE 2-D - Rock Hudson, Producer, Robert Ross Hunter. Western; decorates a film with the stars of the series. Western: Director Ace Bailey. A Western: a series of customs.


RIDE CLEAR OF DIABLO - Technicolor, Audie Murphy, Dan Duryea. Producer John W. Rogers. Director Jesse Hibbs. Western; the old man who killed for the frontier.

SASKATCHEWAN - Technicolor, Ladd, Shelley Winters. Producer Aaron Rosenberg. Director Raoul Walsh. Western; Durnell on the border. Western; the Mexican border.

FOST LAGAMIE - John Payne, Dan Duryea, Merl Blanchard, Producer Ted Richards. Director Jesse Hibbs. Outdoor drama. Trouble-shooting soldier is sent to Wyoming Territory to curtail work stoppage.


YANKA PASHA - Technicolor, Jeff Chandler, Rhonda Fleming. Producer Joseph
costume adventure. Western; Chandler fights half-way around the world to save a woman's life.

Coming

DRUMS ACROSS THE RIVER - Technicolor, Audie Murphy, Yvonne De Carlo, Andy Devine, Richard Widmark. Drama: of love.

FAR COUNTRY, The Technicolor, James Stewart, Ruth Roman. Producer Delmer Daves. Director Andrew V. McLaglen. Western; a typical romance of the region.

MA & PA KETTLE AT WAIKIKI - Marjorie Main, Percy Kilbride. Producer George Seaton. Director Andrew V. McLaglen. Western; a typical romance of the region.


DIAMOND QUEEN, THE COLOR - Fernando Lamas, Arlene Dahl, Gil Perkins, Robert Aldrich. Western; a typical romance of the region.

TREASURE OF SIERRA MADE - Reisell Humphrey Bogart, Walter Huston, Producer Henry Blanke. Drama; the discovery of the legendary treasure.

Three sailors and a girl teenager, James Powell, Gordon MacRae, Gene Nelson. Producer Sammy Cahn. A musical of the same name. 80m.

THUNDER OVER THE EDZAINS - Technicolor, Randolph Scott,vanized. Producer David Weisbart. Western. Western; a typical romance of the region.
"High Costs" is piping the tune, and your costs-of-living are following merrily...and blindly...along.

You'll find, by examining their path in the Bureau of Labor Statistics reports of the period from 1939 to 1952, that your high-cost-of-living...including food, fuel, rent and clothing costs have raced upwards to a 92.8% peak. Then look at Exhibitors Digest findings of an increase in your theatre equipment and supplies of 98.9% for about the same period...You can easily see just how much you've paid this piper!

Your dollar sings a different tune, however, when you note the negligible increase, if any, you've received from NSS, during the same period.

Compare all your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby.
Answer to Charges

Against the Code

PROMETHEUS: HOLLYWOOD BOUND

By JOHN A. VIZZARD

Member Production Code Administration

STUDIO SIZE-UPS

Fox Firm on Stereophonic Sound

Is Hughes Readying Sale of RKO?

Big Name Deals Reported Set by AA

The Complete Production Story
800 MILLION READERS!
of 76 National Publications will see PUBLICITY and PICTORIAL FEATURES on “The Glenn Miller Story” during the months of December, January, February and March!

DISC JOCKEYS!
Greatest combined national cooperation by DJ’s for any motion picture!

WORLD PREMIERE!
Brilliant 3-Theatre premiere at Miami, Florida at height of tourist season... January 19th!

PERSONAL APPEARANCES!
JAMES STEWART, Colonel Kirby, and other personalities close to Glenn Miller will make personal appearances in virtually every major city in the nation!

CONGRESSIONAL HONOR!
Washington, D.C. festivities to commemorate installation of permanent Glenn Miller exhibit in Library of Congress ... January 22nd!

...and

THIS CAMPAIGN SURPASSES IN MAGNITUDE ANY CAMPAIGN FOR ANY OTHER Universal-International PICTURE

THIS IS ONLY PART OF OUR PROGRAM AIMED AT T
RECORD PROMOTIONS!
DECCA and CORAL plugging Miller music albums! Also “Love Theme” released by MGM, CAPITOL, and RCA VICTOR! PLUS...
Free promotion kit to every Record and Song Shop in nation from National Association of Music Merchants!

400 MILLION LISTENERS!
to 45 National Radio programs will hear all about “The Glenn Miller Story!”

225 MILLION PAIRS OF EYES!
will view 30 National TV shows plugging “The Glenn Miller Story”

GLENN MILLER JUBILEE!
50th Anniversary Celebration at Clarinda, Iowa (Miller’s birthplace). Governor, army and air force officials attending this event January 12-13...a highlight for national publicity!

“HALL OF FAME!”
Downbeat Magazine’s Annual Award goes to Glenn Miller at brilliant Jamboree...Chicago Stadium, February 19th!

Universal International presents
JAMES STEWART
June Allyson
The GLENN MILLER STORY

COLOR BY Technicolor

with CHARLES DRAKE - GEORGE TOBIAS - HENRY MORGAN

and these Musical “Greats” as Guest Stars!
FRANCES LANGFORD - LOUIS ARMSTRONG - GENE KRUPA - BEN POLLACK - THE MODERNAIRES

Directed by ANTHONY MANN - written by VALENTINE DAVIES and OSCAR BRODY - produced by AARON ROSENBERG

COUPLE WHO BUY TICKETS AT YOUR BOX OFFICE!
"I saw M-G-M's 'EXECUTIVE SUITE' and it is the GREATEST!"

The kind of picture that makes you want to go out and put up posters and banners, shout from the roof-tops!

WATCH FOR THE 'SEE FOR YOURSELF' TRADE SHOWS!

M-G-M's production "EXECUTIVE SUITE" was screened in New York last week. Reports that something unusual was coming were syndicated by Hollywood columnists to the nation long in advance.

The industry will soon see for itself this magnificent filming of the best-seller. It is an attraction in a class of its own. M-G-M has penetrated powerfully behind the walls of a towering skyscraper where beauty’s wiles and man’s cunning are in primitive conflict, where office wives play their secret game and the fight for power and love is reckless and daring.

The book that sold hundreds of thousands of copies and is still going strong has been brought to the screen with this carefully selected cast of stars: WILLIAM HOLDEN, JUNE ALLYSON, BARBARA STANWYCK, FREDRIC MARCH, WALTER PIDGEON, SHELLEY WINTERS, PAUL DOUGLAS, LOUIS CALHERN, DEAN JAGGER AND NINA FOCH. (Also Tim Considine - Screen Play by Ernest Lehman - Based on the novel by Cameron Hawley - Directed by Robert Wise - Produced by John Houseman)

M-G-M is proud of "EXECUTIVE SUITE." It joins "KNIGHTS OF THE ROUND TABLE" and other Big attractions to glorify our 30th Anniversary Jubilee. It is good news for the entire industry.
An Answer to Charges
Against the Production Code

PROMETHEUS: HOLLYWOOD BOUND

By JOHN A. VIZZARD
Member Production Code Administration

The question is this: Whether Hollywood’s Production Code functions under a messianic mandate to protect audiences from reality: the reality out of which they come, and into which they return?

For example, one will not find in films any mention of dope addiction, white slavery, or sex perversion; despite the fact that daily newspapers, which invade the sanctuary of the living room, are filled with discussion of these subjects, with a candor that would give Freud a neurosis.

Neither will the average movie-goer find any reference to abortion, birth control, or venereal disease; although the United States army, and governmental health services are not too lofty to give these socially important questions an airing. The theory is that light and fresh air are the two things these evils cannot tolerate. Like toad-tools they flourish in the dark.

Blocking access to the screen to subjects like these is both spinsterish and romantic. On the one hand, it smacks of the wishful thinking of an old maiden aunt, who pats her young charge on the head and admonishes: “Never mind, honey. Just ignore that leering old man, and he will go away.”

Unfortunately, the grosser excesses of human nature can no more be wished out of existence, than can human nature itself. Ever since the fall of man in the Garden of Eden, the perfectionists are saddled with the unpleasant and untidy fact that coarse sin is going to be an integral part of the world in which we live.

On the other hand, the concept of a world in which virtue always triumphs and no base vice exists is dangerously romantic. Maturity is only to be gained by equating the mental outlook with reality as it is. It is no wonder that the screen is frequently accused of naiveté. An instrument like the Code keeps it at the level of perpetual childishness.

Commercial Consideration

It seems almost impertinent to introduce the commercial consideration in the midst of this question; but in fact it is not. Motion pictures are fabulously expensive commodities. The average "A" film would be equivalent, roughly, to the cost of a ten story apartment building. Consequently, they are not made just for the joy of making them. They are churned out of great factories, on a mass scale, in a highly competitive industry; and any legitimate source of revenue has to be explored by a business hungry for raw materials. It is highly conceivable that a story based on, say, the evils of abortion, might be a valuable social deterrent to this crime, and a rich source of hard-to-come-by dollars.

The artistic considerations are not impertinent. A story like, say, “Moulin Rouge”, which wanders frankly through the back alleys of human life, and introduces the sordidness of prostitution alongside the beauties of artistic achievement, is not only good entertainment, but, esthetically, is highly revealing of human nature. Such a gain is not easily had: not easily foregone. Why is it impossible to think that the same cannot be done, for instance, in the case of a story involving white slavery, a subject forbidden by the Code?

Is Pegasus to be made a perpetual pack-ass in the cause of a black-and-white pattern of morality?

What has the Code to answer to these charges? They are being levelled against it as an instrument almost daily, in quarters both within and without the industry.

First of all, before engaging the central question, it is necessary to scotch one fraudulent notion on which it rests, and which is assumed with a gratuity that is simply unthinking. This is the idea that certain depravities will automatically vanish, once the spotlight of public attention turns its merciless glare on them. This is fully as romantic as the notion that they can be disregarded into oblivion.

For one thing, there are certain evils that will always be with us, attention or no attention. Is it necessary to point to that occupation that is commonly referred to as “the oldest profession”?

Enlightenment is good. But it is necessary to recall that during the last war the greatest and most concerted program of instruction in the problems of venereal disease was indulged in by the armed forces. If information were all that were needed, v.d. would have vanished. We know that the opposite is tragically true. In addition, we now have more widespread knowledge, thanks to the scurrilous solicitude of certain sections of the press, on the subject of narcotics smuggling and narcotics addiction than we have ever had in history. Yet the problem continues to increase, rather than decrease.

(Continued on Page 11)

PROMETHEUS: In Greek mythology, he stole fire from heaven and delivered it to mankind, thus becoming the founder of civilization. For this defying the gods, he was chained to a rock where eagles fed on his liver for ages.
Academy Award Winner
JOHN HUSTON
...directed it...
on location in Africa and Europe, topping anything he's ever done before, including "Moulin Rouge" and "African Queen"!

Academy Award Winner
HUMPHREY BOGART
...stars in it...
the Academy Award adventurer... in his biggest adventure of all!

Academy Award Winner
JENNIFER JONES
...co-stars in it...
a great actress in the most challenging role of her career!

Firebrand
GINA LOLLOBRIGIDA
...smolders in it...
a torrid new talent makes her American debut in a role as fiery as the Mediterranean sun!

And a Cast Headed By
PETER LORRE
ROBERT MORLEY
EDWARD UNDERDOWN
as a sinister, treasure-hunting conspiracy ruthlessly battling for the greatest fortune of the age!

Available NOW
For March Bookings!

BEAT THE DEVIL

"Looks like money-maker! 'BEAT THE DEVIL' is in the same classification as the smash hits 'THE AFRICAN QUEEN' and 'MOULIN ROUGE'."—Variety

AND it's backed by a high-powered, showmanship campaign that beats them all... newspapers, national magazines, radio, TV, tie-ups... everything and anything you need for SURE-FIRE, BIG BOXOFFICE GROSSES!
“Top Banana”

**Business Rating** ★★★

Rating will hold in metropolitan houses, especially where stage musical hit was shown or notices made impression. Risque lines and suggestive “business” will cut into returns from family market. Scarcity of musical numbers, accent on Phil Silvers’ brand of comedy, bodes mixed reaction.

Harry Popkin’s experiment in filming a stage musical, just as it might have been presented in a Broadway theatre, should appeal to the metropolites, but may puzzle the average moviegoer, especially if the Phil Silvers’ burlesque-type delivery doesn’t register. Camera usually works the full stage, rather than the technique normally associated with film presentation, and Silvers can be orchids or spinach, depending on individual taste. He constantly dominates the show-within-a-show as a TV comedian whose love-life and career is threatened when he falls for a model who becomes a star in his show, turns her affection to the tenor. When tragedy threatens, he turns to his burlesque format (shown in flashback), re-establishes his true love—the theatre. Original cast, featuring Rose Marie, Danny Scholl, Judy Lynn and the others perform well, with pulchritude and production scenes caught in glowing color by Color Corp. of America. While a lot of the off-color stuff has been cut or toned down, there’s still plenty of the original left. *Barn*

**United Artists. 100 Minutes. Phil Silvers, Rose Marie, Danny Scholl, Judy Lynn, Jack Albertson, Johnny Coy, Joey Faye, Herbie Faye, Walter Dale Wahl. Producers Albert Zugsmith and Ben Peskay. Director Alfred E. Green.**

“Crime Wave”

**Business Rating** ★★★

Rating is for general dual bill market; will be higher for action houses. Good angles for upping grosses in ballyhoo spots by exploiting current news tie-ins. Violence, suspense, fast pace, and forceful characterizations hypo otherwise routine story.

Authentically filmed crime melodrama, done in “Dragnet” technique, should be good bet as top dualier. Film kicks off brutally with gas station hold-up in which policeman is killed in gunfight. Killers are escaped convicts seeking place to hide up. Ex-con Gene Nelson and wife Phyllis Kirk are involved when one of the killers seeks refuge in their apartment, dies of wounds sustained in hold-up. Strong performance is registered by Sterling Hayden in role of detective who puts pressure on Nelson because he once was killers’ prison mate. Good suspense, smash ending when the bank robbery blows up in convicts’ face through a tip given Hayden by Nelson should leave patrons hopping.

Sex and sin angles mentioned in pressbook are secondary to violence, suspense and action. *Phil*


“Saskatchewan”

**Business Rating** ★★★

Good action, outstanding on-location (Canada) photography, and the Ladd-Winters names bodes good reception in action houses. Will register strongly with kids and not-too-particular clientele. Discriminating trade will be amused with fantastic story, obvious heroics.

Big-scale outdoor production filmed in Canada has plenty ingredients to satisfy action market. Beautifully filmed in Technicolor, catching Canadian terrain’s awesome eyefulness, film builds under Raoul Walsh’s direction to climactic Indians-vs.-Mounties battle. Alan Ladd’s dead-pan accomplishments here should sit well with his fans—rescue of Shelley Winters from Indian attack, mutiny against his commanding officer to lead stranded band of Mounties out of hostile Indian territory, destruction of countless redskin marauders, escape from guardhouse to bring arms to friendly Indians for a last ditch fight against invading Sioux who have ambushed Mounties’ battalion, and a dozen more such heroics. Outdoor production, photography, horde of extras, real class in Aaron Rosenberg’s production. Gil Doud’s script, however, limits players to uni-dimensional proportions. Wide-screen projection should be used wherever possible to point up background scenes. *Barn*


“Ride Clear Of Diablo”

**Business Rating** ★★★

Good for action houses. Proper exploitation plus favorable word-of-mouth could turn up surprising grosses in general runs also. Old formula packs new punch. Should boost Audie Murphy’s steady, strong boxoffice draw. Special selling angle is Duryea’s badman performance.

Well-blended Technicolored mixture of gun-fist action, humor and sex. Uncluttered plot involves the return of Audie Murphy to avenge the murders of his father and kid brother. Cards are stacked against him because the sheriff and town lawyer supposed to be helping Murphy are really the killers. Suspenseful action begins sparking when the sheriff, hoping to get rid of Murphy sends him to capture local gunman, Dan Duryea. Murphy surprises everyone by out-drawing the killer and bringing him in alive. Duryea, a fascinating character, takes a liking to Murphy, eventually dies in his defense. Duryea’s performance pulls film above routine category by providing warped characterization of a killer-comedian which is highly entertaining. Engaging romance grows out of Murphy’s relationship with sheriff’s daughter, Susan Cabot. Dancehall girl Abbe Lane provides break in the shooting action with a couple of torchy songs and low cut gowns that should have the gallery gang’s eyes popping. *Neil*

**Universal. 80 Minutes. Audie Murphy, Dan Duryea, Susan Cabot, Abbe Lane, Russell Johnson, Paul Birch. Producer John W. Rogers. Director Jesse Hibbs.**

**FILM BULLETIN February 8, 1954 Page 7**
ALLIED ARTISTS
Participation Deals Lure
Big Names for AA Toppers

ALLIED ARTISTS’ NEW PARTICIPATION deals with outside producers, directors and acting talent, is being eyed in Hollywood as an important factor in the studio resolution to hypo its quality product. Universal started it with offering top stars 50 per cent profit-sharing contracts two years ago.

Actually, AA goes much further than U-I in offering enticements to corral new creative talent. Participants will be given a substantial share of the profits in their individual product, and part ownership in their pictures, plus stock in the company. Amount of the latter will be determined by the number of pictures each makes.

The plan was devised to assist high salaried talent in spreading its earnings over a greater period of time to benefit on income taxes.

Although none of the actors, producers and directors mentioned in the last issue of Siz-Ups has actually signed one of the new contracts at this writing, it appears certain that at least four of them will do so within a matter of a few days. According to FILM BULLETIN’s information, John Huston, Billy Wilder, Clark Gable and William Wyler have all given verbal agreement to the deals, are only awaiting legal counsel.

To further carry out its program of securing top names for its future product, AA is working out a deal with Associated British Pictures. Already the company has secured a commitment with the British firm for the services of Audrey Hepburn, who has a three-picture contract there. Next in line will be development of a stock company, also along the lines of the one set up at U-I, to build new stars.

According to the best available information, Allied prexy Steve Broidy hopes to have the transition well enough underway to resume production on the lot by early March.

COLUMBIA

Columbia Gets Goetz; ‘Guys & Dolls’ First of 3

HARRY COX PULLED OFF THE coup of the month by signing up William Goetz to produce his slate of important independent production for Columbia release.

Goetz had been sought after by most of the companies in the business. Right up until the minute that his Columbia deal was announced, most Hollywoodites were convinced that he would affiliate his independent company with either Paramount or Warner Brothers.

The former Universal production chief will headquarter at Columbia, has three important vehicles set: “Guys and Dolls,” “The Maurice Chevalier Story,” with Danny Kaye in the title role, and “Dawn in the Sky,” starring James Stewart.

First of the three films to roll, “Guys and Dolls,” will be in CinemaScope with, reportedly, Betty Grable and Jane Russell in the feminine starring roles, and—hold your hats—Clark Gable and Bob Hope likely to be the two top male stars. Goetz reportedly paid $300,000 for the property, plus a participation in the film’s gross over and above $400,000.

Columbia is reported to be planning a big increase in CinemaScope productions, following recent conferences between Harry Cohn and executive producer Jerry Wald. At least ten films have already been slated for the process, including: “Joseph and His Brethren,” “Mary Magdalene,” “River to the Sun,” “Reminisences of a Cowpboy,” “West Point Story,” “My Sister Eileen,” “Paul Jones,” “Franz Liszt,” “Guys and Dolls.”

Four pictures are shooting on the lot at the present time, with at least two slated to roll during the remainder of February, three in March, and one or more in April.

Now shooting are: “The Human Beast” (Glenn Ford, Gloria Grahame, Broderick Crawford)—Lewis J. Rachmil producer, Fritz Lang director; “The Killer Wore a Badge” (Fred MacMurray, Phil Carey, Dorothy Malone)—Jules Schermer producer; Richard Quine director; “3 Hours to Live” (Dana Andrews, Donna Reed), in Technicolor—Harry Joe Brown producer, Al Werker director; “The Law vs. Billy the Kid” (Scott Brady, Betta St. John)—Sam Katzman producer, William Castle director.

Coming up later in the month are: “Pirates of Tripoli” (George Montgomery, Patricia Medina)—Katzen producer, Felix Feist director; “Those Reported Missing” (not yet cast)—Byron Foy producer, Lew Seiler director.

March starters will be: “The Long Grey Line” (not cast)—John Ford directing, and “The Bandits” (not cast)—Lewis J. Rachmil producer. In April, the cameras will roll on: “Pit” (Judy Holliday)—Fred Kohlmar producer.

LIPPERT PRODUCTIONS

Reciprocal Pact Gives
Lippert 12, Broidy TV Rights

ROBERT L. LIPPERT AND WILLIAM F. BROIDY have inked a two-way deal—Broidy will produce twelve features for Lippert release and, in turn, takes over the television sales of all Lippert pictures, including over 100 features.

The Broidy productions will carry budget ranges from $100,000 to $350,000, according to a joint statement issued by the two principals. First is scheduled to go before the cameras in April. No definite stories or castings had been decided upon at the time FILM BULLETIN went to press.

Broidy’s 12 films will augment Lippert’s regular product, making a total of 24 features to be delivered to Lippert franchise distributors during the new year.

Official Films will represent Broidy on sales to TV. Official, in turn, has retained Tom Corridone and Associates to do the actual marketing of the films in eleven western states. TV sales began with signing of the pact.

In addition to the 100 old features, Broidy takes over 170 musical shorts, 29 Blackstone magic short subjects and 26 girl wrestling shows.

Although neither Lippert nor Boidy would confer public, FILM BULLETIN’s Hollywood staff is informed that Broidy will eventually be named to an executive post with the Lippert distribution set-up.

METRO-GOLDWYN-MAYER

1953-54 Lineup Completed;
8 Set for Cameras Thru May

ITS ENTIRE SLATE FOR THE 1953-54 releasing season scheduled for completion by March 1, Metro launched its 1954-55 production schedule with eight pictures scheduled for the cameras in March, April and May. Meanwhile, production machinery seems to be grinding to a temporary halt.

No new films are slated to roll until March 8, leaving only two in production this month—one on the lot here, the other in England. Currently filming are “Bridal Gown” (Geie Kelly, Van Johnson, Cyd Charisse, Elaine Stewart) in CinemaScope and Aesone Color—Arthur Freed producer, Vincente Minelli director; and “Iguan Brummel” (Elizabeth Taylor, Stewart Grainger) in Aesone Color—

(Continued on Page 9)
A re-make of Paramount's old 1930 hit, "Anything Goes," has been placed on producer Bobby Dolan's slate, for late spring filming. Danny Kaye is being paged to take over the starring role, played by Crosby in the original.

Hal Wallis' "Money From Home" (Dean Martin, Jerry Lewis), which went in to 3-D release on February 3, will also be made available in 2-D, starting March 4, according to an announcement by Al Selwin, president of Paramount Film Distributing company.

Only picture the company has in production is "The Bridges At Toko-Ri" (William Holden, Grace Kelly, Frederiek March, Mickey Rooney), in Technicolor, Perlberg-Seaton producing, Mark Robson directing.

**REPUBLIC**

**Lull Continues; Too Big Ones Prepare for Release**

REPUBLIC IS IN THE MIDST OF A production lull that will not be broken before mid-March. Nothing has been shooting on the lot for more than a month, aside from the TV films that are made there, and the principal activity is in the editing and scoring departments. Finishing touches are being added to "Johnny Guitar" (Joan Crawford, Sterling Hayden), and "Make Haste To Live" (Dorothy McGuire, Stephen McNally).

During the past two weeks, C. Bruce Newbery, sales vice-president has been visiting the studio for talks with Herbert Yates on forthcoming product and sales policy.

**RKO**

**Another Deal to Buy Out Hughes Reported in Offing**

RUMORS HAVE BEEN FLYING thick and fast in Hollywood, that Howard Hughes is getting new offers for his controlling stock in RKO. Milton Gettinger, New York attorney who handles motion picture loans made by the Chemical Bank and Trust Company, is representing the would-be (and yet anonymous) purchaser.

About a year ago Gettinger made a previous offer for the Hughes stock in the production-distribution company. At that time, he reportedly offered to close a cash deal, but receive a flat turn-down. Gettinger has consistently declared that he was acting only for himself, but most insiders insist that he really speaks for an eastern syndicate.

Undoubtedly there are a lot of RKO minority stockholders who would welcome a change of ownership, in view of the continued lag in production under the Hughes administration.

As of the time FILM BULLETIN went to press, there was nothing shooting on the lot, and only one picture tentatively set to roll in the near future. Coming up is "The Long Wire," (John Wayne) which Dick Powell will produce, and possibly direct. Powell launched into full scale preparation on the picture late last month immediately after finishing his acting stint in another RKO release, "Susan Slept Here". He has already obtained a starring commitment from John Wayne for "The Long Wire". Robert Mitchum and Jane Russell have received bids for other starring roles. Having last minute snags, Powell hopes to get the picture into production by the first of March. He is also set to produce three other films for RKO during 1954.

"Susan Slept Here," which stars, in addition to Powell, Debbie Reynolds and Anne Francis, is being rushed for a May release.

**20TH CENTURY-FOX**

Fox Seen Holding Firm On Stereosound for C'Scope

WORDDING IN THE NEXT FOX contracts for use of four-track stereophonic sound indicates that test or no, the company will maintain its stand on its CinemaScope films.

Three weeks ago a letter went out to all brokers, though reports continued to circulate an iron-clad clause in all contracts for CinemaScope bookings, specifically stating the type and amount of equipment which must be used. The clause reads: "CinemaScope anamorphic projection attachment, proper wide, curved CinemaScope screen and stereophonic sound equipment, including magnetic sound head and at least three loud speaker systems located behind the screen, each working through our own amplifier system, must be employed."

A similarly adamant stand on the conditions under which Fox will approve the financing and distribution of Magna Theaters' "Oklahoma," appears to have stalemated that project, though reports continue they're still going on. Mike Todd, the head of Magna, is now discussing a similar deal with Warner Brothers, but, at last reports, was encountering equally discouraging demands.

Panoramic Productions, originally formed to turn out a slate of ten films for Fox release, is now preparing a new slate of ten more pictures, according to Leonard Goldstein, Panoramic presy. At this writing, none of the properties had been selected, but plans are being rushed to get a few of the first new films into production by late March. Thus far, Panoramic has completed six pictures, with two more currently before the cameras. The pair yet remaining on the original deal are: "A Matter of Life and Death," rolling next week, and "Hawk of the Desert," which goes toward the end of the month.

With the recent completion of the CinemaScope and Technicolor production, "Garden of Evil" (Gary Cooper, Susan Hayward, Richard Widmark)—producer Charles Brallier, director Harry Harthaway, only the two Panoramic productions are now in work on the Fox lot: "The Gambler From Naz- cuez" (Dale Robertson, Debra Pazzit, Kevin (Continued on Page 10)
UNITED ARTISTS

Total Hecht-Lancaster Product May Go To UA

THERE IS A STRONG POSSIBILITY that UA will take over the release of all future Hecht-Lancaster productions. Discussions have been underway on the matter for over two weeks, with UA president Arthur Krim; board chairman Robert Benjamin; and Hecht and Lancaster participating in the conferences. UA already has a releasing deal with the inde producers for two films: "Bronco Apache", recently completed, and "Vera Cruz", which rolls on February 22.

Only picture now in production which holds a definite UA releasing commitment is "The Barefoot Contessa" (Humphrey Bogart, Ava Gardner, Edmond O'Brien, Valentina Cortesa), a Technicolor feature being filmed in Italy by Figaro, Inc.—Joseph L. Mankiewicz director. "Vera Cruz" (Gary Cooper, Burt Lancaster) will be the next to roll. James Hill has been set as the producer. Also going into production this month will be W. R. Frank's "Sitting Bull" (John Litel, Douglas Kennedy), to be filmed in Mexico, in CinemaScope—Sidney Salkow directing.

On the March schedule are: Greene-Rouse Productions' "New York Confidential" (not cast), to be directed by Russell Rouse; Edward Small's "Screaming Eagles" (not cast) —to be directed by Fred Sears, on loanout from Columbia; and "Knights of Sherwood Forest", an Aubrey Schenck-Howard Koch color production, for which Roy Cohnen is being aged.

Ivan Tors has expanded his activities for the year, with two new science-adventure features to be added to the two already scheduled for 1954 delivery, "The Helicopter Story" and "Ten Miles Up".

WARNER BROTHERS

'Dragnet' Show Filmed By Mark VII for Warners

TELEVISION'S TOP RANKING "Dragnet" program will be released by Warners in Technicolor. Due to go into production within the next 60 days. Film will be produced by Mark VII, Ltd., the same outfit that makes the TV series. Jack Webb will be starred, as he is on the TV show.

This marks the first time that a major studio has taken a hit video show intact for screen translation. Stanley Meyer will produce with the director to be announced at a later date.

A $1,200,000 budget has been set for the production of Warners' current top property, "Mr. Roberts," which goes before the cameras in late May or early June, with Marlon Brando starring. Leland Hayward, who produced the Broadway hit, will duplicate his chores for the filmed version.

The first casting for Warner's $6,000,000 "Helen of Troy" production has just been announced, although the plum role of Helen is still up in the air. Nial MacGinnis, who appeared in "Martin Luther," will play King Menelaus, and British actor Stanley Baker is Achilles. Robert Wise will direct. WB claims film will get underway late this month in Rome.

Casting is also underway on "Battle Cry," story of the Marine Corps, which Raoul Walsh will direct, starting next month. Aldo Ray and James Whitmore have been cast, with Tab Hunter and Guy Madison likely additions.

Three pictures are currently shooting at the studio, all in CinemaScope and color. "A Star Is Born" (Judy Garland, James Mason, Jack Carson), Sid Luft producing, George Cukor directing, goes into the fourth month of production; "Lucky Me" (Doris Day, Philip Silvers, Robert Cummings), producer Henry Blanke, director Jack Donohue, is well into its third month. Other feature now shooting, "The Tallisman" (Virginia Mayo, Rex Harrison, George Sanders), has been shooting since December 18, with David Butler directing for producer Henry Blanke. "Star" is in Technicolor—the other two in WarnerColor.

INDEPENDENTS

Schenck to Finance If

Magna 'Oklahoma' Talks Fail

MAGNA THEATERS' PRODUCTION of "Oklahoma," isn't to be sidetracked, it seems. Joseph M. Schenck, one of the owners of Magna, has recently floated a $1,000,000 loan for the film, and is prepared to invest $420,000 of his own money, if negotiations with Magna by 20th-Fox and Warners don't jell. This would bring the total investment in Magna Theaters to $3,100,000, of which $1,700,000 came collectively from United Theater circuit, Mike Todd, Rogers and Hammerstein, and one undisclosed silent partner.

Bob Cohen, the Nassour Brothers and Herman Cohen have just signed a co-production deals with Anglo Amalgamated Films, a British concern. Each of the pictures to be turned out under the agreement will star one British and one American star. Goldstein is committed to produce three films, while Cohen and the Nassours will contribute two each.

Biggest indie picture to be announced this month is one to be produced by Leland Haysward and Billy Wilder, based on the famous trans-Atlantic flight of Charles Lindbergh. It will be titled, "The Spirit of St. Louis," with Wilder doing the script and handling the direction, Hayward producing. No starting date has been set.

Sam Wiesenfeld has reactivated his Olympic Productions in association with George Bagnall, and is lining up a slate of three films—starting with "Hitler Sage", based on the Frank Gruber novel. Wiesenfeld is negotiating with Gregory Peck for the stellar assignment.

Other new companies formed this month include one headed by actor Steve Cochran, for the filming of "Come Next Spring," a Monte Pittman story; another with Russ Leslie and Joe Kirkwood at the helm for a golf story, "Cupid Under Par," with Kirkwood and Johnny Johnston to star.
The Captain's Paradise

Starring Alec Guinness • Yvonne De Carlo • Celia Johnson

With Charles Goldner • Miles Malleson • Bill Fraser • Nicholas Phipps

A Lopert Films Release • Distributed thru United Artists

Doing smash business in all first engagements!

Syracuse—Eckel; Boston—Astor; Dayton—Art; New Haven—Lincoln; Chicago—Ziegfeld; Stamford—Plaza; Los Angeles—Ritz; Hartford—Art; Memphis—Warner; New York—Paris; Cleveland—Stillman; Denver—Esquire; Buffalo—Cinema; Salt Lake—Tower; Richmond, Va.—Lee; Milwaukee—Strand; San Diego—Mission; Rochester—Cinema; Seattle—Blue Mouse; San Francisco—United Artists; Kansas City—Vogue; Philadelphia—Studio; Cincinnati—Guild; Houston—River Oaks; Dallas—Esquire; Ft. Worth—Bowie; Portland, Ore.—Guild; Detroit—Madison; St. Louis—Shady Oak, Pageant; Springfield—Art.

Now watch for hundreds more general-audience situations coming up!
"THOUGHTS" What the Newspaper Critics Say About New Films

N. Y. Critics Cheer Columbia's "It Should Happen"

The opening of Columbia's Judy Holliday starrer, "It Should Happen to You," had the N. Y. critics polishing up their choicest compliments. Without exception, reviews echoed with the plaudits "tickling and toning entertainment," "clever and amiable movie," and "fun-extra special." The scribiers conceded that this film is tailored to Holliday's talents.

"Neat piece of comic contrivance which will contribute to the joy of man," comments Bosley Crowther in the Times. He feels the film was handled "with intelligence, compassion — and lots of gags, perfectly well for the brilliantly dray Miss Holliday." Crowther's final approbation is "once more they have brightened superbly a winter season of comparative comic drought."

The Herald Tribune's Otis L. Guernsey, Jr. finds it a "pleasant bout of whimsy... comedy as bright and comfortable as Miss Holliday's personality." Devoting most of his attention to the star he says, "Nothing in her seems deliberate, and yet everything she does is funny... she is the most sensible screwball going and it is a joy to have her around."

Giving the film a Good Plus Movie Meter Rating, the Post's Irene Thirer chortles "Holliday holiday... with the blond and beguiling Judy turning in another captivating performance in a new, merry, mirthful, off-beat picture." She gives it her unrestrained sanction writing, "It's all a lark: it's satirical, it's slapstick, it's fun-extra special. You'll find it... a 2D black-and-white any size screen DELIGHT."

"Hilarious, derisive comedy," applauds Alton Cook in the World-Telegram & Sun. "Customers have an hour and a half of blissful delight ahead of them," he opinion. Cook wryly suggests to the theater-goer, "Steel yourself to the prospect of becoming one of the happiest people in town."

Rose Pelswick of the Journal-American pulls out all stops cheering; "Delightfully wacky film of birdbrain gal... the dizzy blonde of 'Bour Yesternight's scores again.' She pens that "dotted with amusing dialogue and spun out at a lively clip, the film is tailored to Miss Holliday's talents."

'BOTH SIDES OF THE LAW' Universal (Rank)

"Pretty policewomen get themselves involved in a jewel robbery... night club raid and rescue a tot that had crawled out on a top window ledge. It all makes for lively melodrama..."—Pelswick, N. Y. Journal-American

"Laced and informative without being particularly exciting..."—Weiler, N. Y. Times

"Highly melodramatic film... never a dull moment... but the matter becomes a bit tiresome to a foreign audience."—Guernsey, N. Y. Herald Tribune

"Full of warm sentiment and bursts of strong excitement. This goes high on the recommended list."—Cook, N. Y. World-Telegram

'KNIGHTS OF THE ROUND TABLE' MGM (CinemaScope)

"Good plus (Movie Meter Rating) as CinemaScope material, it might be called a natural, but not quite up to the mark of 'The Robe.' Taken as costume pageantry of English history... it makes closest comparisons with 'Ivanhoe.'"—Winsten, N. Y. Post

"Spectacular is the word... top drawer pageant, packed with scenes of swashbuckling adventure that are enormously enhanced by the CinemaScope process."—Pelswick, N. Y. Journal-American

"King Arthur never had it better... some of the best-staged, large-scale medieval battles since 'Ivanhoe.' Only Nero of 'Quo Vadis' lived in more lavish luxury and splendor."—Cook, N. Y. World-Telegram

"Lavish playing... a bit of everything from Sir Thomas Malory to Roy Rogers in this fanciful movie version of a dark Ages myth."—Guernsey, N. Y. Herald Tribune

"Don't look for something in the mood of Tennyson's 'Idylls of the King' or Malory's 'Morte d'Arthur'... the poetic eloquence and grandeur of those distinctly literary works have been replaced by a sweep of graphic action and romantic symbols that is straight Hollywood."—Crowther, N. Y. Times

'FOREVER FEMALE' Paramount

"Whole thing is played with much more gusto than is contained in the slightly pallid script... (Crowley) has vigor, vivacity and pretty features, but she also has a voice that twangs."—Crowther, N. Y. Times

"Routine movie act with a lot of personality and a few laughs."—Guernsey, N. Y. Herald Tribune

"Belongs right up in the upper brackets... seems a good gamble at the moment to guess that here (Crowley) is the major new star of 1954."—Cook, N. Y. World-Telegram

"Light, bright and slickly produced... amusing dialogue and performances highlight the film... tempo brisk and the principals handle their roles ably."—Pelswick, N. Y. Journal-American

"Good (Movie Meter Rating)... Less than a triumph... AAA produce which has been in the warehouse long enough to lose its freshness but not long enough to be thrown out, marked down, or smell sour."—Winsten, N. Y. Post

'THE WILD ONE' Columbia

"Debased and frightening view of a small but peculiarly significant and menacing element of modern youth... Tough and engrossing motion picture."—Crowther, N. Y. Times

"Study in terror... tense and taut drama. It's completely off-beat, with the accent on brutality."—Pelswick, N. Y. Journal-American

"Strange, tense little film... grim, humorless piece of business, calculated to rouse terror."—Blount, N. Y. Herald Tribune

"Might have been a strong treatment of juvenile problems if it had not been allowed to slip so far away from credibility. The flaw centers mainly around the unshaded over-emphasis of the Irano performance."—Cook, N. Y. World-Telegram

'CRIME WAVE' Warner Bros.

"Bang-up melodrama... hard-hitting cops-and-robbers thriller."—Pelswick, N. Y. Journal-American

"Exciting version of a familiar tale... well-brewed dish of suspense and gunpowder."—Cook, N. Y. World-Telegram

"Good (Movie Meter Rating)... routine crime considerably beefed up by the surprisingly good performances."—Winsten, N. Y. Post

"By shuffling some standard ingredients... film manages to look a good deal better than it is."—N. Y. Times

"Not much superior to the average police melodrama seen on the television set at night."—Pfholna, N. Y. Herald Tribune

'PARATROOPER' Columbia

"Criterion's balcony sitters... predominantly male, husky and clearly spellbound, perched well forward about half the time."—N. Y. Times

"Well-made, well-played war drama."—Pelswick, N. Y. Journal-American

"Best, though familiar by now, sequences are the detailed processes a trainee must endure to become a paratrooper... Skirmishes are staged with a graphic ferocity."—Cook, N. Y. World-Telegram

"Unwieldy mass of realism, melodrama and romance."—Pfholna, N. Y. Herald Tribune

"Good (Movie Meter Rating)... Movie fans who are partial to pictures having to do with training and warfare, will find this exciting fare, with a ring of authenticity."—Thirer, N. Y. Post
EXHIBITORS FORUM
Opinions Collected from Organization Bulletins

TESTING CENSORSHIP LAW
ITO of Ohio

The decision of the United States Supreme Court in the "M" case was a very narrow one. There seems to have been a bit of confusion when it was announced. The facts are these, the court, in a per curiam opinion (unanimous—for the entire court) overruled the State Supreme Court and held that "M" could not be barred from exhibition in this state. Justices Black and Douglas, concurring in this decision, issued a concurring opinion in which they said that the guarantee of the free press prohibit any censorship of motion pictures. However, since this was not a majority opinion, the decision per curiam applies.

There seems to be no way to make the Supreme Court decide the broad issue. There is only one other possible way of doing so. We would have to find a completely innoxious picture, show it in a number of theatres without submitting it to censorship and attempt to have a number of exhibitors arrested for violation of the law. The penalty is only a small fine. If the exhibitors were all acquitted, the result would simply be that in the jurisdiction of the particular Municipal Court where they were tried, censorship would be illegal. If one were convicted, however, the case could be appealed, first to the Court of Common Pleas in the County concerned, thence to the State Supreme Court and finally to the United States Supreme Court.

The expense of this would be heavy. Besides, we would have to find some distributor of a picture of the type we suggest, who would be willing to risk not only the expense but the possibility that he would not get full distribution of his picture in the state. If the picture were subsequently submitted for censorship and passed, the question would no longer be moot when brought before a higher court and would be subject to dismissal on that ground.

It is admittedly a difficult situation. But this seems to be the only way in which the law can be tested.

MORE ON STEREO-SOUND
AIO of Indiana

Indiana Allied members who have installed stereophonic sound and who have queried their patrons and seriously studied the results, are firmly convinced that stereophonic sound adds a great deal to the enjoyment of a motion picture. We have just about decided that "I like it," and "It means nothing," are just matters of personal taste, and that so far there is no scientific answer to which way most patrons feel. But it does seem a shame where there is such difference of opinion, that all drive-ins and the many indoor theatres that cannot afford stereophonic sound, must be deprived of all the great product that is being released in Cinerama.

BMI VS. ASCAP
North Central Allied

BMI has announced that it is going to collect from theatres using its music. The rates will be way under ASCAP's however. Here is a comparison:

**Indoor Theatres**
BMI  $5.00
ASCAP $13.00

**601-1200 seats per year...**
BMI 7.50
ASCAP 12.00

**1201-1500 seats per year...**
BMI 10.00
ASCAP 15.00

**Over 1500 seats...**
BMI 15.00
ASCAP 48.00

**Drive-Ins**
BMI  
ASCAP  

Up to 200 cars  $3.50
201 to 400 cars  $7.50
401 to 500 cars  $10.00
Over 500 cars  $15.00

*Fee for more than 26 weeks of operation. One-half for 26 weeks or less.

It is obvious that no theatre can pay both fees nor should it. For those who are not paying ASCAP, we recommend that a BMI licence be taken. If it is requested by BMI, the BMI organization says it will have 132,000 active copyrights available to exhibitors for intermission, overture and exit music. As a part of its service, it will supply to exhibitors full programming facilities and complete information on its recorded music.

PLAYING THE PERCENTAGE
ITO of Ohio

Those of you who have been in the business for a long time remember the days when salesmen and branch managers used to sell pictures on percentage and tell the exhibitor to under-report the grosses. This hasn't been done to our knowledge for a long time.

Today, if you must play percentage pictures, please remember that you can easily be checked without your knowledge. In some cases, the distributors will not press you for slight under-reporting at the time it takes place, but will hit you with a big bill all at once. Preserve your reputation as a businessman. If you play percentage pictures, give the distributor every cent he is entitled to.

HONING AN OLD SAW
Allied Caravan

Fully realizing that it is first necessary to be able to procure merchandise at a price that will allow a mark-up that will make a profit when it is turned, it is nevertheless the most important job of every theatre to make itself attractive enough physically to revive the spirit of romance that accompanies movies when the patron first sets foot in your house. It is hard to do in these times. But if we are to continue to thrill and bring back the American public, we have got to do it in showcases that look new, neat, clean and attractive. The atmosphere must be romantic. The American public is conscious of a yearly new model in their cars, refrigerators, TV sets, clothes and vitamin tablets. If the theatre looks today just like it did in 1945 the public has had a pretty long time to "get used to it." Doing something the public can see and use is as good an investment as something they just hear. They'll notice decorations, carpet, seats, etc., before they do a picture of different dimensions.

BUILDING FUTURE BUSINESS
ITO of Ohio

Sure, kids are a headache. They wreck the place. They make so much noise, adults can't enjoy the picture. They pay so little it doesn't pay to cater to them. But looking at it the long range way, it does. The kids of today are tomorrow's youths. Today's youth's are tomorrow's young married couples. Today's young couples are tomorrow's old folks. Who makes up the bulk of your audience now? The answer to this question should determine your policy. Some theatres have revised the student price for high school kids. We are not the only ones with this problem. The most backward industry in this country—the railroads—have lately allowed kids under 12 to travel free and those up to 16 at half fare. Price is not important to adults who are earning money. To high school kids whose earnings are meager, if any, a small concession will help.
The argument that the entertainment screen can be used as a great social weapon in the destruction of such problems as abortion, v.d., prostitution and the like, savors of so much wishful day-dreaming. It is occasionally urged by an averick picture maker who has pretty pictures of the profits to be garnered from the lurid and the sensational. If the motives of these men are as pure, and as altruistic, and so devoted to the betterment of society as they protest them to be, why do we never have a picture based on, say, the problem of heart disease, the greatest social menace of all?

**Code's Philosophy**

At any rate, getting down to fundamentals, let us examine the Code philosophy of screening out certain categories of evil, like an undesirable dross, from films.

In the minds of many people lurks the suspicion that the tendency to shy away from forbidden themes is traceable to a virginal squeamishness about facing up to the ugly "facts of life". This shadowy conviction is based on a misconception of the structure of the Code Office itself.

What is forgotten is that the Code is a document produced by the Producers. It was created by the picture makers, is financed by them, and could be abolished by them by simple fiat. The authority that is enjoyed by the Code Office is derived from the motion picture companies alone, and the Code staff can deal only with those elements of morality, decency, and propriety which are inserted into the Code by the producers themselves.

Derivatively, therefore, one who charges that the Code operates in a messianic mood to protect audiences from "reality" is saying that it is the motion picture industry as such which labors under this compulsion. Such a concept is ridiculous on the face of it.

**For Better or Worse?**

Sam Goldwyn has recently been applauded for calling for Code revisions which will bring it into step with "changing times". This sage old picture maker did not explain whether times were changing for better, or for worse. On the heels of his demand, the question is beginning to be asked whether the Code authorities have an open mind about revisions. The question is pertinent. Whether the Code people have an open mind or not, they have neither the authority nor the responsibility to change one perior or one comma in the Code. They are not custodians of the Code, any more than they are custodians of public morals. The Code custodians are the presidents of the major motion picture companies. The Code authorities have only been entrusted with the job of administering it.

Aside from this, the fact that the average first-class film costs as much as a ten story apartment building has an important bearing on the ultimate content of films. In order to mass produce such an item, and make money, it is necessary to rely on a mass audience. The so-called "mature" audience which supports the product of the legitimate stage is not nearly large enough. According to "Variety" the total audience for all stage productions, both on Broadway and on the road for the year 1951 was twenty-five million paid attendances. The motion picture industry must play to more than twice this total each week in order to stay alive!

Mass audiences mean family audiences. What are proper themes for exclusively mature audiences may be, and are, completely unfit for family audiences. Common sense alone tells us that if mothers of families once get the idea that neighborhood theaters are filled with subjects like sex-perversion, abortion, dope addiction, and venereal disease, the picture house will quickly lose, and irrevocably, its appeal as a place to which people can go "en famille". This, of course, would be financial suicide.

Next, what the dreamers and purists, who argue in favor of a completely undistrected screen, overlook, is the rudimentary fact that films are a vehicle for giving simple currency to certain classes of vice, which in due course makes them seem more familiar and commonplace. From there, it is only a short step to regarding them as less noxious, more acceptable.

"Vice is a monster of so frightful mien, 
As to be hated needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."

The Code takes this axiom of worldly wisdom into account. It states, in its section dealing with sins of sex: "Pictures shall not infer that low form of sex relationship are the accepted or common thing." Note how it aligns the key words "common" and "accepted" side by side.

There is a further, practical angle to this same consideration. Despite the protests of some people that it is salutary to flush evil out of the cellars in which it lurks, there is the counter consideration which only impossible idealists would fail to take into their calculations. That is the fact that by bringing certain topics up for uninhibited inspection, it is possible to focus the attention of the curious and the irresponsible on them, and to morbidly stimulate their imaginations in a socially destructive manner.

**Films on Dope**

The motion picture industry has gilt-edged evidence of how this can happen. Take the case of dope addiction and dope smuggling.

In the first instance, the Code contained a clause barring from films all references to narcotics whatsoever. After two decades of keeping an iron-clad lid on this subject, however, it entertained an invitation from the Commissioner of Narcotics of the U. S. Treasury Dept., Mr. H. J. Anslinger, to open up the screen to certain types of stories which would show government agents tracking down dope criminals across the world, in collaboration with the agents of other nations. The picture which resulted was Columbia's "To the Ends of the Earth".

The theme was found to be commercially exciting.
AN ANCIENT Chinese proverb says, "The dogs bark, but the caravan rolls on". And so with Hollywood. In the first five weeks of 1954, motion picture securities continue to wheel uphill, but at a slightly less accelerated rate than the jet-propelled finish of 1953. As of this writing, FILM BULLETIN Cinema Average shows 11 key movie issues at a seven year high of 137.625, up 24% from the 134.375 reading of December 31.

That the entire group moved higher by three and one quarter points takes on added luster as it was registered in the fact of stiff profit-taking among selected cinemas. Twentieth Century-Fox, reportedly anticipating record foreign earnings, and Universal hit year peaks then dipped sharply as gain-realizing set in. Sharpest advances were recorded in the theatre issues, led by Stanley Warner, up one and a half.

In the early and middle terms trading volume abated mildly as share-buyers paused long enough for breath-catching and an appraisal of their gain positions. Board's brightest performer on the on-again-off-again period was Loew's, which at 14% shows no resistance to added advance. Of the other film shares only Allied Artists weakened in the late weeks after ringing up the top gain among cinema issues throughout 1953. Elsewhere easy tones ruled with Columbia, Fox and National Theatres unchanged, and Republic, Paramount and RKO Pictures fractionally higher. The gains made in late '53 have been securely consolidated and the entire slate seems accurately appraised at the higher levels.

FOR THE FOURTH CONSECUTIVE YEAR Universal turns up with improved earnings. And for the third successive year it has dished out more in income and excess profits taxes than the sum total of its net profit. Company earned $2,616,356 or $2.35 per share for the fiscal year ended Oct. 31, 1953 compared with $2,307,701 and $2.15 per certificate in the preceding year. Not in the least displeased by this, Uncle Sam billed Universal for some $3,863,000 in Internal Revenue coin.

THE MICKEY MOUSE COMPANY IS ONE TO WATCH. Walt Disney Productions (selling Over-the-Counter) has come alive on top of an enchanted operating statement that reports net per share earnings at 70 cents, up ten cents from the year before. Much of this rise is attributable to revenue from its rousing "Peter Pan" success, but its currently attractive, low cost inventories should sustain improvement. Climbing two and a quarter points to its current level of 11 1/4, the issue wins the blue-ribbon award for the highest percentage gain so far this year.

THE NEW WARNER BROS. PICTURES CO. IS DOING OKAY. Its report card for the quarter ended November 28 shows that operations netted $765,225, or 30 cents a share on sales volume of $15,825,998. In the corresponding term last year, after eliminating net income from theatre sources, the figure was $741,000. Management officials predict that net for the second quarter ending February 28, will exceed the $392,000 rung up a year ago.

PROMETHEUS
(Continued from Page 11)

and so several other films, delving into the wily labyrinth of dope smuggling, were made in quick succession. One such would be 20th Century-Fox's "Slattery's Hurricane".

On the basis of the experience afforded by these pictures, the Commissioner quickly reversed his stand. Writing to the executive producer of a small, independent film corporation, he stated:

"Our practical experience has been that the showing of pictures on the very highest level designed to suppress the abuse of narcotics drugs has actually resulted in the creation of drug peddlers and addicts. If you embark on a program of this type, you must prepare yourself to accept a situation where juvenile addicts will say that they got their first inspiration to experiment with narcotics drugs from your material. Recently one youthful addict who had been educated about narcotics was writing a thesis in psychology on the evil effects of narcotics use when apprehended."

In another instance, the Commissioner informed the Code office of the case of a young man, at university level, who was in deep financial straits, and who got the idea of the easy money to be made in dope trafficking from a Hollywood motion picture. He entered the field, and when picked up by the Treasury agents, was a dope addict, along with his girl friend.

At the behest of Commissioner Anslinger, the whole topic of narcotics was once again closed to the screen. It is significant to note that the film industry is the only medium of entertainment in the country which imposes this restraint on itself.

The principle fact remains. This is that there are certain areas of human conduct, and human depravity, which simply do not lend themselves to indiscriminate exploitation in entertainment films. Bitter experience corroborates this dictate of common sense. This is the final reason why Hollywood keeps a discreet distance from them.
Sullivan TV Show Hosts
Metro Jubilee Pics, Stars

Ed Sullivan's "Toast of the Town" is going all-out for Metro-Goldwyn-Mayer's 30th Anniversary. Feb. 14 program, originating from Los Angeles, salutes the 30th Jubilee celebration with appearance of a huge roster of Metropolitans. Lionel Barrymore, oldest star at the studio will introduce Taina Elg, newest addition to the MGM fold. Due to entertain are Ann Blyth, Howard Keel, Ann Miller, Jane Powell, Debbie Reynolds and Vera-Ellen. Guests will be Pier Angelli, Louis Calhern, Van Johnson, Gene Kelly and Keenan Wynn. Other big names are to appear if available. Among features of the popular Sunday night TV show will be highlights of Jubilee attractions—"Knights of the Round Table", "Executive Suite", "Rose Marie", "The Long, Long Trailer" and others, practically covering Leo's star list, live or on films.

On The P. A. Circuit

Will Rogers Jr. is on a personal appearance campaign to plug Warner's "The Boy from Oklahoma" in its 615-theatre saturation send-off in the midwest, to aid both picture and March of Dimes. Big stops were Tulsa, where he also worked with press, radio and TV, then on to Kansas City to be principal speaker at a civic MOD dinner and premiere of the film... RKO's reissue of Sam Goldwyn's "Best Years of Our Lives" takes Teresa Wright from her family for a p.a. tour which began in Boston on Jan. 28, climaxing in Washington for the premiere at the Keith's Theatre. For the premiere, stars Myrna Loy and Harold Russell, and ace director William Wyler will be on hand as well. Thence Miss Wright goes on to New York for a one-week stint on radio-TV and newspaper interviews... Blonde beauty Dany Robin, who co-stars with Kirk Douglas in Anatole Litvak's UA biggie, "Act of Love," began a 10-day tour last Wednesday (3) in Washington. She'll go on to Los Angeles, then to Chicago and hit New York in time for the Astor Theatre premiere on Lincoln's Birthday.

Over 100,000 of these cards for use in cabs. 10,000 in N. Y. taxis alone, were issued for the Sam Goldwyn reissue of "Best Years of Our Lives" in a tie-up with the National Taxi Cab Safety Council.

Viewpoints

The Personal Approach

In the welter of gimmicks and panaceas for bringing back that "lost audience", one obvious approach for neighborhoods and small towns, particularly, seems to have been by-passed—the personal touch. The value of a theatre manager's smiling greeting and chatting with his patrons in the lobby or rear of the house, a cheerful cashier and doorman, pleasant ushers, clean rest rooms and other desirables are recognized and observed by good showmen. But these credits are shared only by those who have come into the theatre. What about those who have forgotten what a movie house looks like?

One device to bring back the strayers lies right at the manager's elbow—his telephone, and that pack of postcards in his top right hand drawer. We'd like to advance this suggestion:

What about a telephone call to, let us say, a hundred families in the neighborhood in the name of the theatre manager, asking when they had last attended the theatre and inviting the infrequent and non-moviegoers and their families to be his guests on a special night. A postcard follow-up to these people, signifying the number to be admitted, would be their ticket of admission to the theatre. The film to be shown that evening should be carefully selected, preferably on wide screen, or possibly, one of the better 3D attractions, to point up the contrast in entertainment offered by the theatre and that offered by the "giant" 21-inch TV screen. The theatre should be in spit-and-polish condition, personnel alert for utmost courtesy and service. A special reserved section might be roped off for the invited guests to enhance the elegance of the occasion.

Cost of such a stunt would be comparatively negligible in view of the long-term benefits that could accrue in the wake of the action. The neighborhood spots and small town theatres depend largely on an intimacy with their patrons, a negligible factor in the downtown areas of the metropolis. The would-be customers who are uninitiated into the new strides in movie entertainment—and there are a surprising number—couldn't resist a personal invitation to be an honored guest at the movie.

Music Merchants Give Top
Co-op To "Glenn Miller Story"

I'll be "Glenn Miller Week" in New Your City by proclamation of the National Ass of Music Merchants, beginning with the Broadway debut of "The Glenn Miller Story" at the Capitol Theatre, Feb. 10. There plenty of Miller stuff on the disk jocks shows these days, but it will be multiplied increasingly as the picture begins its pi dates.

Jimmy Stewart's tour for Universal's "The Glenn Miller Story" starting with the Miami-South debut shows the star with top from left, Universal's Sonny Shepherd, Universal's Al Dauff, Mills Rackmil, Edward Maul and producer Ann Rosenberg. Center, Stewart brings mobs to Florida houses for the world debut. Bottom models who worked 10 of the busiest street co-ners in stunt with local disc jockey.

Unique 'Best Years' Ad

Campaign on "Best Years of Our Live" will be highlighted by a unique ad in national Sunday Supplements covering a circulation of 22,000,000. There's no mention of the picture in the headline, no art, and sole at

(Continued on Page 11)
HISTORY AGAIN!

A MASS-BOOKING PATTERN NEVER BEFORE ACCOMPLISHED IS BEING DEMONSTRATED WITH WARNERS' 651 SIMULTANEOUS SHOWINGS OF "The Boy From Oklahoma"

IN ALL BLUEROCK COUNTY THERE Wuz ONLY TWO THAT DIDN'T TOTE A GUN... THE SHERIFF - AND HIS HOSS!

COLOR BY WARNERCOLOR

CO STARRING NANCY OLSON

STORY

SATURDAY EVENING POST STORY

MAY 31, 1952

THE WESTERNER

THE BOY FROM OKLAHOMA

WILL ROGERS, JR.

COLOR

ANXIOUS - ANTHONY CARUSO

E. FORD - MERY GRIFIN - SLIM PICKENS

LAI BY

DAVIS - WINSTON MILLER

SATURDAY EVENING POST STORY

MICHAEL CURTIZ
What the Showmen Are Doing!

(Continued from Page 16)

pearance of title is carried in body of copy in quotes. Headline reads, "How Many Big Moments Can a Man or Woman Have?" Theme is that those who saw the Academy Award winner before will enjoy the experience again and those who haven't, have a treat ahead of them. It's big-scale, toned up for extra effect. It appeared in the 27 papers carrying American Weekly Jan. 31, in the 33 handling This Week on Feb. 7, the Atlanta Journal-Constitution and Denver Post, Jan. 24, and in the Kansas City Star, Feb. 7.

The Preems

There'll be bug-eyed monsters on San Francisco's main streets for the world premiere of RKO's science-fiction starter, "Killers from Space", at the Golden Gate Theatre, Feb. 10th. They'll have eyes about three times the size of humans' orbs to ape the film's horror-invaders. Entire Four Corners area will be covered with TV trailers heralding the film... Paramount's Texas world premiere of "Red Garters" in Austin received maximum coverage from Lone Star newspapers and the syndicates. Cute Betty Virginia Lee, descendant of General Robert E., presided over the festivities, which saw stars Guy Mitchell and Pat Crowley, and featured players participating in the ceremonies... The "Hell and High Water" debut at the Roxy Feb. 1 was given a saturation radio ad campaign, with five New York stations carrying some 200 spot announcements over the weekend preceding opening of the CinemaScope pic... Broadway premiere of Republic's "Flight Nurse" at the RKO Palace was a colorful affair, with the First Air Force Band from Mitchel Field, color and honor guards, flight nurses and Air Force big brass. Whole thing got swell advance on radio and TV with p.a.'s on both and special clips from the film on video.

Publishers Plug 'Caine'; 8-Month Publicity Seen

Columbia, girding itself for one of the top campaigns in its history for "Caine Mutiny" is getting a special assist from Doubleday publishers. Book outfit is coming out with a 95-cent edition, illustrated with 16 pages of photos from the picture, and both covers crediting the film. Handsome reprint edition of the Herman Wouk best seller, one of the most expensive ever in the soft-cover market, was spurred by the recent tie-in with Signet's 75-cent edition of "From Here To Eternity", which has already topped the 2-million mark. Doubleday is furnishing special posters, window cards, streamers, counter displays, etc. for the nation's bookstores and newsstands. Letters have gone out to a thousand wholesale distributors.

Journal-American Contest

The movies' friendliest newspaper chain is at it again. Hearst's New York Journal-American, is offering $1000 in cash prizes to the public for choice of outstanding picture and players in 1953. Awards will be presented at a big party in Hollywood, with star and film execs to add glamour. The Journal's success with its first contest last year and prospects for this year indicate that it will be an annual event. Added feature to hypo interest is a daily award of 15 pairs of tickets to a current movie hit. Contest is getting extra push through truck posters, newsstand display cards, radio and TV. The Journal carried a series all last year on the theme that "movies are better than ever", featuring scenes from current pictures, often on the front page. Another year-long project was based on "Let's Go To The Movies". The Journal continues to prove its staunch support for the industry.
Many showmen are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognizing those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

**Pressbook Award**

The smart, tart, terrific story of the beautiful DUMB BUNNY who made it from park bench to penthouse in one terrific hop!

The private life of a blonde with a body beautiful who became a beautiful PUBLIC FIGURE!

What does a man mean when he says a girl likes me is over 21 from the neck down?

That's my inspiration for your next pressbook. Divert people into different roles that mean more than a lot of people pull to it out of your news what I mean?

IT SHOULD HAPPEN TO YOU

The sparkling dialogue and zesty situations that characterized "Born Yesterday," a play and film that brought fame to Judy Holliday, brightens "It Should Happen To You." And no wonder, Garson Kanin's pen and George Cukor's megaphone are once again the star's guiding lights in "It Should Happen To You." The Columbia outfit has sought the same vivacity in their advertising of exploitation. Highlight is Judy's dim-flame shenanigans and the dialogue sparklers, the light-hearted love sequences, the star's manic manner of getting her name in lights and the resultant consequences are even a high-flying tease campaign in the paper on the film. The ads, (three snippet from them are shown above), are largely in cartoon form to project the film's bubbly flavor, give easy readability.

Lines like "Men? I don't mind the way they act... it's just that they think they're entitled!", or "What does a man mean when he says a girl likes me is over 21—from the neck down?" are used for their titillating quality. So are illustrations of Judy in a bubble bath, with her pair of courtiers and the situations involved are teasingly worked to a turn.

There is a batch of exploitation angles that look like they can't miss, worked in to grab angles for both large metropolitan houses and the small town trade. Make sure you go through this pressbook thoroughly. Every inch is packed with ideas. A bow to Paul N. Lazarus, Jr., and his staff for their ingenuity and imagination in concocting these h.o. aids.

Variety Clubs International

18th Annual Convention

Mail Your Registration Now To

Convention Committee
Adolphus Hotel
Dallas, Texas

March 22-23-24-25 1954

March of Dimes poster boy Georgie Redmond sells tickets to the formal benefit world premiere of 20th-Fox's "Hell and High Water" to Celebrate Holm and columnist Earl Wilson. CinemaScope film opened at the Roxy, Feb. 1, with all proceeds going to fight polio.

There's plenty of showmanship overseas, too. Huge 36-foot figure of Doris Day straddles the box-office of the Cineve Theatre in Amsterdam, Holland, for the performance of "Calamity Jane."
EXPLOITATION PICTURE

‘Jubilee Trail’ Off Beaten Track

Characters, Novel Offer Angles

A variety of interesting characters, lively action and music, and the fame of the Gwen Bristow Literary Guild best-seller give Republic’s "Jubilee Trail" an assortment of pegs on which showmen can hang their exploitation. It should be known right off the bat that, despite the title (maintained on the basis of the novel’s popularity), this is not a musical western in the usual interpretation. There are some zesty musical numbers, lavishly done, and a western background filmed in the best Trucolor, yet, but it is the human clashes, physically and spiritually, that dominate the screenplay. A much higher quota of appeal than usual is aimed at the women, and the showman would do well to make this point.

Key in the web of personalities that mesh in the plot is Vera Ralston as a dance hall entertainer and barroom girl, fleeing from an unwarranted murder rap, to do good in her naughty way. Others for descriptive blowups are Joan Leslie, sweet young newlywed returning to her husband’s (John Russell) home to be faced with tragic consequences; Forrest Tucker, quiet man of strength who is always there when needed; Ray Middleton as Russell’s brother, whose ruthless ambition to rule an empire causes his brother’s death and suicide of unwed mother and baby; Pat O’Brien, trying to drown out a past of shame in drink; Buddy Baer as “Handsome Brute”, giant of a man in heart and body, but midget in brains, and several others. The pressbook displays the characters’ catchlines in a tie-up for a book display shown below that could very well adorn a lobby to excellent advantage. Also pictured is a special set of stills for front blowups and use in lobbies.

Pressbook features a widespread book promotion, tied in with the Literary Guild selection, bookstores, libraries and author Gwen Bristow. The publishers, including Pocket Book editions, are giving the film a strong backing as well.

Worthy of mention also are the stills which capture the dramatic, musical and action features effectively.

Republic’s New Orleans’ sendoff with a gala premiere that brought all the stars, company toppers and municipal and state bigwigs to the affair, biggest movie preem in the city’s history. Covered by radio, TV and the syndicates, publicity was nationwide.

FRONT SET

The sets illustrated offer complete or excellent material for effective blow-up use:
1945-57 Photo of Lobby B
1945-35 Photo of Lobby Cord
1945-119 Photo of One-Sheet Poster
1945-316 Art Work Photo
1945-315 Art Work Photo (Spotlight)

Ask for Front Set of Box 151 in ordering from your National Screen branch, or order by number.

BOOK DISPLAY

You can make an attention-getting display by using a blow-up of the book photo, together with stills of the stars with identifying character captions, and scenes from the picture. Your copy could be: Every One Of Gwen Bristow’s Wonderful Characters Comes to Film Life in Jubilee Trail”

Stills are available in order from your National Screen branch:
1945-513 Book Still
1945-514 Character Set of Eight

ADS & DISPLAYS

Ads mats pictured in the pressbook are angled at scope, the novel’s popularity and the variety of characters. Principal illustration in most is figure of Vera Ralston in dance hall costume, calculated to draw the male eye. Prominence of the two female leads is pointed up also, to catch interest of the distaff side. Note emphasis of “drama” rather than the western angle.

Book promotion is closely tied in with the film. In addition to the suggested display a left, bookstore promotions have counter and window displays. A “living Book” bally is suggested, blowing up the jacket photo for the front and using stills or a blow-up of the one-sheet on a box slotted for vision.

Other promotions outlined in the pressbook include costumes, music, a map display showing stars and the Trail they traversed, and a special synopsis set of stills.

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Music, action, drama, and beauty are well pictured in the stills, such as those shown here. At top, Vera Ralston performs for John Russell and saloon keeper Jim Davis to the obvious disapproval of holy roller Barton MacLane; left, Pat O'Brien uses dead Indian as shield in attack while Forrest Tucker blazes away in background; below, left, O'Brien removes arrow from Joan Leslie's arm as anxious husband Russell and Miss Ralston try to lend aid; bottom, the pair of feminine stars in lavish New Orleans restaurant.

JUBILEE TRAIL

Republic has chosen Gwen Bristow's novel of a heterogeneous group making their way from New Orleans to the West Coast in the early Nineteenth Century. The ingredients of popular historical novelism, people with hidden pasts, clash of personalities, struggles of pioneers against greedy white men and fighting redmen, derelicts living down their pasts, romantic complications, and even the death of an unwed mother taking her baby with her over a cliff are some of the ingredients that go into "Jubilee Trail". Bruce Manning's script has Vera Ralston as a saloon entertainer befriended by Eastern newlywed Joan Leslie, en route with husband John Russell to his home in California, unknowing that he has sired a child with an aristocratic Mexican girl. Meanwhile, his power-seeking brother, Ray Middleton, has arranged a marriage with the girl's parents, assuring him control over the Southern California territory. Stepping into the picture is Russell's partner, Forrest Tucker, who, with Miss Ralston and a host of assorted characters, succeeds in working the tangled web into a happy ending. Into the proceedings are worked fist and gun battles, Indian clashes, murders, comedy, four musical numbers and the triumph of right over evil. Throughout Miss Ralston's ample and well-arranged proportions in kaleidoscopic costumes are caught by the Trucolor cameras to wide-eyed effect. Joseph Inman Kane was associate producer and director for Herbert J. Yates.
Code Under Fire

Their backs humped by recent pressure for changes in the Production Code, Motion Picture Association of America moguls, the film company presidents, indicated they would not yield to pressure groups, but might consider certain amendments to bring the Code in line with "changing times".

One of the burning issues involved also was type of advertising. The pot began boiling again with the ads on "Act of Love", which appeared after the Code Administration had accorded its Seal to the picture. Ad code head Gordon White frowned on such copy as "There is only a thin line between an act of sin and an Act of Love". It also served to re-focus the spotlight on U.A. v.p. Max Youngstein's letter to MPAA president Eric Johnston, charging his company was a victim of "discrimination" by the Code Administration, although not a party to the Code. Most recent hassle concerned RKO, which is a Code signatory, and company's decision to release "The French Line" after cuts were submitted and found unsatisfactory by the Breen Office.

Meanwhile, in the wake of the Supreme Court decision on "La Ronde" and "M", ruling out local censorship on practically everything but obscenity, there were more repercussions. In Albany, a bill was introduced asking for a State Supreme Court jury trial on pictures banned by the New York Board of Regents. State Senator Fred Moritt, who had previously sponsored a similar bill on stage presentations, urged that "the public be the last arbitrator or judge." The "category system" was another possibility. N. Y. State censor head Dr. Hugh Flick called for picture classifications ranging from "family" to "under very restricted conditions". What these might be, and enforcement provisions, weren't quite clear.

10,000 CS Houses in '54

20th-Fox is angling for greater liaison with exhibitors on CinemaScope planning and programming, but the stereophonic sound issue was carefully sidestepped in the two-day meetings Al Lichtman held with his sales staff. The print bottleneck, said the distribution chief, will be broken by March 15 and all houses equipped for CS can expect full servicing of prints, including short subjects.

About 1500 theatres are now equipped, and some 100 orders per week are being received by equipment dealers. An increase is expected in the coming months and 10,000 theatres will be equipped for the process by the end of 1954, Lichtman predicted.

Sales agenda was concerned with spring, summer and fall releases, including the trio of standard Panoramic Productions' films. Nine forthcoming CS pictures climaxd by Darryl Zanuck's "The Egyptian", due for a Fall world debut, were discussed.

TOA Hits 'Must' Stereosound

TOA's board of directors lashed out at mandatory equipment requirements by producers, pinpointing particularly stereophonic sound, at their Washington meeting last week. Top issue was the right of the exhibitor to "run his theatre in whatever way he wishes". Obvious reference was to any film company's demands for specific equipment for CinemaScope product, especially the stereophonic sound requirement. Alfred E. Starr, E. D. Martin and Herman Levy were named as a committee to "guard these exhibitor prerogatives".

President Walter Reade's report to the TOA board, noting that he was speaking as a "fellow theatre owner and not as a President of TOA," described his "very successful" showing of "The Robe", using a "mixer" (channeling the four tracks of stereophonic sound into one central speaker), the subsequent Fox injunction against such showing and his conference with Spyros Skouras, which resulted in the latter's agreement to mixer vs. multisound tests within 30 days. Reade felt that "the sums necessary for the installation of stereophonic sound is not warranted" and that this "must be forcefully brought to the attention of Fox".

Results of the proposed tests, it seemed, weren't going to alter Fox's stereosound stand. From FILM BULLETIN's West Coast office came the report that the studio was firm on the stereosound issue. Al Lichtman's directive to his sales force to alter contracts to include the multi-sound equipment as a requirement in playing CinemaScope films, added credence to a no-stereosound, no-play stand.

Arbitration Bid Again

Another bid by distributors to meet with theatremen for an industry arbitration system was disclosed last week. MPAA president Eric Johnston was authorized at a distributors' committee meeting to send a letter to exhibitor leaders outlining the film companies' position on arbitration and the extent of its support.

BROtherHood WEEK


Drive-Ins Demand Single Sound

Following a tumultuous meeting in Cincinnati, drive-in operators demanded single channel sound for CinemaScope pictures, calling "absurd" any requirements for stereophonic sound in drive-ins. A wire to Spyros Skouras, asking him to rescind the policy claimed that advice of "experts" and the own knowledge of the business assured the cost would be prohibitive and incorrect reception would not be improved. The drive-in owners' stand was considered a vital factor in 20th-Fox', and possible letter-compressed to companies, including National and stereo sound. The 4000 outdoor houses comprise a hefty market that could mean a difference between profit and loss on major pictures, SMPTe president Herbert Barnes said at the meeting. He cautioned the drive-in men, however, to "be prepared to accept wherever practicable, innovations which a clearly in the interest of the industry as whole."

The same day, Skouras, Al Lichtman at other Fox tops witnessed and put the OK on a two-speaker drive-in C'Scope demonstration at the International Projector Corp. laboratory in Bloomfield, N. J. Speakers are at left and right of the car and each carry two of the four sound tracks. Prese cues can be used, but require modification.

Allied Stock Survey

Pursuing further its proclaimed interest of "buying into" film companies to give exhibitors a voice in management, Allied Stat Ass'n has circulated its membership to fill amounts of stock holdings by its exhibitors the eight majors.

General counsel A. F. Myers urged quick action on return to assure satisfactory consideration by the organization's board Feb. 5-6 in Cincinnati.

Added Tax Effort

Though "encouraged" by recent talks with Treasury Secretary Humphrey and congressional leaders, COMPO tax repeal canters heads Col. H. A. Cole and Pat McG. warned that "any continuation of the lethargy and complacency that is evident throughout the country on the part of industry may can defeat us."

The hard-working campaigners called the (a) approach to all legislators not yet committed and (b) verification of those committed. Constant pressure and vigilance is necessary, particularly to prevent defeat "default if tax legislation becomes entangled in intra-Congressional controversy such was witnessed for a period last year." Ex partial relief, reduction to 10% as indicated by House Speaker Martin, is threatened without such action, COMPO warned.

(Continued on Page 3)
Metro's new sound device, Perspect-A-Sound, which uses a single optical sound track to produce stereophonic sound, is reported to be available only for use in the foreign market. Why it will not be allowed domestically was not made known. Meanwhile, MGM officials are close-mouthed about the company's position in the dispute between stereo and non-stereo sound advocates. An earlier report that Metro Cinema-Scope product would be made available with both single and multiple sound tracks could not be confirmed.

The system, developed by Fine Sound, Inc., makes it possible for houses without stereophonic sound equipment to reproduce all sound from one speaker. Conversely, theaters with stereo installations can obtain full directional sound with the same print by using the Perspect-A-Sound integrator unit.

The integrator units will be manufactured by Fairchild Aircraft and Instrument corp. of New York. The system requires recording of three standard stereo sound tracks onto one standard size optical track. Standard sound tracks can also be re-recorded for stereo effect.

* * *

The single film strip 3D projection system which has been knocking at industry doors lately was practically assured of admission when Polaroid Corp. and Technicolor inked an agreement for production of an entirely new 3D film, called Vectograph, which requires only one projector and no other attachments. The process uses the entire frame, for each of the two images required for 3D, by superimposing them. Each image is polarized by means of special dyes, eliminating the need for polarizing filters on projector lenses. When this Vectograph film is available, it will be possible to show 3D on any standard 2D setup. Audiences will still require polarizing glasses.

Under the pact, Technicolor will make color stereo prints on Vectograph-base film provided by Polaroid. One drawback is the reported cost factor. Present 3D film costs are about 11 cents a foot. Vectograph prints it is estimated, now cost nearly twice that price.

Several companies, such as Moropticon, Nord, and Norling have had single strip processes on the market for some months, but they all require special attachments which must be rented by exhibitors or obtained through the purchase of 3D glasses.

* * *

An all-medium seamless screen reported to produce greater light reflection at reduced amperages is being marketed by the Trans-Strand Corp. Named the Luxuria Screenless, the screen is available in one-piece sizes up to 90 feet in length and 50 feet in height. It is made with a plastic base and is uniformly perforated for use with any sound system. Available in medium, wide, and extra wide viewing angles, the screen has already been installed in 35 theaters ranging from 500 to 3000 seats.

Mogoraph, Inc. is producing an in-car speaker with special weather-resistant features claimed to double the life of speaker cones. Within the shell, the unit is protected by a taut linen cover impregnated with a water-and-dust-proof chemical which the company reports will prevent moisture, grit and dust from damaging the cone.

* * *

The Open-Air Development Co. demonstrated a new drive-in theatre screen which promises to revolutionize the open-airers. Known as the Twi-Nite screen, its reflective capacity will permit the advancing of starting times up to two hours earlier. The company reports that product in all new processes can be shown on the screen and good projection is possible for pictures up to 115 feet in width. It is claimed the Twi-Nite requires no painting since it is made from an all-weather non-colorfast material.

* * *

The DeVry Corp. of Chicago has come up with a new process which provides more light from projectors. The technique eliminates the lens shutter, substituting a Xenon gas lamp which produces high frequency flashes usually provided by the shutter. It is said the new lamp develops five times the light of standard projector bulbs. The unit could prove to be an important adjunct to the showing of 3D films, which requires large light sources. Applied to TV films, it is claimed the DeVry unit will permit the televising of color film with the same clarity of live shows.

* * *

Twentieth Century-Fox's research and development division, headed by Earl I. Spon-able, has initiated a policy of issuing a series of special reports to exhibitors on recommended projection practices for the exhibition of CinemaScope pictures. Material distributed will be compilations of information gleaned from field experiences with pictures filmed in the new dimension, and conferences with major service and equipment companies. The recommendations are intended to provide better exhibition at lower costs.

The first letter to exhibitors deals with: (1) Picture damage; (2) Splices, and (3) Sound damage due to initial installation adjustment practice and maintenance. The service will also answer exhibitor queries on theatre problems, and will offer advice on up-to-date projection procedures.

* * *

The Ballantyne Company has developed standard prefabricated wing sections of 8 and 12 feet widths which will convert Boyer outdoor screen towers for wide screen projection. The company reports it is also equipped to convert present Boyer screen towers to giant curved screens through changes that can be made on the site of present Ballantyne towers. R. S. Ballantyne, company president, said the simple design of the Boyer tower, plus the fact it is prefabricated, places conversion costs within the range of the average drive-in operator.

(Continued from Page 22)

Record Fox Foreign Biz

Spyros Skouras has done more than any other single individual to "rejuvenate the foreign market for American films," 20th-Fox International chief Murray Silverstone declared upon his return from a 60,000-mile world tour. "The Robe", he said figures to top $25,000,000 in grosses (outside the U.S. & Canada) by the end of 1954. While 1953 was the best overseas year for Fox, Silverstone expects the current year far to exceed it.

Some 600 theaters overseas are equipped for C'Scope currently; 5000 are expected by the end of '54, he reported. Fox is encouraging manufacture of CS equipment under license in various countries to preclude holdups due to dollar shortage.

BOTV Sets Rates

With the Harlem Globetrotters set as a continuing attraction, beginning Feb. 18, Box Office Television, Inc. set up specific rates for theatre telecasts. Requirements are: upping prices 30%, guarantees ranging from $250 up to 1500 seats to $650 over 3000 seats, plus 30¢ per seat sold. No additional charge will be made for theatres that have a local loop open at date of performance. Where no loop is available, theatre will supply its own loop, but BOTV will allow a pro-rata credit up to $250 to be deducted only from the seat-sold amount. Contracts have gone out to the theatres.

People

Robert A. Blumoff is the new UA v.p. in charge of West Coast operations. He's been representing the company in the all-important liaison with UA's indie producer lineup... Walter Branson, RKO ass't general sales manager, is temporarily assuming the duties formerly held by foreign head Alfred Crown. Mortimer Wormser was named a vice president of Columbia International in addition to his duties as ass't treasurer and secretary of the foreign affiliate... George L. Rubens, 56, manager of the Royal Theatre and executive of the Keamco Corp., succumbed to a heart ailment behind the wheel of his car en route to work... Samuel Varbalow, 62, veteran New York circuit man, was another victim of heart trouble... Harry Goldsmith, veteran in UA's foreign service, was named sales supervisor for Britain, Europe, Middle East and South Africa; Rube Perlman takes over as Latin American supervisor... UA's Arnold M. Picker is on a round-the-world trip to help celebrate the year-long 35th Anniversary drive... Fred Lutkin has been named business manager of RKO's ad-publicity-advertising dept. Jules Livingston is Republic's new branch manager. Ray McCaffery succeeds Livingston at St. Louis branch head... Edmund Grainger has left his post as film buying-booking chief for RKO Theatres.
PRIVATE EYES Bowery Boys. Director Edward Bernds. Producer Ben Schwalb. Comedy melodrama. When one of the boys develops mind-reading power, the others form a detective agency to capitalize on the gift, un- cover a run of thefts, and save the town from a villain. Four way romance complicates matters. 83 min.

TENANTS OF THE ROOF Rent Collector. Director Edward Bernds. Producer Ben Schwalb. Comedy. When a dishonest landlord drives the tenants out, they decide to take over the house. 72 min.

LAPSE IN THE DRUGSTORE. Director Edward Bernds. Producer Ben Schwalb. Comedy. A man's drugstore is robbed and he decides to take matters into his own hands. 74 min.

SILENT NIGHT. Director Edward Bernds. Producer Ben Schwalb. Mystery. A nosy neighbor becomes involved in a murder investigation. 68 min.

YOU CAN'T GIVE A GIRL A BAD IDEA. Director Edward Bernds. Producer Ben Schwalb. Comedy. A man's life is turned upside down when he is mistaken for a jewel thief. 68 min.

THE ARTISTS OF THE CROWN. Director Edward Bernds. Producer Ben Schwalb. Western. A cowboy becomes involved in a plot to steal a priceless artifact. 87 min.

HOLDUP. Director Edward Bernds. Producer Ben Schwalb. Western. A wanted man takes refuge in a small town and becomes involved in a holdup. 68 min.

KILLER APE. Director Edward Bernds. Producer Ben Schwalb. Horror. When a man is exposed to a new drug, he transforms into a savage beast. 74 min.

LADY RUB-OUT. Director Edward Bernds. Producer Ben Schwalb. Comedy. A man is framed for a murder he didn't commit and must find the real culprit. 68 min.

HOW TO MARRY A MILLIONAIRE. Director Edward Bernds. Producer Ben Schwalb. Comedy. A woman becomes involved in a plot to marry a wealthy man. 72 min.

THE LONE GIANT. Director Edward Bernds. Producer Ben Schwalb. Western. A young man must navigate the dangers of the Wild West to clear his name. 72 min.
LIPPERT (Continued)


January

LACK GROVE Alex Nicol, Eleanor Summerfield. Murder for Michael Carreras. Director Terence Fisher. Jazz trumpet star is suspected of killing his wife, he is innocent, but his defense attorney is a blackmailer responsible for the murder. 83 min.

OLYMPUS THILL-MAKERS James Gleason, Bill Perry, Producer Maurice Koslow. Director Bernard B. Ray, a Hollywood actor, is suspected of murder. The latter is mixed up in smuggling, and with help of a right club singer rounds up the gang and prohibits the smuggling. 82 min.

February

QUEEN OF SHEBA Leanna Ruffo, Gino Cervi, Producer Mario Mattoli, Director Franco Francioli. Biblical spectacle. Story of Sheba's leads her armies against Solomon's forces in Jerusalem. 105 min.

WE WANT A CHILD Ruth Brinjehim, Jorgen Rensing. Director: A big Norwegian drama. Married woman desiring child cannot have one. She later falls in love with poor provident. 87 min.

THREE GUNS Mary Castle, Robert B. Barker, Monty Berman. Director John Gilling. Director: three guns are wanted to kill wanted criminal and in the process the gun are also wanted. 81 min.

March

COWBOY, THE The Eastman Color. Producer-director, Henry King. Genre, Feature. Photographed in color on Southwest location. Success of the American cowboy's true life from pioneer days to present was an element in the production. 74 min.

FLAMING CREST James Cagney, Diana Barrymore, Joan Blondell. Director: A daydream casting career of a street fighter who rises from the gutter to make a name for himself. 69 min.

LACKOUT Dana Clark, Bellinda Lee. Producer Michael Shamus. Director: A gang of young outlaws war is offered a $1000 mystery to capture the criminal they have been chasing for months. 81 min.

DANGEROUS DAYS OF DICK DAVYLO. Boy and his dog are only witnesses to a cold-blooded killing in the woods. 75 min.

CRAWFORD, THE Tallulah Bankhead, Richard Basehart, William Tabbert. Director: A story of everyman in Europe holds the laughs and music careers of two young artists in her background. Original songs are musically written. 115 min.

April


FLAME AND THE SHADE Lena Turner, Pier Angeli, Carlos Thompson. Producer Joe Pasternak. Drama of a woman fighting to get away from the old love affair to another one that is more wonderful and romantic. 77 min.

DARK NIGHTS Anson Dyer, Aurora Miranda, Frank Coghlan. Director Robert Z. Leonard. Crime melodrama. Tom, a boy school copes with the problem of sharing his love interest between two girls. 73 min.

INVITATION TO THE DANCE Technicolor. Gene Kelly, Dan Dailey. Producer: Arthur Freed. Director: George Sidney. Musical comedy. Four episodes dealing in romance. Most of the songs are recorded before the medium of the dance. 82 min.


May


FLIGHT TO TANGIER John Hodiak, Jeanne Crain, Fontaine, Jack Paulette, Corinne Calvet. Producer Nat Holt. Drama. Nine days of endless fights, harried by a solid gang of international black market operators in Tangier. 79 min.

June


CEASE FIRE 3D. Girl in Korea, Producer Hal Wallis, Director Owen Crump. War drama. Patrol action in final days of fighting. 87 min.

FOREVER FEMALE Ginger Rogers, William Holden, Director Roy Del Ruth. Comedy. Mauro street stage actress, to keep her hold on youth by playing young roles. Her exhusband producer hopes to remarry her, but plans are complicated when she falls for playwright, 93 min.

JAVARO Technicolor. Yul Brynner, Robert Mitchum. Director: Raoul Walsh. Musical western. It concerns a young man who goes to find her sweetheart in the Amazon jungle. It is an old-fashioned western with a lot of action and lots of sartorial. 92 min.

July

SALES AKKA Herbert Marshall, Producer Muselm, Director Jerry Hopper, Adventure drama. Salmon fishermen plagued with thieves robbing their small villages, brought in on a jumbo ship when the seas which the fish is caught is involved with one of the thieves. 87 min.

CITY CAUGHT IN A RAINSTORM Jeffrey Hunter, Shelley Winters, Lionel Barrymore, Producer Albert Zugsmith. Director George de la Pena. Crime melodrama. Tale of King of London's ascension to become an international kingpin and his reign and events, completing by his wife Gutevance's love for the knight Lancelot. 80 min.

August


Coming

BADMAN'S TERRITORY (Release) Randolph Scott 98 min.

MEXICAN MAIN (Release) Maureen O'Hara, Paul Henreid 92 min.

THING THE (Release) Producer-director Howard Hawks, Science-fiction melodrama. 87 min.


LOST PATROL (Release) Victor McLaglen, Boris Karloff, Flash Gordon. 87 min.

ST TROYES (Release) Director Henry King. 87 min.

RAINEWALL (Release) Jane Russell, Gilbert Roland, Director Bill Witney. 87 min.

TROUBLE IN THE GLEN Technicolor. Margaret Lockwood, Forrest Tucker, Orson Welles. Produced and directed by Orson Welles. 87 min.

Density of principal characters with her laudatory, i.e of her own love, i.e, who has always been beloved and is beloved by all.

PRESERVING EX-U.S. DAVID WILCOX. Drama. 

January

PLAYS FOR A DREAM (Release) Director Herbert S. Lom. 87 min.

February

SAILOR'S HONOR (Release) Director Edward Dmytryk. 87 min.

March

CARNIVAL STORY Technicolor. Anne Baxter, Steve Cochran and Maurice Chevalier. Produced-director John Ford. 87 min.


April


May

THREE COWS IN THE FOUNTAIN Cinescope Technicolor. Joan Blondell, Ralph Bellamy, Betsy Drake. Producer-director Sidney Franklin. Historical melodrama. Based on the famous incident wherein the wild cows are driven up from Mexico to California in the 1840's and are then instrumental in preserving Jamestown from annihilation. 87 min.

SHARK RIVER Color Corp. of America, Steve Cochran, Carole Matthews. Producer-director John Rawlins. Adventure film based on a true chase through the Everglades in post Civil War days with murderer and his brother as the prey. 87 min.

June

SHANGHAI 

July


August

SHANGHAI 

September

BELIEVE ME (Release) 87 min.

October

JOURNEY TO THE CENTER OF THE EARTH (Release) 105 min.

November

SHANGHAI
THE GREATEST STAR
IN THE HISTORY
OF THE INDUSTRY!

OPEN TO THEATRES
LARGE AND SMALL
IS THE SUB-RUN DOOMED?

Exhibition Leaders Voice Conflicting Views on Fate of Neighborhood Theatres

Howard Hughes—Financial Wizard

WHAT'S HAPPENING IN HOLLYWOOD?—Read

STUDIO SIZE-UPS
AS AN INDUSTRY SERVICE... 20th Century of the industry read these messages from

ALEX MANTA
Vice-President and General Manager, Indiana-Illinois Theatres. 40 years an outstanding exhibitor and showman. Member of the Board of Directors of Allied Theatres of Indiana. Member of Council of Motion Picture Organizations (COMPO). Contributing member of Theatre Owners of America (TOA). Operator of 23 theatres in Indiana and Illinois, ranging in capacity from 301 to 2063 seats.

MB552 M.VOUO50 N. RA CHICAGO I1L 29
SPTROS SKOURAS, PRESIDENT
20TH CENTURY-FOX FILM CORP.
144 WEST 56 ST. NYC

AS A SMALL COMPANY HAVING EVERYTHING AT STAKE IN THE THEATRE BUSINESS, WE
FEEL IT'S TIME FOR OTHER EXHIBITORS IN ADDITION TO TRUMAN REYBUSCH, WHO
SUCCESSFULLY INSTALLED CINEMASCOPE COMPLETE WITH STEREOPHONIC SOUND IN THEATRES
AS SMALL AS THREE HUNDRED AND FIFTY SEATS, TO VOICE THEIR SUPPORT AND APPRECIATION OF WHAT YOU AND TWENTIETH CENTURY HAVE DONE FOR OUR INDUSTRY. AFTER
SIX COMPLETE CINEMASCOPE STEREOPHONIC SOUND INSTALLATIONS WE FEEL THAT WE
ARE IN A POSITION TO ENCOURAGE YOU TO HOLD FAST TO YOUR DETERMINATION TO INSIST
ON PROPER PRESENTATION OF CINEMASCOPE THE WAY IT WAS DEVELOPED AND INTENDED,
WITH FOUR-TRACK STEREOPHONIC SOUND. TO PRESENT CINEMASCOPE OTHERWISE IS AN
IMPOSITION ON THE PUBLIC WHO HAVE BEEN SOLD TO EXPECT SOMETHING NEW AND DIFFERENT IN
SOUND AND SOUND EFFECTS. YOUR COMPANY IS TO BE CONGRATULATED FOR YOUR FORESIGHT,
COURAGE AND WHAT YOU HAVE DONE TO HELP REVIVE A SICK BUSINESS, AND YOU SHOULD
NOT BE HARRASSED IN YOUR EFFORTS TO MAINTAIN THE HIGH STANDARD OF CINEMASCOPE
PRESENTATION SO VITAL TO ITS CONTINUED SUCCESS.

ALEX MANTA
INDIANA-IllINOIS THEATRES
tx believes it is vital that

every

member

m of the nation's leading exhibitors
LEO

JONES

T.

President. Star Theatres. Inc. For

Ohio exhibitor.

Member

25 vears a leading

of National Allied.

of Independent Theatre Owners°of Ohio

Member

and a former

vice-president of ITOO. Circuit includes Star (540
seats),

Upper Sandusky; Carey (329 seats); Indiana

Trail Drive-In, Carey.

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THE NEXT BIG MILESTONE IN MOVIE ANNALS!

"Rose Marie" (I love you!)

IN MARCH M-G-M BRINGS THE WORLD THE FIRST MUSICAL IN CINEMASCOPE! IN COLOR GLORY!

The producer of the industry's greatest musicals is naturally the company to bring the world the First Great Musical in CinemaScope.

Launched by a terrific ad campaign starting with M-G-M's famed "Picture Of The Month" Column reaching more than 93 million people and full pages in all fan magazines (13 million readership). Followed by Two-page Spreads in 4-Colors in LIFE and LOOK (combined readership of more than 26 million). Plus other big advertising plans.

"ROSE MARIE" has been acclaimed at every preview East and West as a major milestone in movie annals.

Overflowing with love songs, scenic splendor, brilliant color, this thrilling romance is truly worthy of a FIRST!

M-G-M presents in CinemaScope • Photographed in Eastman Color • "ROSE MARIE" • starring ANN BLYTH • HOWARD KEEL • FERNANDO LAMAS • Bert Lahr • Marjorie Main • with Joan Taylor • Ray Collins • A Mervyn LeRoy Production • Screen Play by Ronald Millar and George Froeschel Based on the Operetta "Rose Marie" • Book and Lyrics by Otto A. Harbach and Oscar Hammerstein II Music by Rudolf Friml and Herbert Stothart • Directed by Mervyn LeRoy
Grave concern has been voiced for some time now in certain sectors of the industry about the future of the great mass of subsequent-run and small town theatres. Several thousand have closed their doors, and it is freely predicted that many more must go. Although there are encouraging exceptions here and there, the surviving sub-run situations, appear to be struggling against a strong tide that threatens to engulf them.

What is to be the fate of the neighborhood and small town houses? If they can be saved, how is it to be done? No one is better qualified to answer these $64 questions than the exhibitors who operate them. FILM BULLETIN has asked a representative cross-section of theatre operators throughout the country to give the industry the benefit of their views.

In summary, the general tone of the response is down-beat, but there is also to be gleaned from the opinions of the experienced theatre men who responded to our inquiry some interesting and heartening evidence that certain brands of aggressive exhibition are swimming upstream with powerful strokes of showmanship. — Editor’s Note.

**PRODUCT, HARMONY NEEDED FOR SURVIVAL, SAYS READE**

In the final analysis the small exhibitor is really a great buffer between distribution and the big first run, downtown theatre.

Someday, somehow, all of us in our industry, probably out of desperation, will realize that we can work together in harmony and achieve an advantageous business relationship. Frankly, I don’t see it on the horizon, but I think that it must come because it is the only thing that can save most, if not all of us.

In the meantime, unfortunately, I do feel that there will be a continuing percentage of failures, or passing out of the picture, of some small theatres. No particular pattern to it, no particular part of the country. At the same time, however, my opinion is that new theatres will be built and there will be more new theatres. Just where, just how, I can’t predict, but I know this, that the tremendous grosses we are realizing from good product proves the thesis that there is still a tremendous audience potential for pictures. The run-of-the-mill, so called old hat stuff is going to be relegated to the ash can. Just how this will come about. I’m neither smart enough to say, nor do I think that we can sit back and prophesy what our business will be like a year from now. But quality films will be made, quality theatres will be built. Competent producers and competent exhibitors will remain on the scene on both the local and the national level for many, many years.

WALTER READE, JR., President
Walter Reade Theatres, New York

**FILM RENTALS, SHORTAGE DOOM SMALL TOWN HOUSES**

It is my opinion that very few of the neighborhood houses will manage to pull through. Most of these theatres are in rundown physical condition and that, together with the film rentals demanded by the film companies, in my opinion means their doom.

It is also my opinion that many of the small towns now operating will fall, not only because of television moving in, but also on account of excess film rentals and a shortage created by the CinemaScope, which the real small towns could not afford to buy.

There is no question but that it is a case of survival of the fittest, and even with the 20% tax eliminated, in my opinion there will still be hundreds of theatres closed.

GLEN W. DICKINSON
Mission, Kansas

**MODERN, WELL-LOCATED THEATRES OK—RHODEN**

"Is the Smaller subsequent-run theatre doomed?"

My answer is "Yes". However, we must restrict it to the smaller theatre as I feel that a well-located, modern, suburban theatre is not doomed. At the moment in Kansas City, many of the fringe-type suburban theatres are closed; if not full time, they are closed four days a week. As we check these theatres over we find they are the same group of theatres that were in trouble prior to World War 2, but due to the war

(Continued on Page 16)
STEREOSOUND ISSUE

CinemaScope's cauldron, heated by the stereophonic sound issue, bubbled furiously last fortnight. Mixer tests for one-speaker sound were called off; drive-in operators were castigated by Lichtman for "vulification" of Spyros Skouras and their condemnation of the new two-speaker system for cars; more opposition to stereosound was encountered by Skouras in England; exhibitor anti-trust litigation was being planned; a report that Metro had aligned itself with 20th-Fox on stereosound requirements for its C'Scope features. Up to this time, of companies releasing for CinemaScope, only Warners had committed itself on the stereosound issue, announcing that it would make its CS product available in single-track sound as well.

The "mixer" tests, scheduled by Walter Reade, Jr., and Myron Blank were called off after a meeting with Lichtman. The Fox sales chief claimed "it was never the intention of the demonstrations to determine whether 20th Century-Fox would abandon its stated policy of not permitting showings of CinemaScope pictures without full stereophonic sound. Rather, they were scheduled to demonstrate the superiority of the complete stereophonic installation over ordinary or 'mixed' sound. We are at all times willing to hold theatre sound tests in order to prove this superiority."

Reade's version was that Fox had an unequivocal position on stereosound. Tests were abandoned because it was an "utterly futile cause," he said.

Lichtman blasted the drive-in convention's booking of Skouras causing Alex Harrison, representing the company, to resort to threat of a private trade press conference if he couldn't be heard on the floor. "Here is a man," said Lichtman, "jeopardizing his health and his life working, as he has been, 18 and 20 hours a day for the betterment of the theatres." He also took the drive-in conventioneers to task for condemning the in-car two-speaker system without witnessing the demonstration (held in Bloomfield, N. J. at the time of the convention). A published report that drive-in operators would get C'Scope pictures without stereosound, Lichtman declared, was without basis.

Lichtman, on an upbeat note, revealed that 1600 theatres were C'Scope-equipped at the time, with current installations at the rate of 100 per week.

Speaking to exhibitors in London, Skouras maintained his stand on stereosound, but relaxed on screens, saying that the British-made Stableford and Harkness screens were acceptable for CS showings. As in his previous talks, Skouras was acclaimed for his sincerity, especially when he announced that both J. Arthur Rank and John Davis, leading British theatremen, had mixed the stereosound installation requirements. The Rank organization had planned 70 CS installations, but refused to go for mandatory stereosound on all.

Threat of legal action was indicated in A. F. Myers report to the Allied States Ass'n board. Clearances, upped admissions and withholding of product was suggested in the Allied general counsel's report, which called the Fox stand "disastrous."

On the same line, the TOA stand upholding the exhibitor's right to control his equipment installation was deemed "completely proper" by Fox's Lichtman. He claimed the same prerogative for his company, however, to produce superior pictures in such a manner that will continue to serve the best interests of the public, the industry and ourselves."

Arbitration Bid

Despite Allied's snub of arbitration at its Cincinnati board meeting, MPAA president Eric Johnston extended a formal invitation to exhibitor leaders for a "fresh endeavor" for an industry arbitration system—without film rentals included, it was specified. Distributors proposed that "since neither the exhibitors nor the distributors were bound by the drafts submitted in 1952, the present conferences start from scratch."

The Johnston letter went to Allied's Ben Marcus, TOA's Walter Reade, Jr., ITOA's Harry Brandt, MMPTA's Emanuel Frisch, SCTA's Harry Arthur. Each was asked to have two officers or members of his organization and counsel at the meeting. Time of the meeting was set "within 60 days" from date of the letter, Feb. 11. Copy of the letter, Johnston noted, was sent to the U. S. Attorney General and to the Senate Small Business Committee.

Allied's adamant stand on film rentals as part and parcel of any arbitration system, coupled with the distributors' specification that the rentals issue be left out, made it clear that whatever arbitration system might be decided upon, would not involve a great mass of exhibitors. That is, unless one group or the other has a change of heart.

Code Defense

With movie censorship stories grabbing headlines there was a rush to defense of the Production Code, following criticism and request for changes in various quarters. Eight film company presidents who are bound to the Code, reaffirmed their faith in it. No "sweeping changes" are necessary, they claimed. "Nothing in the Code has ever prevented the making of superlatively, artistic and dramatic entertainment within the limits established of decency and morality," the joint declaration said, noting that "Fundamental principles of the Production Code are not subject to change with the passage of time."

Conspicuous in its absence in the list of signatories was RKO president James R. Grainger, now in the throes of a split with the Code Administration after bantering of "The French Line."

Exhibitors lent their support too. UPT's Leonard Goldenson, among others, termed the Code "sound" and a force for preservation of the industry. He urged all the chain's theatres to "retrain" from playing pictures without a Code seal.

Outside, too, was evidence of support. Sen. Edgar C. Johnson (D., Col.) urged better understanding of the "campaign" to undermine the Code, inserted into the Congressional Record an appeal by United Church Women of New York.

(Continued on Page 30)
STUDIO SIZE-UPS

EXCLUSIVE FILM BULLETIN FEATURE

ALLIED ARTISTS

‘Class’ Product Awaits Inking of Important Deals

DESPITE ALLIED ARTISTS’ ANNOUNCEMENT that it will concentrate strictly on "class” productions during 1954, the company continues to turn out medium-budgeters, marking time until several important deals can be consummated. One is now before the cameras, and another rolls next month—both starring Wayne Morris.

Although all parties concerned insist that negotiations are progressing smoothly, no papers have yet been signed on the pending deals reported last issue, between AA and William Wyler, Billy Wilder, John Huston and Clark Gable.

"Two Guns and A Badge” rolled ten days ago—Vincent M. Fennelly producing, Lewis D. Collins directing. Immediately upon completion of this film, Morris starts "The Desperado," which Fennelly will also produce. "Badge" is expected to wind around February 26, with "Desperado" getting the green light on March 1.

Producer Lindsay Parsons has acquired the rights to the Saturday Evening Post story, "I Put the Finger on Wexey Gordon," as the new Mark Stevens starrer. He expects to get the picture into production early this summer.

AA has set one of its biggest advertising budgets in recent years at $500,000 for ballyhooing "Riot in Cell Block 11," Walter Wanger’s new film which opened at the Mayfair Theatre in New York on February 19. Company has allocated $500,000 for newspaper, radio and television advertising on the picture.

Release of "Mr. Potts Goes to Moscow," a British-made feature, has been moved up to March 14, in a general re-shuffling of release dates. Other new release dates are: "Paris Playboys" (Rowley Boys), March 7; "Draconfly Squadron" (John Hodiak, Barbara Britton), March 21; and "Loophole" (Harry Sullivan, Dorothy Malone), Mar. 28.

COLUMBIA

Half of '54 Films Cued For CS; Lanza Pact Pending

COLUMBIA’S AMBITIOUS PLANS for 1954 include the filming of at least half of the year’s product in CinemaScope, and the casting of some of the industry’s most important names in its rapidly growing line-up of high-budget musical productions.

First of the films scheduled for CinemaScope is "The Pleasure Is All Mine" (Betty Grable, Marge & Gower Champion, Jack Lemmon), which rolls this week, with Technicolor tinting—Joni Taps producer, H. C. Potter director. The others set, but not yet cast to re: "Speak to Me of Love," to be filmed on location in Paris, starting April, Jerry Wald producing, Norman Krasna directing; "West Point," a John Ford project to roll in March; "Joseph and His Brethren" a May starter; "My Sister Eileen" (probably starring Rosalind Russell), to roll in June; "Pal Joey," an August entry; and "Richard the Lion-Hearted" in September. Still others will be added later on, according to a Columbia spokesman.

Although it is still a top secret, FILM BULLETIN learns that deals are almost ready for signing with both Judy Garland and Mario Lanza to head up at least one picture each during the year. It is not known what properties they will star in, but there has been some talk that Miss Garland may possibly take over the female lead in "Pal Joey." Another possibility is "Speak to Me of Love," the Wald-Krasna project.

In addition to its own important line-up of 1954 productions, Columbia has just taken over the release of "The End of the Affair" (Deborah Kerr), based on the Graham Greene novel—to be produced in England by David Rose and David Lewis. An early summer starting date has tentatively been set.

Three productions are currently before the cameras. They are: "The Killer Wore A Badge" (Fred MacMurray, Phil Carey)—Jules Schermer producer, Richard Quine director; "3 Hours to Kill" (Dana Andrews, Donna Reed)—Harry Joe Brown producer, Al Werker director; and "Pirates of Tripoli" (George Montgomery, Patricia Medina), in Technicolor—Sam Katzman producer, Felix Feist director.

LIPPERT PRODUCTIONS

Releases From Backlog Until Broyd Production Bows

LIPPERT PRODUCTIONS, with enough pictures in the can to carry out a two-per-month releasing schedule through June, is temporarily marking time until William F. Broyd can get into production on his new commitment of 12 pictures. Present plans call for the first of these films to get underway in April, with two more to follow in quick succession. After that, they will likely roll at the rate of approximately one per month, for the remainder of the year. Broyd has a sizeable backlog of properties, but, as yet, has made no definite selections on which will be filmed, or when.

Next film to roll in England, in late March, under Lippert’s new co-production deal with James Carreras’ Exclusive Films, will be "Race For Life" (Richard Conte), a yarn dealing with the racing craze that has taken European countries by storm, since the war.

An exploitation picture, "We Want a Child," filmed in Denmark, has recently been acquired by the company for road show release. No definite date has been set on the film, but it is expected to play its first dates around the first of April.

METRO-GOLDWYN-MAYER

Eight To Roll in Spring CinemaScope Set for Five

METRO’S PRODUCTION RECESS, reported last issue, will go into effect around March 1, but will be only a temporary lull, according to studio head Dore Schary. Starting the first of April, Schary plans to get the studio back into full scale production, with eight new films slated to roll in a 60-day period. Five of these eight, which, incidentally, launch the 1954-55 producing schedule, are earmarked CinemaScope lensing.

In order to cut down on overhead during this period of inactivity, all employees not directly involved in pre-production work on the eight pictures scheduled for April and May will be asked to go on vacation. They will receive two weeks on pay, two without. It is expected that less than one-third of the approximately 1500 employees will be effected by the recess. This low percentage is partially due to the fact that three of the new films are slated to go into rehearsal on the lot, during March.

The octet to go before the cameras in April and May are: "Jupiter’s Darling" (Esther Williams, Howard Keel), in CinemaScope—George Wells producer, George Sidney director; "Green Fire" (Stewart Granger, Grace Kelly), CinemaScope—Armand Deutsch producer, Andrew Marton director; "Many Rivers to Cross" (Robert Taylor), CinemaScope—Jack Cummings producer, no director set as yet; "Deep in My Heart" (Jose Ferrer), CinemaScope—Arthur Freed producer, Stanley Donen director; "Babylon Revisited" (Elizabeth Taylor, Van Johnson), CinemaScope—Jack Cummings producer, Richard Brooks director; "King’s Thief" (Edmund Purdom)—Edwin H. Knopf producer, Gottfried Reinhardt director; an original story by Dore Schary, with an all-star cast—Charles Vidor director; and "Athena" (Jane Powell, Janet (Continued on Page 8)
Leigh, Debbie Reynolds—Joseph Pasternak producer.

Scripts are also completed on the following films slated to roll later in the year: "In Missouri," "St. Louis Woman," "Moonfleet," "Scarlet Coat," "Love Me or Leave Me," and "Bad Day at Black Rock".

Final editing and recording on the two lone pictures now in work, will be completed within the next week. They are: "Braddock" (Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart), CinemaScope and Ansco-Color—Arthur Freed producer, Vincente Minnelli director; and "Beau Brummel" (Stewart Granger, Elizabeth Taylor), Eastman color—Sam Zimbalist producer, Curtis Bernhardt director.

PARAMOUNT

**Studio Size-Ups**

Leigh, Debbie Reynolds—Joseph Pasternak producer.

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**Top Budget Reissues Edited At Easing Film Shortage**

**Republic has started re-editing a group of its films that are dating as far back as 1941, to be re-issued for lower halves of double bills, ostensibly to help solve the current product shortage in the industry.**

Only the higher budgets are included in the groups being readied for re-issue, according to studio spokesmen. All of the features are being re-titled. To avoid any charges of misrepresentation, the company plans to clearly indicate in the advertising copy that they are re-issues.

**Primarily, the sales pitch on this group of pictures will be directed toward the small town exhibitors who are feeling the most severe pinch as a result of Hollywood's retarded production program and lack of equipment for new pictures.**

Among those that are being re-titled are: "The Red Menace," which has been retitled, "Underground Spy"; "The Hit Parade," to go out as "I'll Reach For A Star"; "Earl Carroll's Sketchbook," now "Stars and Guitars"; and "That Brennan Girl," re-titled "Tough Girl."

Film rights were purchased by the company this month to the Maurice Walsh novel, "American Lady," as a starring vehicle for Vera Ralston. Prexy Herbert Yates plans to film the story abroad, possibly in Scotland, in Technicolor. No producer or director has been assigned to the property.

**Only picture now in production at the studio is "Thundering Wagon Wheels" (Rex Allen). Rudy Ralston producing and Harry Keller directing. The Rex Allen starrers are the only series westerns remaining on the Republic slate, since the new class policy.**

**Hughes Deal Rocks Coast; Wayne Starrer Rolls in March**

**Howard Hughes has outdone even his reputation for dramatic behaviour, with his surprise offer to buy up the total stock of RKO Pictures, at the astounding figure of $6 per share.** Probably no announcement in recent years has stood Hollywood so completely on its ear. Only two theories have been put forth in Hollywood as possible explanations for Hughes' move. One is that he want to offset the tremendous profits from his tool company with RKO's losses for tax purposes. The other explanation stems from Hughes' own personality. He is and always has been a lone wolf in business transactions. Harassment by stockholders, many believe, has prompted him to keep the studio idle for so long, and that he would immediately launch into full scale production once he got total control. They contend that he has so much wealth in his own name that he can afford to go to these extremes to even the score with his antagonists.

Only one picture has been in production for RKO this month, "The Big Rainbow" (June Lockhart, Gilbert Roland), which Harry Tatelman produced and John Simmons directed. Next to roll will be "The Long Wire" (John Wayne), which Dick Powell will direct, starting in March. Final script has been completed and approved, awaits only final casting, to get underway.

"The Girl Rush" (Rosalind Russell), has just been budgeted at $2,500,000 by Frederick Brinson for RKO release. It will be in Technicolor, is tentatively set for a June start.

Benedict Bogeaus expects to start the cameras rolling on his indie, "Black Pearl and the Woman," some time in April. Elizabeth Scott is up for the lead in the picture.

**20th Century-Fox**

**Fox to Strict CS Product If Panoramic-RKO Deal Set**

**The limited number of standard type films which have been supplied to 20th-Fox by Leonard Goldstein's Panoramic Productions, may be discontinued, leaving Fox releases totally in CinemaScope.**

**RKO-20th-Century Fox negotiations call for RKO to purchase outright from the Westwood company, all remaining unreleased pictures being produced under the Panoramic banner. This would include eight of the original ten pictures contracted for by Fox, the other two films already having been released.**

**According to top sources on the Fox lot, no attempt will be made to corral substitute films produced in the standard medium.**

**For the Fox executives are quite completely assured of CinemaScope future.**

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**According to top sources on the Fox lot, no attempt will be made to corral substitute films produced in the standard medium.**

**For the Fox executives are quite completely assured of CinemaScope future.**

**Brando, holing up in New York, was served with the suit papers last Tuesday (16). Fox complaint charged violation of television contract and prohibiting him from working for other companies, and a subsequent deal for his services in "The Egyptian." Studio spokesmen said that at the time Brando took his powder, he and co-stars Jean Simmons, Gene Tierney and Victor Mature had gone through wardrobe fittings, been started in rehearsals. Financial losses incurred by Fox due to delay in filming had reached $1,500,000 to date of suit, company counsel claimed. Suit also asked an injunction against the actor's production.
WASHINGTON BIRTHDAY WEEKEND AUDIENCES IN LOS ANGELES (VOGUE, LOS ANGELE LOYOLA, RITZ—AND FOX-WEST COAST SATURATION) NEW YORK (VICTORIA AND PHILADELPHIA (GOLDMAN) WILL BE ROLLING IN THE AISLES WHILE BOXOFFICES WILL BE ROLLING IN THE DOUGH!

AND THEN WATCH THE MICHIGAN THEATRE IN DETROIT!

"Audience laughed its collective head off!"—HOLLYWOOD REPORTER  "There's every indication of money in this one, and plenty of it!"—FILM DAILY  "Happy outlook! Word-of-mouth ought to be helpful and final tally very pleasant!"—VARIETY
Universal-International Emphasis on Top Names
Studio Busiest Lot in Town

ALTHOUGH U-I WILL CONTINUE to build its own stock company of young players, the emphasis is now shifting to top boxoffice names to head up the casts of important 1954 productions.

In line with this adjustment, a process of sifting out some of the contract players has been underway for the past month. Several options have been dropped, but there are still forty players on the contract rolls, and the talent department is continuing to scout New York shows for outstanding new actors and actresses.

Negotiations are currently underway to borrow Susan Hayward for “The Gallileans” and Lana Turner for “Tacey Cromwell,” as part of the “big-name” policy.

Studio is also readying an April start for “Captain Lightfoot” (Rock Hudson) to be filmed in color—Douglas Sirk directing; a musical based on the life of Benny Goodman, on order of “The Glenn Miller Story,” and a thriller based on the Brink robbery case. For the latter property, U-I has just outbid all other studios on the rights to the Collier’s magazine story, “They Stole $2,500,000.” Aaron Rosenblum will produce.

The producer roster has been swelled to ten in order to handle this line-up. Sam Marx, former MGM producer and one-time story editor under Irving Thalberg, is the latest to join the producer ranks at the valley lot.


Warner Brothers “Helen” Waits on Femm Lead

WARRIOR BIG ONE, “HELEN OF Troy” is finally just about ready to get going. Casting the feminine star for the title role is all that is holding up the start of the top-budgeted (reportedly $6,000,000) production still slated to roll in early March. As FILM BULLETIN went to press, Cyril Charisoe appeared to be the most likely candidate for the part, provided MGM will agree to the loan-out. Jeanne Crain, who tested for the part earlier, is another strong possibility. Director Robert Wise has just planned home from Rome, where he has been laying ground-work for the CinemaScope production, and will supervise final casting next.

“Battle Cry” (Van Heiflin, Aldo Ray, James Whitmore, Tab Hunter), another CinemaScope, has just gotten underway on location at Vieques Island off Puerto Rico. Raoul Walsh is directing. The $2,000,000 production is about U. S. Marines in the South Pacific during World War I.

Other pictures shooting are: “A Star Is Born” (Judy Garland, James Mason, Jack Carson), CinemaScope, Technicolor—Sid Luft producer, George Cukor director; and “The Tailsman” (Virginia Mayo, Rex Harrison, George Sanders), CinemaScope and WarnerColor—Henry Blank producer, David Butler director. Completed, “Lucy Me” (Doris Day, Phil Silvers, Nancy Walker, Robert Cummings), also in WarnerColor and CinemaScope—before the cameras since November 5. Jack Donohoe directed for producer Henry Blanke.

Independent Financing May Ease in ’54

Indie Future Activity Bright

INDEPENDENT PRODUCTION, like that of the major studios, is at its lowest ebb in many months. However, several important productions have recently been slated for filming later in the year—among them biopics based on the lives of Charles Lindbergh and Connie Mack, and a series of films to be financed by a group of exhibitors.

Fred Schwartz, head of the Century Circuit and Edward Fabian, son of S. H. Fabian, head up the exhibitor group which will attempt to hyp Hollywood’s output by entering the production field. They have just commissioned Philip A. Waxman as producer to line up three properties for the venture. The project is not yet far enough along to announce any indicative schedule as to number or cost of films to be produced, but plans should begin to crystallize within the next few weeks when Schwartz is scheduled to visit Hollywood to study the situation, with Arlene Bland in company.

The Lindbergh biopic, to be produced jointly by Leland Hayward and Billy Wilder will likely be lensed in the Todd-AO process if negotiations with Magna Corp. which owns the property, are successful. Hayward will handle the production reins, with Wilder set to write and direct.

March 2 has been set as the starting date on W. Lee Wilder Production, "The Dictionary," a science-fiction feature to be filmed on locations in Washington and Oregon. Wilder will produce and direct. No cast has yet been set.

Olympic Productions has been reactivated by producer Sam Wiesenfall, and two high budget westerns have been slated for 1954 filming. Both will be based on novels by Frank Gruber—one of which, "Salt River," is not due to go on the bookstands until May. Wiesenfall is currently negotiating for Montgomery Clift to take over the starring role in "River," and expects to announce the star of the other property, "Bitter Sage," within a few days.
Howard Hughes — Financial Wizard

The popular conception of Howard Hughes as a philandering, meandering eccentric, hellbent on a Texas-buck binge in movie pictures is now thoroughly dissipated. The RKO boss stands revealed as an absolute wizard, and a benevolent old ogre to boot. From where we sit, his proposal to convert RKO into a lone-wolf film operation is the happiest, most gratifying stroke of financial engineering in years. It’s been some time since a cinema stock stratagem has—in one fell swoop—so irrefutably advanced the cause of 1) the buyer, 2) the seller, 3) the industry at large.

Here’s how Hughes appears to fare: Contrary to popular impression, he will be out of pocket only $15,916-738 in winding up with 100% control, not the announced $23,489,478. Mr. Hughes currently holds some 1.2 odd million shares, so if he writes out a check covering the entire physical plant, $7,572,730 difference reverts right back to him. Moreover, his present holdings—of which 85% was acquired from Floyd Odlum’s Atlas Corp. in 1948—were picked up at around an average price of $4.75, or an approximate total of 5 million. Therefore, if the asset values are accurately appraised, Mr. Hughes is due to get 23.4 million in properties for about 21 million.

But there’s more. Most recent balance sheet figures show close to 6 million in cash and other quick assets, which Mr. Hughes could immediately pocket if he so chose. Then there’s the RKO film library, which many observers predict would bring over 15 million from the hungry TV stations.

Up to this point, the foregoing liquidation could recoup every dollar expended, leaving him with about 5 million or so in bricks and mortar and other assets on the credit side. Furthermore, the very corporate structure, stripped of all properties, would represent another valuable gift by virtue of it long time deficit biography. Mr. Hughes may well apply over 20 million in losses to offset the profits of such of his other interests as Trans-World Airlines (75% interest), Hughes Tool Co., Hughes Aircraft Co., Grand Prize Brewery.

By means of the tax maneuver, Uncle Sam ends up footing the bill for Mr. Hughes’ singular dominance over the business. If it happens that you’re making too much money these days, you might phone Mr. H. with an offer of your own. Frankly we don’t think he’d sell. The inscrutable Texan strikes us these days as a rather determined, openly impatient operative, straining at the bit to get RKO back on its arches. We envisage no danger of liquidation or resale. If recovery and reconstruc-

The real frosting on the deal is the windfall to his fellow shareholders. We like a guy who can turn a buck for both himself and his associates. No one is left hurting. The $6.00 price appears to be reasonable and even generous reflection of per share equity. The inventories may be carried at a low figure, but even at twice the price there would have been no improvement in the pre-proposal market price which the big board appraised around $3.00 per share. The fact of matter is that virtually every stockholder who has bought-in since the entry of Mr. Hughes into the company, is coming out with more than his investment, a market situation heretofore impossible under the company’s past and present performance. Two important investment sources have actually calculated net worth at closer to 17 million than 23.4, which means a true average would be $4.50 per share.

A few dissidents can still be heard. Some claim the assets are being stolen, that they are worth four times the Hughes price. This contention appears to be grossly extravagant. Even if true, the company would have to be liquidated piece by piece to realize the price. These persons purchased RKO for speculative purposes based upon operations, not to reap a killing on the chance of auction.

The blessings to the industry are self-evident. Overall morale will be improved by building up one of the community’s financially run-down members. The continuing spectacle of RKO deficits has had a rather depressing effect on the financial aspects of the business at large. The elimination of those locust-plague damage actions, which have served to distract official thinking away from the sound stages, and the benefits of a tight one-man control will bring about added direction and purpose to RKO’s future. We look for the Hughes company to assume the role of pace-setter within the next several years.

Mr. Hughes is a fighter, and although we have argued about his policies and methods in the past, his strength of conviction must be admired. He’s got a talent for that sorely lacking quality called Showmanship. He sets the public talking, and in the entertainment business that’s money in the bank.

Some operators function best in private. Mr. Hughes is among them. We wish him well.
"Riot In Cell Block 11"

Business Rating ☀ ☀ ☀

One of best prison drama yet. Smash for action houses. Exploitation, critical acclaim, word-of-mouth will make it strong everywhere. Will dip in class and family spots.

Walter Wanger has done a masterful job in combining suspense entertainment with authenticity. Result is a melodrama loaded with exploitation possibilities, so realistic and intriguing that any audience will be captivated, action fans will eat it up. Filmed on location at Folsom State Prison in California, professional actors are mingled with the actual convicts to give truly documentaty flavor. Excellent script traces plan of a jailbreak from inception to climactic riot that will have patrons on edge of seat. No punches are pulled in showing up evils of corrupt prison system—politics involved, bad food, mixing of reforming prisoners with psycho-paths and confirmed criminals. Neville Brand as ring-leader is outstanding, others perform credibly throughout. Don Siegel’s direction from Richard Collins screenplay builds film into roaring intensity without ever flagging interest.

Pressbook points up raw violence, ads push audience participation in the “Boiling Frenzy” of a prison riot—"You sweat out every second, etc." Phil


"Tennessee Champ"

Business Rating ☁ ☁

Values stemming from humorous story and characterizations best for family trade. Fair action draw can be built on prize fight angles. Least appeal for class audiences. Shelley Winters, Keenan Wynn are marquee assets. Best cue for bally is religious boxer who believes the Lord is in his corner.

Story hinges on one-punch wonder who believes fistic ability was given him as means of carrying gospel to sinners. In actionful opening, Keenan Wynn saves Dewey Martin from Mississippi River grave as both are escaping from separate crimes. Martin, believes he has mission in life and thinks fight manager Wynn was sent by divine province. Since Wynn’s present pig is punchy, Martin represents a new meal ticket and Wynn glibly convinces the boy not to give himself up for a supposed killing. Fair amount of mirth is generated as Wynn brings Martin along through series of fights. Shelley Winters, Wynn’s wife, checks in with humorous role sniping at husband’s larcenous exploitation of Martin. Best contribution is Earl Holliman’s characterization of punchy mouth-organ playing ex-fighter. High spot of fight action is Martin’s final match when he finds out previous ones had been fixed. Phil


"Red Garters"

Business Rating ☁ ☁

Novelty earns this rating for deluxers and class spots. Dubious for sub-runs. Off-beat western musical with stylized stage technique will elicit plenty word-of-mouth, both good and bad. Problem show for general audiences.

No one can deny that “Red Garters” is different. What its entertainment value will be, however, isn’t as definite. There’ll be variations in types of theatres and in each audience. It’s a western musical satire filmed in highly stylized stage manner, using brightly painted sets that suggest backgrounds, and unique lighting effects. Unusual presentation initially draws keen audience reaction but lack of diversity begins to pall after midway point. Take-off on westerns in broad satiric style has emphasis on comedy and music, but is practically devoid of action. Screenplay follows adventures of Guy Mitchell, epitome of western heroes, coming to a wild but happy town to avenge his brother’s death. Resultant series of events, all in comedy vein, includes a triple romance, political skullduggery, a near lynching, comic ending to a shoot-it-out battle. There’ll be plenty of talk to hypo b.o. prospects for houses catering to those who seek “different” film entertainment, but it could lay a big egg for the general market.

Wax


"Duffy of San Quentin"

Business Rating ☁ ☁

Prison melodrama especially OK for action spots, although scarcity of rough stuff will disappoint. Lack of names, obvious story are serious handicaps for other markets, but should serve well as dualler generally. Exploitables in prison reforms, off-beat romance.

One of the better prison pictures in its class, but meagerness of action, reliance of script on personalities, episodic quality, main barriers to outstanding action house success. Key character is Warden Clinton Duffy, played by Paul Kelly, who took over San Quentin for presumably 30 days, used a new broom that kept him there for 50 years. Story concentrates on his early reforms during test period—eliminating stool-pigeon system and harsh treatment of prisoners, institution of mass movies, female nursing, personal attention to problem cases. Latter is centered on Louis Hayward, bitter, trouble-maker unjustly jailed by crooked lawyer; Hayward’s ultimate regeneration through the warden’s kindnesses, climactic guarding of the lawyer’s life. (threatened by hundreds of others he has sent to jail) when latter becomes an inmate. Romantic conflict between Hayward and Joanne Dru as the first female nurse has provocative angles. Good selling points in revolutionary reforms, “true-life” story. Barn

"Hell and High Water" (CinemaScope)

Business Rating 3 3 3

Adventuresome melodrama will lean heavily on support of action trade. Widmark name, CinemaScope draw, of course, widens market. Fantastic story may be hard to take for the discriminating, but action fans, particularly, and audiences generally will go for exciting highjinks.

Another instance of CinemaScope's enhancement of film entertainment. Incredible story holds attention, reaches several high points in spectacular effects, including underwater battle between submarines, commando type raid, and climactic atom bomb explosion, given overwhelming effectiveness in C'Scope. Tale has Widmark, as former submarine man, commissioned by group of international individuals to capture a private sub to arctic waters to foil plot by Reds to drop an atomic bomb and blame it on the U.S. Scientists Bella Darvi and Victor Francen, along for guidance, are romantic and dramatic foils. Plenty of excitement in both underwater scenes and terrain action; romantic thread is obvious but well played, with newcomer Darvi showing promise. Samuel Fuller's direction invokes unusual degree of plausibility from unlikely plot. Technicolor production is on high plane.

Pressbook stresses action with emphasis on submarine battle, atom blast, characters and, of course, CinemaScope. Ad headlines "CinemaScope Drops an Atom Bomb of Super-Charged Excitement!" Neil


'Creature from the Black Lagoon' (3D & 2D)

Business Rating 3 3 3

This rating is for 3D version; 2D less. Top exploitation values in horror-meller. Ballyhoo and action houses can have a field day where properly sold.

Well-made fantasy chiller is sure to give thrill-fans their money's worth. Especially effective use of 3D gimmicks makes this a natural for depth presentation anywhere. Will register in action spots in any dimension. Tale centers around discovery of prehistoric half-man, half-fish along Amazon River. Loads of chills and excitement in efforts by group of scientists to study the monster, gruesome killings by the "gill-man", and an eyeful in Julia Adams, logically shown in skimp, revealing togs. There'll be plenty of hairs raised in the underwater scenes, where skin divers battle with the monster, his kidnapping of the girl and last minute rescue, resulting in his destruction in a swamp. Where shown in 3D, Exploitation can bring this up to smash business, in action houses; big grosses elsewhere. Will make good duller in standard.

Shock and sex are featured in the pressbook. Good use can be made of previous horror personalities. Both 2D and 3D selling is shown. Phil


"Rhapsody"

Business Rating 3 3 3

Rating applies only to deluxe market where lush Technicolor production, excellent classical music, pretty good marquee, plus strong pre-selling will attract fairly strong grosses. However, routine script and performances will disappoint generally, and cool word-of-mouth will create problem for subsequent runs. Slightly above-average business prospect in family situations. NG for action spots.

Romance of poor-girl-rich-girl and violinist who dedicates his life to music is not geared to the distinguished atmosphere generated by the music of Tschaikowsky and Rachmanninoff. Set principally in Zurich and Geneva, the film is a conflicting mixture of fine music and shallow soap opera. Elizabeth Taylor, continental playgirl falls in love with poor, but talented musician Vittorio Gassman. His career is almost ruined because he neglects his violin for Taylor, but he recovers in time to become the toast of Europe. On the rebound, Taylor marries aspiring pianist John Ericson, turns him away from music. When she later learns there is still a chance for life with Gassman, she helps Ericson back to his former genius, planning then to divorce him. Instead she finds he is the one she really loves. Violin and piano solos recorded by Michael Rabin and Claudio Arrau, respectively, are dubbed and faked effectively. Tschaikowsky's violin concerto in D major is high spot of film. Neil


"The Naked Jungle"

Business Rating 2 2 2

Tropical melodrama, with climactic science-fiction twist, has elements that will both attract and repel various audience groups. Romantic aspect will appeal to fums, but they'll shy away from terrifying invasion of huge ant army. Latter element, however, will be exploitable draw for action market.

Peculiar combination of entertainment elements make this Technicolor romantic-adventure melodrama neither fish nor fowl, but with enough exploitables in each direction to warrant attention. First half of picture has romantic angle stressed in strained relations between rugged South American plantation owner (Charlton Heston) and his elegant "mail-order" bride (Eleanor Parker). Latter portion concentrates on battle against invasion by millions of ants, wiping out everything, including humans, in their course. The female element will be attracted by the initial phase, while action fans will squirm through slow pace. Latter, however, will go for the gruesome insect invasion, while the former will get uncomfortable shivers in these scenes. Producer George Pal, an expert in special effects, makes the ant scenes ones to remember—or forget—but a talky, trite script is all too evident in the early portions. Mil

A rollicking rib-tickling romance
meet...

The PROFESSOR—
who gave lessons
in love!

and...
The CO-ED.
with a song
in her heart!

HERBERT J. YAAT'S
presents

Gen

JOHN CARROLL

with JIM BACKUS - STAND

Screen Play by PETER MILNE and FRANK

Directed
A REPUBLIC
IS THE SUB-RUN DOOMED?

(Continued from Page 5)

(Continued from Page 5)

boom business these theatres were opened and flourished for several years, and now they are in trouble again.

However, this time the impact on the fringe houses is more severe because they have lost their business because of television competition and not because of bad business conditions.

In Kansas City where we are now experiencing our first year of several channels of TV, we feel it very strongly. In the past three years there are 13 average-type suburban theatres closed. This represents about one-half of the theatres in that category and my opinion is they will not re-open.

The fact that most of these theatres were in financial difficulty prior to World War 2 causes me to believe that these theatres were doomed because of two reasons: Obsolescence and television competition. We find our well-located, well-equipped, modern theatres doing good business on good attraction, and we feel they will improve as our new picture techniques are made available and as the newness of television wears off.

May I say that I admire your publication, Film Bulletin, very much. It has a great many very helpful, constructive articles and it holds a high place in the estimation of our office.

E. C. RHODEN
Fox Midwest Amusement Corporation
Kansas City, Mo.

SOME CLOSED, OTHERS AIDED BY CONCESSIONS

I go along with the thinking that the subsequent run is doomed, that there is no future for the average neighborhood house and that many of the small theatres in small towns are going out of business unless the distributors recognize the very definite problem that exists in these little towns and the subsequent run houses and do something about it in the matter of film rental.

At the moment we have seven theatres closed and in all instances the theatres remaining open are behind last year’s gross receipts and without concessions in the smaller towns we are definitely out of business.

We have recently given away one of our small town houses to a former manager. We could not take it any longer. This manager can be successful and make a reasonable salary in that small town providing the twenty percent government tax is eliminated. The admission price in these small towns is sixty cents for adults and twenty cents for children.

CHAS. R. GILMOUR, President
Gilette Enterprises, Inc.
Denver, Colorado

SUB-RUNS LOSING MONEY

In our circuit we only have one neighborhood theatre in a rather large town which for years was very profitable, but during the past year or year and a half this theatre has practically lost money every week. We have only two or three small subsequent run theatres and our experience in these theatres has been the same.

GULF STATES CIRCUIT EXECUTIVE

GOOD OPERATIONS HAVE BRIGHT FUTURE—PAT McGEE

Looking at the problem objectively, I entertain considerable skepticism for the future of the out-moded neighborhood theatre of uncertain vintage. I think the future is bright for well located theatres, either completely modernized or completely new and which give their patrons everything possible in the way of comfort and perfect projection of the most modern type, and using the latest perfected equipment. I think that the future is bright for the above type of operation whether first or sub run, operated by energetic, aggressive showmen who must at the same time be businessmen enough to operate without waste. Advertising isn’t merely spending money and showmanship must at the same time be that of a prudent businessman.

There is no question that some theatres in over-seated situations will have to be converted to other commercial ventures. It is my hope that the elimination of the Federal excise tax will enable a large number of theatres to re-finance themselves and modernize in the above way. I could use a lot of space in stressing smoking privileges, a living room comfort which must be transferred to the theatre, 40 inches of space back to back for seating so that patrons must not jump up and down to allow the passage of others, the use of CinemaScope and stereophonic sound, proper presentation and programming; but most showmen know what I am talking about without going into detail.

PAT McGEE
Cooper Foundation Theatres
Denver, Colorado

THALHIMER SEES NEED FOR NABES, SMALL TOWNS

Whether or not the smaller subsequent-run theatres and theatres in small towns are doomed, depends—in my opinion—largely upon the producer of films, and whether or not new type equipment suitable for small theatres can be installed at a reasonable price.

Most of the cities of this country are talking about decentralization of downtown areas, and many of the property owners and large stores in downtown areas are worried about the falling off of their business in these areas, and are trying to offset it by putting branch stores in properly populated neighborhoods—close to their customers.

It would, therefore, seem logical that the theatre-going public would want to see good motion picture shows in theatres that are convenient to their homes, just as they apparently prefer to shop in good stores that are equally convenient.

Therefore, I do not believe good, well-located subsequent run or neighborhood and small town theatres are doomed. On the contrary, I think they can and will continue to fill a useful place in this industry.

It seems to me all of the theatres in this country must keep up with modern developments of projection, sound, etc., and that the producer-distributors owe a very deep obligation to assist these theatres in staying in business during the period of time that the industry is changing over to a more modern way of doing business.

(Continued on Page 18)
RIDERS TO THE STARS

THE SKY'S LIMIT

with...

COLOR

LUNDIGAN • MARSHALL-CARLSON
WILLIAM HERBERT RICHARD
DAMINA HYER • DAWN ADDAMS

Produced by Ivan TORS. Directed by Richard CARLSON. Screenplay by Curt Siodmak.

Watch!

TERRITORIAL SATURATION BOOKING... LAUNCHED FEB. 14

600

dates already set for "EASILY ONE OF THE BEST OF THE SCIENCE-FICTION FILMS PRODUCED TO DATE!" —BOXOFFICE

N. CAROLINA S. CAROLINA GEORGIA FLORIDA TENNESSEE ALABAMA LOUISIANA OKLAHOMA TEXAS MISSISSIPPI
IS THE SUB-RUN DOOMED?

(Continued from Page 16)

If the industry as a whole is to survive and be successful, it must learn to work together in mutual understanding of the overall problems, and the following seems to be a minimum:

1. The exhibitor must keep his theatre properly modern and up to date in every way. He must really merchandize his product to be a real showman. He must be alive, wide awake and on the ball. He (the owner or manager) must be a factor in his community or area.

2. The equipment manufacturer must develop and produce up-to-date equipment in quantity so as to deliver it at a price the small theatres can afford to pay, and sell it on reasonable terms.

3. The producer should endeavor to make sufficient product of a type and quality that will keep the conventional and drive-in theatres in proper supply, and make them available promptly to small towns and subsequent-run theatres.

4. The industry as a whole should work and cooperate together in research regarding advertising, production, distribution methods, proper clearance, and showmanship. It is a common industry problem and needs the combined best efforts of production, distribution, exhibition, equipment manufacturer, trade journals and everyone directly and indirectly connected with this business.

MORTON G. THALHIMER
Neighborhood Group of Motion Picture Theatres
Richmond, Va.

BETTER HOUSES WILL FLOURISH, SAYS M. FINE

I am wholly in accord with your statement relative to the impending doom of the smaller subsequent-run theatres, and also as to the future of the average neighborhood theatre.

It is my opinion, based on my many years as an exhibitor, that the better neighborhood theatres showing good pictures, and keeping up with the trend of the times using 3-D, CinemaScope, etc. will not only continue to survive but will flourish in the years to come.

M. S. FINE
Associated Theatres, Cleveland

CINEMASCOPE IS ANSWER

I believe that if the release of pictures is in the proper order, that the subsequent theatre can still survive and show a good profit. We are equipping our neighborhood houses with CinemaScope and we are going to run all the CinemaScope attractions in our three neighborhood houses in (name of city) and if we weren't optimistic that the theatres can still do business, we wouldn't go to all the expense of installing the equipment that is necessary.

As far as using my name, I would rather you didn't, but I am just giving you my own personal opinion as to the neighborhood houses that we have in (names of three Eastern cities), and we believe they still can make a good profit if given the right attractions.

EASTERN INDEPENDENT CIRCUIT OPERATOR

SEES FEWER THEATRES,
BUT KEY NABES STRONG

The small subsequent run theatres will have a very difficult time existing, not only from the ravages of television, but from the uncompromising position the distributors take about terms of their pictures on the later runs, regardless of the number of people who have already seen the picture in prior runs. For that particular reason I believe that there will be fewer and fewer neighborhood theatres. I do feel first runs will continue to exist and get stronger as the neighborhood operation decreases. Key neighborhood theatres can stand the tarrass and will continue to operate, some in a very successful manner and others on a get by basis. Our greatest problem at this time is not lack of attendance but the unlivable terms quoted and insisted upon by the various distributors.

JOSEPH BLUMENFELD
Blumenfeld Theatres
San Francisco

MUST 'KILL' PATRONS
WITH KINDNESS—WOLF

The great interest shown by the public in wide screens, in CinemaScope, in good 3-D pictures, has sent patrons to the first run houses in recent months in sufficient numbers to make the first run operation profitable. True, our operating costs have reached such a high point that the profits are, in most cases, not satisfactory. By that I mean the exhibitor does not have enough left to properly compensate him for his big investment. Still, the larger grosses and even the small profits are encouraging.

Most of the successful pictures enjoy such large runs in the first run or downtown houses that there is not too much left for the subsequent run when the pictures arrive in the neighborhood. Thus, the neighborhood theatre still has a long hard road to travel. Here again, in my opinion, the neighborhood theatre has a chance for survival, but it must be particularly well operated and the patrons must be "killed with kindness" on every visit. I have the feeling that the steady television viewers will diminish as the months go along and that many of these can be again induced to attend the neighborhood. After the first terrific thrill of the big screen productions has subsided, there is no reason why the neighborhood house with a big screen should not be able to again operate profitably. This will take awhile, however, at least until the excitement of seeing the big pictures quickly is not a "must" in the minds of the moviegoers. I do not think that all of the neighborhood houses can survive as there will not be as many moviegoers as we had previously to TV, but I do feel that the better neighborhood houses will again one day be able to operate at a profit.

The old outmoded small theatre, or "store show", has no future. I feel that only the good theatres that are well operated and present their shows in the modern manner can make the grade. It is my opinion that the average small town that used to support four theatres will eventually support two theatres. Which theatres will survive will depend on the manner in

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IS THE SUB-RUN DOOMED?

(Continued from Page 18)

which the exhibitor handles them, 1. also, feel that the distributor must recognize the plight of the average exhibitor to a greater extent than he has so far. What the distributor does in this direction will in a great way determine the number of subsequent run and neighborhood theatres that can stay open.

MARC J. WOLF
Y & W Management Corp.
Indianapolis, Ind.

WOLCOTT LISTS NEEDS TO SAVE SMALL HOUSES

That the smaller subsequent theatre is doomed—that there is no future for the average neighborhood movie house—and that only the first runs and key runs will survive in the ravages of TV and other factors, is the generally accepted belief, even by numbers of the exhibitors in these categories. And we must admit these last two years have brought forth nothing to disprove that theory in this area.

Out here on the Great Plains the last six months have seen many new TV stations; the rapid spread of TV has made its impact upon practically all our theatres. As TV saturation increases, theatre attendance is reduced on a 2-to-1 ratio.

From the record, it appears that the destructive impact of TV upon movie theatres levels off only after 7 to 8 years. Apparently with the coming of adulthood, admission-wise, of a new generation relatively immune to TV; certainly not married to it! This is a long time; too long for many small theatres. 66 more Des Moines territory theatres closed up to January 23rd. The outlook is not bright.

However, in answer to your question—a $64 question if I ever saw one!—let it be recorded that I believe many of our small theatres can be saved, can survive. If they can be afforded the following outlined help:

1. Elimination of the Federal admissions tax on movie admission and retention of all, or nearly all, this 20¢ by the theatres.

2. A steady flow to top quality product capable of attracting profitable number of patrons back to the theatres.

3. More CinemaScope quality pictures such as “Robe,” “Millionaire,” “Round Table,” and elimination of the present financially impossible and unnecessary CS equipment requirements by 20th Century-Fox.

4. Elimination of all practices tending to cause withholding of new pictures from the small exhibitors beyond reasonable dates, such as pre-releasing, must-percentages, impossible film rental demands, extending clearances, advanced admission prices which are poisonous and destructive in small theatres, and the like.

5. Sympathetic understanding and help as needed on film rentals by the distributors.

6. Tenacity and will-to-win; the ability or the development of the ability to fight it out, on the part of the exhibitors themselves.

LEO F. WOLCOTT
Allied ITO of Iowa & Nebraska
Cooper Foundation Theatres

CINEMASCOPE SAVED MY SMALL HOUSES—REMBUSCH

In August, 1953, after a veto by President Eisenhower of the Mason Bill I was faced with a very difficult decision. Namely, should I dismantle my smaller theatres and turn them into store rooms? What with the 20% admission tax, declining grosses due to television and the public's apathy generally to even fine motion pictures, and the acute product shortage, I felt I had no choice but to dismantle my small houses.

In the Spring of 1953 I had heard about CinemaScope and stereophonic sound but was unimpressed. Costs of installation of CinemaScope, construction problems as related to wide screen, and the unknown box-office potential of the medium frankly, left me cold. Around the first of September I was in New York to attend a COMPO meeting and while there entered into a lively argument with Al Lichtman of Fox over what I thought were exaggerated claims for CinemaScope. Al urged me while there to visit their office and discuss CinemaScope with one of their engineers, a Mr. Bragg. I went to the Fox home office and while waiting in Bill Gehring's office Al came in and the three of us immediately got into a hot argument over the potential of CinemaScope. Finally Al said, "Have you seen the process?" I had to admit that I had not. He said, "How in the hell can you express an opinion unless you have seen and heard CinemaScope?" Al had a good point and I admitted I had better hold my peace until I had witnessed a demonstration. Mr. Bragg, the Fox engineer, entered the room and took me to see a demonstration of CinemaScope in their screening room and then spent over an hour with me going over and explaining the equipment. After witnessing the demonstration and talking to Mr. Bragg I decided to hold off dismantling my small theatres. Why? Because I saw a glimmer of hope for the small theatre if CinemaScope could be installed successfully in such a house and a big if, not unless, answered, would the public buy it at the box-office? The last if, the public buy it, was answered first. The first if, could it be installed successfully in a small house, took longer and a lot of hard work.

We selected the Mode Theatre, Columbus, Indiana, a 750 seat house only 20 feet wide. By using a new type of screen curtain gimmick which returns the curtain along side of the walls, we were able to install a 26 ft. by 13 ft. screen after doing about $17,500.00 worth of remodeling to stage proscenium, air conditioning and heating ducts, and changing one exit. I might say here, one of the trade papers misquoted me on costs published, after a telephone interview. (They mistakenly quoted the cost of anamorphic lenses and stereophonic sound before installation, of about $9,500.00, as total cost.)

We opened "The Robe" in the Mode Theatre on Thanksgiving Day and grossed just a few dollars under $7,000.00 after playing the picture thirteen days. The house average for such playing time had been about $1,600.00 "Millionaire" followed in shortly after, and in nine days grossed a little over $1,000.00 Prior to the opening in the Mode Theatre we had already started remodeling the Vogue Theatre, Elwood, seating 382. By coincidence its width was within two inches of the width of the Mode so we were able to install a 26 ft. by 13 ft. screen in this house also. "The Robe" opened in this...
"Sometimes life can be wonderful and they were to my new movie. And what's even more wonderful is that we're doing great. My new movie that is. Somebody told me we're socko in N.Y. and boffo in Philly. Whatever that means."

*Translation: Judy means that business for Columbia's "It Should Happen to You" has been sensational at Loew's State, New York and at the Stanley, Philadelphia.

COLUMBIA PICTURES presents

JUDY HOLLIDAY in

IT SHOULD HAPPEN TO YOU!

co-starring PETER LAWFORD with MICHAEL O'SHEA

and introducing JACK LEMMON

Story and Screen Play by GARSON KANIN

Produced by FRED KOHLMAR • Directed by GEORGE CUKOR
EXHIBITORS FORUM

Opinions Culled from Organization Bulletins

NOTES ON DRIVE-IN MEET
ATO of Indiana

The National Allied Drive-In Convention and the annual Allied Board of Directors Meeting which took place in Cincinnati last week have received wide coverage in the trade press. But here are some of our notes that we carried back from the meetings:

PHIL SMITH (Who has operated drive-in theatres for 17 years) "Prior to 1940 the drive-ins played no major product. Metro broke the log jam in 1940 and I have assurance that Metro will make their Cinema Scope product available to the drive-ins in this season ahead.

HERB BARNETT (President of the Society of Motion Picture and Television Engineers) "Many new announcements still to come of things promised 'to revolutionize the industry'. . . . Total gross figures on pictures mislead if they do not take into account the first runs in the large cities. They do not reveal how all classifications of theatres are faring. No element of exhibition can be eliminated without serious harm to the entire industry. . . . If a drive-in is now operating with the largest possible screen area, the C'Scope ratio will either reduce that area, which is undesirable, or involve large expenditures for new towers, etc. Stereophonic sound means sound associated with the picture—which is contrary to drive-in technique. More than one speaker in a car would be multiple source sound but not stereophonic sound. . . . Stereo sound must emanate from the proper point in the picture. Some of the multiple source sound technique for drive-in seems so involved that the patron would have to bring his car in the night before for wiring. . . . CinemaScope is assured a place in the future, but to push it on every theatre in the country, regardless of conditions, is harmful to the industry. At the same time, theatres that cannot utilize a new technique must accept those innovations that contribute to the over all good of the industry. . . . Personally, I would very cautiously study the installation of stereophonic sound in a theatre less than 30 feet wide. Its advantage would also depend on the shape of the house because long and narrow houses are not as effective as relatively wide houses. The curvature of a screen is an academic question unless the entire audience can see and realize that the screen does curve. . . . New improved techniques which give new life to 3D depending upon the policies of the studios and public acceptence."

BOB HOFF (Sales Manager of Ballantine Co. and past President of T.E.S.M.A.) As a result of his company's research, has concluded that there is no feasible method of true stereophonic sound for drive-in theatres. Also, does not believe that screen towers need to be curved. His company has developed "six-eye" stereo. Mr. Hoff says that the results achieved through use of the mixer are very effective. The four magnetic tracks furnish a definitely superior sound quality.

RUMORS AND HEARSAY—Al Lichtman has said that drive-ins will get Fox product whether or not Fox has the solution for their theatres. Last year drive-ins contributed $8 million in film rentals to Fox. . . . Announcement of the new system by Paramount is imminent. It is expected to be presented as the most superior projection system of all . . . A single track test of "The Robe" was presented in a private New York test, with half the film stereo and half single track. Bosley Crowther of the New York Times said that the single track was more effective and that the sound from outlets away from the screen was superfluous and disillusioning. (But, on the other hand, we note in the trade papers that Loew's who has previously been opposed to surround speakers, have now ordered the auditorium outlets for 100 of their theatres) . . . At least two theatres have completed engagements on "The Robe" using mixers without the knowledge of Fox.

ALEX HARRISON (Assistant to Sypros Skouras) The Fox system for two speakers in each car can be accomplished without additional wiring. Most drive-ins provide two wires to each car—one is for the light on a speaker post, which can be utilized for the second channel. Exhibitors should thank God for Sypros Skouras. (Many drive-in operators at the convention contradicted both of these statements.)

TELEMETER PARADOX

North Central Allied

Telemeter envisages such fabulous potentials as a $5,000,000 gross on a world series; $5,000,000 gross on a Rose Bowl football game; a $10,000,000 gross on a heavy-weight championship fight; a $5,000,000 movie paying for itself in one night. Paramount has indicated that franchise deals will be offered to exhibitors with the exhibitors participating in the financing of Telemeter within their areas in order to share in their returns. They made it clear, however, that the exhibitor would share only on motion picture entertainment and would not participate in receipts from special events such as sports.

All is not "sweetness and light" with "Pay-As-You-See" television. Comedies are not enjoyed in the living room as much as in the theatre. The tiny television screen leaves something to be desired. Home distractions, such as telephones and visitors spoil the enjoyment of a program. Many people can watch one performance for the price of one admission. Movies still have to be good to lure a subscriber from free television. Competition between unfamiliar methods may be keen in larger communities.

Exhibitors can't stick their heads in a hole as does the ostrich in hopes that this danger will pass. Be alert, read well, look for the main change,

WEST COAST BUSINESS
Allied Caravan of L.A., Neb. & Mid-Central

Excerpts from report by Pres. Al Myrick on trip to West Coast:

Concerning the closed theatres. In L.A. area it is estimated that closed theatres still had a seating capacity of 100,000 while the theatres replacing them have a capacity of 156,000. All the replacements are not Drive-Ins. However, the new theatres are in more desirable locations. Business appears to be good, especially where admission prices are reasonable. About like everywhere else. If you have the pic, biz is good, 12, if you are playing a dog it's lousy.

Maybe they are creating better programs than we do. For example, they had "Escape to Ft. Bravo" & "Take the High Ground" on a double-bill. "Black Fury" plus "Here to Eternity" plus a $1,000 Bank Night on another. "Kiss Me Kate" and another feature, plus $2,700 Bank Night on a third, etc. Most admissions were from 400-460. I saw long lines at these theatres and also the Drive-Ins. Apparently they are doing business, but look over their bookings. Can you buy these pictures so as to double them? (Some I can't buy—period, to say nothing of doubling them.)

ON ORGANIZATION
Allied Caravan of L.A., Neb. & Mid-Central

It is incomprehensible to this writer that such an insignificant item as COMPO dues should create such consternation and hardship among some exhibitors. Happily there are only a few who have not paid up to now, but there is always a few "feet dragger" in every group. After all, if you can't afford such a membership in the only concentrated group that is organized to remedy the only salvation you have to remain in business, you had better turn the key now and get out. Any theatre that cannot afford COMPO is all through now.

Whether or not we are over-organized with organizations, as is the American tendency, is a question. Whether, COMPO, Allied, TOA or any one single organization should emerge and steer policy for exhibitor groups is questionable. We keep hearing demands for one exhibitor group. We don't have to strain too hard to hear demands for one political part, one church, one predominating governing body for all branches of American life. Personally, it seems a little safer to us to keep the avenues open for dissenting opinion in whatever field of endeavor we enter. If you don't like the policy of one group there remains an alternative. If you don't get the kind of representation from one body that you desire there is always another channel you can follow. And do you think you can stand alone? You aren't any bigger noise as an independent exhibitor than you are as an independent voter. You go along with the group best representing your aims and wishes. Alone you are just a little penny firecracker. In organization you become a bomb.
IS THE SUB-RUN DOOMED?

(Continued from Page 19)

house early in January and in eleven days grossed a little over $1,000.00. The house has been averaging about $800.00 per week. Construction costs on changing the proscenium, air conditioning, heating ducts, relocating blower and deep well air washer to roof, amounted to approximately $12,000.00.

We have found that the 2.55 ratio of CinemaScope did not receive public approval in the Mode, a narrow house, so when we played "Millionaire" we ran it at 2 to 1 ratio. We accomplished this by filing the apertures to their extreme vertical limits and using the minimum lens necessary to fill the vertical portion of the screen. We lost only about a foot on either side of the picture. The public's reaction was terrific; all commented on how much better the picture was on "Millionaire" than it was on "The Robe".

The voice, Elwood, engagement of "The Robe", needless to say, was on a 2 to 1 ratio. However, wide houses, in my opinion, should employ the 2.55 to 1 ratio.

After our success with "The Robe" and "Millionaire" we had used up our available capital and went to our bank and showed them the results of our engagements with CinemaScope. We quoted grosses in Indianapolis on the five CinemaScope pictures that had played there. We asked to borrow sufficient money to equip one house in each of our towns. The bank went along, we got our loan, and construction and installation is under way in our other situations.

Now it would be ridiculous to say that "The Robe" gross or "Millionaire" gross are any criteria of grosses on CinemaScope pictures in the future. I believe a poor CinemaScope picture will do poorly at the box-office but not as poorly as a picture in the regular medium. Good average pictures in CinemaScope should do far better than good average pictures have been doing.

In my opinion, the motion picture industry in 1953-54 is in the same position as the record companies were in 1946-47. The record companies had, like the motion picture industry, for years been selling the same old product in the same old way—result, grosses on records went to hell. Then came the 45 rpm's, the 33-1/3 rpm's and Hi-Fi, and don't forget the latter, and sales boomed and continue to boom, even during a period when another entertainment medium was zooming, namely, Television, and while the motion picture industry with its old picture ratio and old 9,000 cycle optical sound was skidding down hill. It is predicted than in 1954 the record reproducer manufacturers will sell over $300,000,000.00 worth of Hi-Fi equipment (Newsweek, December 21). Which doesn't sound like the public all likes tin ear entertainment. Which also brings me to stereophonic sound. Stereophonic sound allows reproduction in the theatre from 50 to 25,000 cycles. Overtones of all musical instruments are more natural. Then too, the three amplifiers and speakers in stereophonic sound are not driven as hard to obtain the same sound level as the single speaker and amplifier are driven in the old optical sound system, which system is limited to 9,000 cycle reproduction due to the grain of the film and in most theatres, due to poor maintenance of equipment, is around 5,000 cycles, I'm sorry to say.

Without CinemaScope I could look forward to converting a minimum of five theatres to store rooms. Either admission tax, the low grosses, or the lack of available new product would force the closings. After all, in my towns I have usually used 312 pictures a year. This year it was predicted that there will only be 210 pictures released. Of the 210, 50 will be in CinemaScope leaving me 190 pictures to fill 312 play dates. With CinemaScope 50 pictures on longer runs—a week average—I'll have 190 pictures to choose from to fill 152 play dates in my other theatre, and I can hold on until the 207th admission tax comes off and once more become an income tax paying citizen.

It is still not all profit by any means. The costs of installing CinemaScope in the smaller theatres are proportionately higher than in the larger grossing houses. But there is one thing you can bet your last dollar on. The motion picture industry will cease to exist unless full advantage is taken of the new electronic and photographic processes. Half measures, such as putting three channels of stereophonic sound through one amplified are abortions of the system and can result in only distortion of the sound at a slight saving in costs. The public at the box-office, not the exhibitor, distributor, or producer, has cast the die in favor of CinemaScope. Brother exhibitor, it's do or die and I for one don't choose to die.

TRUEMAN T. REMBUSCH
Syndicate Theatres, Inc., Franklin, Indiana

FILM RENTALS, PRODUCT SHORTAGE DRAW-BACKS

On the fate of small town and subsequent run small theatres, I am sorry to say I am afraid many of them will soon fall by the wayside.

Competition for the amusement dollar is terrific. Show Business has not been good of late and the little fellow has not the money to refurbish his house or to buy the new gadgets. Even though 3D and wide screens have been of little actual value in small situations, the small theatre still must keep up with new developments or suffer the consequences. At the moment I am of the opinion C'Scope would not keep him in the running, even if he could buy it, which he can not at this time.

All the blame is not to be laid at the door of the film producers for this plight. However, they are to blame for the serious shortage of good film at this time and are to blame for allocating their film in higher brackets than they have in the past for like quality.

T. C. BAKER
Affiliated Theatres, Inc., Indianapolis, Ind.

GOOD HOUSEKEEPING CAN SAVE SUB-RUNS—WAXMAN

Please let me explain that, while I have been directly in exhibition as a buyer and hooker for thirty five theatres in western Michigan for the past fourteen years, my baptism and the approach to my present status followed twenty one years in distribution.

The smaller subsequent-run theatres need not be doomed (Continued on Page 31)
**Only Half Finished**

The importance of stars going into the hinterlands to do a selling job for their pictures was pointed up by Jimmy Stewart after a three-week tour of the country on behalf of "The Glenn Miller Story." Their jobs are only partly finished when filming is completed, the gangling favorite believes. And the stars owe it to themselves and the industry to shoulder some of the selling in today's competitive market. "Such participation in the selling activities would serve a two-fold purpose," says Stewart. "The stars would get a tremendous morale boost while at the same time learning a great deal from mixing with the public. And they would send boxoffice figures soaring."

Without mincing words, Stewart compared the stars' function in a movie with that of the animals in a circus parade. "Thousands of people see the elephants, the lions, the colorful characters, so they want to go to the big show. When we go on the road, we employ the same psychology."

The "Glenn Miller" tour, he says was an eye-opener on star tours. Jimmy met and talked to exhibitors, press and public in the various cities and was amazed at their enthusiasm for everything pertaining to Hollywood. "And I'll bet most of those people aren't now interested in 'The Glenn Miller Story,'" he added. "That's why stars should hit the road more. If they did, we wouldn't have to worry too much about the future of our industry."

Those are the words from a star who travelled 8000 miles on behalf of a movie he made, spent all his waking hours in doing a selling job. One hat is off to James Stewart, not only for the selling he did, but for the inspiration he may have given to the other Hollywood personalities to do the same.

**Sock WB Display**

Those Warner displays are getting fancier with each picture. Beginning with the super-duper used for "The House of Wax," the WB display men have been creating a series of eye-catchers for their exploitation pictures that theatre men have been grabbing for, since most couldn't be duplicated locally for many times the cost. Their latest, for the 3D "Phantom of the Rue Morgue," is a five-foot illuminated shadow box (above) designed to give a startling depth effect. Display is 3½ feet wide, 11½ feet deep, and can be raised to any desired height simply by standing it on chairs or boxes covered with crepe paper or cloth, or even suspended on wall or out front with special grommets included with display.

Dimensional effect is created when display lights up in full color, bringing the phantoms to view (above, right). Available in limited quantity, with light cord and flasher, display is being sold by Warners at below cost price of $15.96 from local exchange or directly from home office. If exhibitors were to prepare individually, says the company, cost would be around a hundred dollars.

"Phantom" saturation opening in Cleveland, Cincinnati and Indianapolis areas on Feb. 24 is getting a big assist from TV-radio and newspaper campaign. Leading stations feeding from each of the cities are bombarding the airwaves with a series of 16 special Burbank studio-prepared TV trailers and a batch of radio spots. Special newspaper promotion and publicity campaign will coincide with radio-TV barrage in participating territories. And look for that kit WB has on "Phantom" with extension of the pressbook features.

**MGM Jubilee Manual**

Nostalgia and progress, the "good old days" and the great new prospects are combined in Metro's 30th Anniversary Jubilee press-book. Obtainable at the MGM exchanges, it features the great names of yesteryear that gave Leo his dominant position in the star system—the beauties, "Thirty Years Of Glamor," from Renee Adoree in 1924's "The Big Parade" to the present—scenes from epochal Metro films in the three decades. A special spread is devoted to 11 "Jubilee" picture scenes with mats and copy. There's a raft of "string-around-the-finger" suggestions for exploitation stunts for local pinpointing. If you're a Metro customer, grab one from your local exchange before the supply runs out.

(Continued on Page 24)
**What the Show**

(Continued from Page 23)

**'Caesar' Herald**

Metro has a striking four-page tabloid, "Julius Caesar," fine for a herald hype. Front is a gruesomely arresting shot of bleeding Caesar (Louis Calhern) with knife in back, gazing "I am Brutus" to Brutus (James Mason), with scardare "Caesar Shuts." Inside is written with tongue-in-cheek, using current news format (including "inquiring photographer" and letters to the editor) to get authenticity. Back page has space for theatre imprint and playdate. Great gimmick, and it's going out free to theatres playing the picture.

**'Stranger' Zooms**

Skyrocketing book sales of "Not As A Stranger," Morton Thompson's frank novel of modern medicine that Stanley Kramer will film for United Artists, have reached the select multi-million-copy class. What will discriminating audience growth, it's a natural for book tie-ups and UA has helped this angle along by sending copies of the original to editors throughout the nation. It reached first place on the national best-seller list of the NY Times within three weeks after publication, holds a success rivaling "The Caine Mutiny".

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**Pressbook Award**

Many theatre men are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

**ROB ROY**

Compactness and boldness have characterized RKO's pressbooks. In their manual on Walt Disney's "Rob Roy, the Highland Rogue," it is especially evident. Each of the categories, beginning with the all-important accessories (on inside cover), then the "facts"—casts, credits, synopsis, selling points—to supply the theatreman's pertinent information, and right on through 20 pages to the posters, each department is consolidated to permit the showman to choose his exploitation weapons.

Departments include press copy, pictures, features, ads (including exact lineage), a special ad supplement for houses playing the film with the Disney short, "Pecos Bill," exploitation, TV & radio campaign, national ads and tie-ups.

Especially noteworthy: the picture page, with mats shown for all audience appeal, exploitation ideas, methods of utilizing tie-ups and the "how" of selling the show in a nutshell.

This pressbook is in line with the line in the P.I. review: "Something for everyone!"

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**Not All Are Most**

Charles Whittier, retired ad executive of Young & Rubicam, and winner of the 1953 advertising award of Printers' Ink magazine, was speaking: "Starting no later than tomorrow, each of us might seek to present each product we serve in such a way that the public will have complete confidence in the product, in what we say about it and in the company that makes it. If we do this honestly and widely enough and long enough, widespread confidence in advertising will burgeon and grow."

Never before, said the ad sage, had the need for gaining the public's respect and trust in advertised products been so great. In the fight for the American way of life and a free world, the people "will truth against deceit, honesty against duplicity."

Mr. Whittier has his point—and well taken, too—and he could find strong support for his argument in the new developments in motion picture advertising techniques. They have grown in dimension, just as have the screen and the processes this past year. Look at the campaigns on the top-drawer films for verification, the honest ingenuity that sold CinemaScope, and the other new systems. They're as new and fresh—and adult—as the motion picture screen has become. The movie men, inspired by the audience's discriminating demands have met their obligation of giving substance to the claims for the new look in movies. They have gone a long way in restoring public faith in movie advertising, just as the movies' industrial revolution has done.
Buck up, brother... and look at the bright side... of the “good new days” just ahead!... There’s a whole new era in motion pictures on the horizon... with CINEMASCOPE, 3D, WIDESCREENS and STEREOPHONIC SOUND setting the pace!... And some new HIT PICTURES, too... that have been setting some new records... and breaking some old ones!... And the PRIZE BABY’s keeping right in step, too, brother... with the TRAILERS, ACCESSORIES and special display items... that herald the coming of this new era in motion picture history!

Look ahead, brother... and start selling what you’ve got coming... some BIGGER and BETTER Movies... in a BIGGER and BETTER way!

Sell the Bigger SHOWBUSINESS with Bigger SHOWMANSHIP!
What the Showmen Are Doing!

(Continued from Page 21)

Which 'New Face'?

"New Faces", 20th-Fox's new CinemaScope film based on the Broadway hit musical which opened at the Roxy Feb. 19, got special boosts from a contest based on the theme of the movie—"Which new face of the past year has the best chance to reach stardom, and why?", and an impressive display of Gotham's music store windows, featuring displays and a public address hookup plugging the songs. Considering the Big City's millions of visitors, from all over the country, the "new faces" angles, their voices and names are being carried into every corner of the U. S. The "New Faces"—Ronny Graham, Eartha Kitt, Ribeit Chary, Alice Ghostley.

'Rob Roy' Ballys

The "Rob Roy" showing at the Criterion, in its third week, got a special hyp via a three-pronged campaign using newspapers, comic books and TV. Through the dailies, theatre invited all people whose names were Rob Roy or Helen Mary MacGregor to be its guests; Dell Comic Books tied in with special blow-ups of the "Rob Roy" comic book cover and a tie-in poster on newsstands, subway counters and in Woolworth stores; video-tie up was effected with WORTV for its "High Tension" show in which theatre runs a TV trailer, station plugs picture and theatre both before and after the daily half-hour program during film's run. Prizes to show-listeners included a two-week vacation for two in Florida, mink collar-and-cuff set, wrist watch.

'Queen' Hypothes 'Miller'

Capitol Theatre opening of "The Glenn Miller Story" on Broadway was an impressive day-long ceremony beginning at 9:30 a.m., with renaming of Broadway street sign in front of the house as "Glenn Miller Square", with Manhattan Borough president and lovely Beth Miller, a former Memphis disc jockey who was named "Queen of Glenn Miller Week", as principals, Noonday crowds heard the 1st Army Air Force Band give out with the famed tunes in front of the theatre. Same was heard in the evening with various top band leaders taking the baton. While models roam the midtown area with tuned-in portable radios, seven disc jockeys saluted Miller and the picture. Show was plugged on 30 record air shows for the 10th-day period preceding the Feb. 10 opening. More than 50 record store windows were plugging the Decca album from the sound track.

Emphasis on "local boy" was laid by Paul Sayer, Durfee (Fall River, Mass.) manager, for "Eddie Cantor Story". Record-breaking business resulted, including $500 Ed customers in to see the youngster who portrays Cantor as a boy.

On The Frequencies

Tribute to M-G-M's 30th Anniversary Jubilee was paid by top variety showmaster Ed Sullivan on his "Toast of the Town" Feb. 14. Emcee traveled to Hollywood for this one, managed to squeeze in some 25 live stars and comes on Metro's roster as well as preview scenes from "Executive Suite" and "The Long, Long Trailer". Co-host in the hour-long show was Dore Schary, Metro studio chief, whose horseplay with Sullivan was one of the highlights. For the next five weeks, three Warner pictures and several stars will be plugged on the Ralph Edwards "Truth or Consequences" network airwave. First will be "The Command", with star Guy Madison selecting names of listeners to be called on the phone by Edwards during the program. Set to follow are "His Majesty O'Keefe" and "The Boy from Oklahoma". Allied Artists will use the 20-station Yankee network for its New England saturation campaign for opening of "Riot in Cell Block H", beginning with a week's advance before initial hooking Feb. 25.

Glittering New York premiere for Astor opening of United Artists' "Act of Love". At top, UA president Arthur B. Krim and board chairman Robert S. Benjamin with Bengoss Productions' Mrs. Germaine Goossler. Below, huge front display and crowds. Lobby ceremonies went over a 556 Mutual network, were recorded for European transmission by Voice of America.

P. A.'s

Business and humanitarianism don't usually mix, but star Guy Madison is managing the combination. The young star travelled El Camino Real, California's historic Mission Trail, by motorcade and by horseback on behalf of the Heart Association Fund. Riding the sorrel he used in Warners' "The Command", Madison headed Heart Fund parades through cities along the route . . . Lucille Ball and Desi Arnez returned to New York together for the first time since they became top TV stars to appear at Radio City Music Hall for opening of MGM's "The Long, Long Trailer"... 20th-Fox's "Hell and High Water" stars, Richard Widmark and Bella Darvi, maintained Fox' precedent of big-name appearances at each of their CinemaScope Broadway openings. Newsreels and a corps of newspaper and wire service lensmen recorded their arrival for the red-carpet affair . . . "Glenn Miller Week" queen Beth Miller, prominent in the U.S. film's debut in New York, is touring Philadelphia, Pittsburgh and Youngstown on a similar stint . . . As a matter of fact, U.S. has a raft of personalities on the road for its pictures. In addition to Jimmy Stewart and Beth Miller, Col. Ed Kirby and Don Haynes are working on "Glenn Miller"; Audie Murphy for "Ride Clear of Diablo"; Millenroh Patrick (sketch artist who helped create the "Gill-Man") for "Creature from the Black Lagoon" and Ish-Ti-Op, Apache chieftain for "Tava, Son of Cochise".

At the lush "Hell and High Water" premiere in the Roxy, crowds that were pulled by the advance publicity (above) and Bella Darvi arriving with Plato Shoyous for the red-carpeted event.

On the musical scene, NBC's "American Music Festival" moved into Gotham's old Roxy Theater, with Ed Sullivan as producer-director. The show opens Monday, Feb. 22, at 9:30 P.M., to be broadcast coast to coast. Dame Myra Hess made her TV debut and will appear with her husband, Yo-Yo, in the "Festival of concerts" from the Roxy. The show will continue for four more evenings, starting Tuesday at 9:30 P.M.
TV BLUES

A recent issue of Time magazine reported this item: "TV broadcasting may be nearing the saturation point. The Federal Communications Commission, in a survey of 83 TV stations in operation since April 1952, reported that only 16 have an overall profit; the rest are in the red, with 67 taking losses of from $2,100 to $14,770 a month."

During the next 30 days, 35 new TV emporiums will begin dispensing their electronic wares in 31 cities across the country. If these new stations follow the trend of their predecessors, only seven of them will be showing a profit come 1956. Even this estimate might be a little high. Economists are predicting a recession in coming months. If 67 out of 83 TV stations couldn't make it out of the red during the golden days of '52, '53, then what chance have these newcomers in the face of the threatening business slowdown?

If the deck isn't stacked against them, there are still a couple of jokers around to provide some harrowing obstacles. Competitive color television, first heralded as some sort of video cornucopia, promises to help these budding video outlets like a brother-in-law with a board ing-house reach. Take the cost of one color camera. It lists for a tidy $85,000. And this is just a single item in a costly, complex operation.

Still another bugaboo lurks behind the technical term, "ultra-high frequency". This is the additional segment of the broadcast band opened to television stations, over a year ago, when the FCC lifted the bars on new station construction. Most new stations will have to operate on UHF which poses additional problems for the TV newcomers.

During the FCC ban on new stations, set manufacturers only made TV receivers to handle the conventional very-high frequency range. Most present sets can't tune in UHF without the installation of an adapter. Even today, only about one-third of the new sets are being produced with all-channel tuners. The result: Apa thetic audiences are slow to convert to UHF re ception in areas having VHF stations. In such a situation, advertisers are shunning UHF time.

At the end of 1953 there were approximately 350 television stations operating in the U. S. According to estimates prepared by McCann-Erickson for Printers' Ink, almost $689 million was expended on TV advertising in 1953. With business in general apparently tightening its belt, it seems doubtful that TV advertising revenues in 1954 will top last year's. Obviously, with more stations opening every week, either the pie will be cut in smaller pieces or somebody will go hungry.

Anyone interested in a red ink and aspirin concession?—NEIL

New RCA Dyna-Lite Screen

A new vinyl plastic aluminum-pigmented all-purpose screen, reported to bring out the best in color, black-and-white, 2D, 3D or wide-screen films is being marketed by RCA. Designated the Dyna-Lite Silver Screen, it is claimed to be flame-proof, tear-proof, and highly moisture-resistant. A special metallic coating applied after the screen is fabricated provides a uniform reflection surface for 3D projection.

According to A. J. Platt, RCA theatre equipment sales manager, the seams are imperceptible being scaled by means of electronic equipment which leaves the entire seam area smooth, flat, and in the same plane as the rest of the screen surface. The screen is fabricated to order in all sizes up to 30 by 60 feet, either perforated or unperforated.

Radiant Promotional Display

A large, colorful cloth banner display is being marketed by Radiant Screen company to exhibitors who wish to promote amateur, wide-screen installations to the public. The banner is 10 feet wide, 2½ feet deep and is grommeted for easy hanging on marquees or in lobbies. Executed in brilliant colors, the banner makes an attractive eye-catcher to capture attention of passers-by.

Altec Stereosound Report

Altec reports that a surprising number of its 750 stereosound installations were in small theatres, as low as 400 seats. Biggest stereosound equipper, Altec—says installation rate is going at 50 a week, with orders running around 60 weekly.
Immortal Music Man & His Romance

IT WAS A NATURAL for just about everyone. Young and old know and love the legend and music of Glenn Miller. The elders thrilled to his music-making in their younger days and will never forget his tragic death in World War II; their offspring have relived his music on radio and juke-boxes. There is a universal audience, and no showman worthy of the name should miss out on this one. There are the great Miller hits; a heart-tugging, soul-warming story; big star names in James Stewart and June Allyson, guest stars like Louis Armstrong, Frances Langford, Gene Krupa. The Modernaires and more. Universal’s all-out campaign, pre-selling and in co-op, should be the clincher.

MUSIC PROMOTION

Little need be added to the popularity of Glenn Miller’s music, but plenty is in order for plugging. Melodies made famous are in the pressbook, which features a special music promotion spread designed for utmost penetration. Among suggestions:

Sell your music stores on idea of all coming in on a co-op page with your ad in center, pointing out that combination will create demand for recordings and sheet music.

Get local band leaders, radio and TV stations to take ad space in the name of their disk jockeys who’ll be playing the Glenn Miller tunes, distribute the sheet music to them, as well as at local night spots, hotels and dime store pluggers.

Contact local juke box operators to feature Miller records; wherever possible snipe juke-boxes with a tie-in sticker.

The voluminous special exploitation kit (going to more than 1000 theatres) gives showmen a publicity, promotion and exploitation bonanza on the film. Available from U-I home office.

U. S. Air Force has alerted its local commands to cooperate with exhibitors showing the picture—bands, parades, equipment. Contact them for openings, radio-TV interviews, etc.

Look for those co-op ad suggestions in the pressbook and kit. Plenty of outlets for tie-ins with songs made famous by Miller, naturals for the off-the-movie-page ad draws.

The Pressbook

The smash campaign on “The Glenn Miller Story”, including the greatest pre-selling job in Universal’s history has been integrated into a pressbook in which exhibitors will find a bonanza of ideas and inspiration. Capitalization of the music, the stars, the story of "a love that made wonderful music" (left) is caught in a 32-page manual distinguished for its utility. It kicks off with the magazine campaign, totalling 57,000,000 color ads in national publications throughout the first two months of 1954; stresses the record and juke box sales by millions of teenagers; exploitation of the Decca album on disk jockey shows; how to work in his songs and performers into TV and radio, even including a list of former members of the band and where they can be contacted for p.a.’s. Among the stunts shown are a co-op page suggestion with a rebus contest, ideas for openings, etc. Huge variety of ads features musical and romantic angles, happiness that the now-mythical band leader gave to the world.

Exploitation Picture

The romantic element is combined with Glenn Miller’s great music in the theme above, used in all phases of promotion. It appears in the ads, music sheets, displays, loc Publications,等 of co-op ads and accessories.
He was a trombonist with "music in his head". But he had something else that few musicians are privileged to attain, a "feel" for music. It's what, to a person who plants in the ground is known as a "gardener's thumb". Plucked from his audience at the height of his career in a plane that dove into the English Channel during World War II, Major Glenn Miller left a musical legacy that has now made him a myth. Universal relives his great music and romance in Aaron Rosenberg's production, with James Stewart as the beloved musician, and Miller's own music on the sound track. The film takes Miller back to 1925, when he wins a job with Ben Pollack's Californians, his brief reunion with his college sweetheart (June Allyson), a long-distance phone proposal, their idyllic marriage, and his struggle to organize a band. His "new sound" makes him the top music-man in America and, at the height of his career, he enlists in the Air Corps to become one of the greatest morale-boosters in the ETO. The tragic end comes when he disappears over the English Channel en route for a special Christmas show in Paris, but the music he created is still an apex of modern American jazz.
(Continued from Page 6)

against efforts to “destroy or weaken the program of self-regulation.”

Meanwhile, Eric Johnston said RKO is being allowed a “reasonable” time to appeal the automatic $25,000 penalty by MPAA on “The French Line” showing without a Code seal.

Elsewhere on the censorship front, UA’s “Abdominal Man” was banned in Memphis, and, in the wake of the recent Supreme Court decision, a bill restricting censorship only to “obscenity and indecency” was introduced in the Mary-

KICKBACK ON LE0 TV SHOW

Metro’s 30th Anniversary Jubilee, which star-spangled Ed Sullivan’s full hour on the network “Toast of the Town” TV show, had some sour repercussions. Both L. B. Mayer and David O. Selznick gave their version of the celebration, Selznick, who represented the studio on the show, for not giving them their due in recog-

METRO’S 30TH ANNIVERSARY JUBILEE

Six Fox CS to June

An even dozen features, six in Cine-

SCOPERS’ ACTION

Four More Leo’s for Hall

M-G-M, off to a hot start, on its 30th Anniversary Jubilee with “Knights of the Round Table” at the Music Hall, now has four more pictures booked con-

C’Scope Short in the News

Hughes Sued Again

Howard Hughes’ attempt to buy up all of RKO’s stock tripped up against another minority stockholders’ suit in Wilmington’s Chancery Court. Injunc-

C’Scope’s Bannings

People

20th Century-Fox president Spyros P. Skouras was named Industry Man of the Year by the Variety Club of Balti-

Hughes’ Suits

Hughes sued again for desar on per share. A stockholders’ meeting is scheduled for March 18 on the deal.

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IS THE SUB-RUN DOOMED?

(Continued from Page 22)

If the exhibitors can afford to modernize: to keep abreast of the ever-changing techniques: to pay attention to his own physical good-housekeeping: and to become more active with his local Service Clubs, and to be honest with himself in dealing with his potential patrons as well as with those with whom he does business.

There is definitely a future for the average neighborhood house, only providing the distributors realize that, without the average neighborhood houses they cannot themselves long continue to produce and distribute the calibre of product with which to serve the bigger theatres.

While it appears that the producers and distributors alike seem to be aiming only at the survival of the first-runs and key-run theatres, they have not, on a national level made any concerted effort from within to overcome those factors which have been proven futile to try to overcome from without. "If you can't lick 'em—join 'em" might well be applied to our industry's present situation in this regard.

I know how imperative it is for the producers and distributors to make and distribute pictures aimed only at the big-city and first-run key-city patronage.

I know, too, that the bread-and-butter type of picture which is strictly for the small-town and city sub-run public, is similarly not acceptable to the first runs in the big cities and key-towns.

Good housekeeping—modernization and whatever new techniques are essential to the survival of the small situations, can only be made possible if and when the producers and distributors serve up the kind of merchandise which can be sold in the individual community to Mr. & Mrs. John Q. Public.

The film rental factor is today creating a terrific hardship on virtually every exhibitor—but given the proper pictures this factor will automatically adjust itself. Remember, I have not once said we are not getting good product, either from a production standpoint or from the application of new technology. But I repeat good product that can't be sold to the public serves no one's purpose.

CLIVE R. WAXMAN
Independent Exhibitors Theatre Service
Grand Rapids, Mich.

THOSE WITH PROMOTION KNOW-HOW WILL SURVIVE

With all the many problems facing the exhibitor today, perhaps the greatest threat of all is the small sub theatre. During the war years you will find that these sub run theatres mushroomed over the country. Now they find themselves overbuilt with television and drive in theatres presenting stiff competition. Many have already closed, many more will close this year. I believe that the number of sub run theatres that will continue in operation will be limited in number to those exhibitors who have the know-how in promotion, exploitation and who are getting out and fighting for the amusement dollar rather than sitting behind their desks and moaning—"television is killing me".

Our theatre operation is fortunate in one respect. We operate in towns of between 2500 and 8000 population. Further, we are one theatre town with no theatre opposition. But even with these advantages, we have found the going to be pretty rough with the advent of the new medium. Personally, I feel that television itself is not the direct cause of the decline in B.O. receipts in some of our towns.

We have found that there never has been a picture made that will sell itself. Consequently, we are doing everything possible in promotion, exploitation. We are running Jalopy Nites, Vacation Nites, Dusk Till Dawn Shows, anything new and different to get our patrons back in the theatre habit. Thus far, these gimmicks have proven quite successful with us.

I think also, that it is time that the distributors make an initial step and work various co-ops for small town exhibition. Certainly, on a tip picture they should share in the advertising. Their press books, various mats and etc. should concentrate more in building small town advertising.

Also, we must learn to keep up with the times. I can remember when the theatre was the center of attraction in any town. Flashy fronts, lovely interior and a beautiful building. We've lost contact. We must begin a renovating program to put the theatre back in its rightful place. Certainly, the abolition of the 20% excise tax on admissions will be a welcome event because it will then give many exhibitors, including myself, some necessary and vital capital to begin investing in this program.

SOUTHERN "SMALL TOWN" EXHIBITOR

FUTURE IS NOT BRIGHT

I will not care to have my name used, but for what benefit it will be I will briefly give you my opinion to the questions you asked.

I do not believe the small, subsequent-run theatre is doomed as such, but many will close and for those remaining open the going will be tough.

There is a future for the average neighborhood movie house, but I do not see this future as very bright. So much depends on the location and the community in which the theatre is operated.

Other theatres will survive and prosper beyond the first run and key-run the ravages of television and other factors, but the larger theatres will be less affected in the future for several reasons. Most of them have already felt the full impact of television and are on the swing back to normality. Also, it appears that production in Hollywood is already slanted towards the large town and key-run operation.

SOUTHEASTERN CIRCUIT EXECUTIVE

BOOM FOR 1st RUNS, KEYS

In my opinion the small and even average neighborhood movie theatre does not have an encouraging future. There are, no doubt, some rare exceptions, but I believe the future in general is not bright.

There is no doubt in my mind as to the future of the first runs and key runs. They will survive the ravages of television and other factors. In fact, with the new techniques being developed and the assurance of really outstanding feature attractions, I sincerely believe the best period of our business lies ahead.

NORTHWEST CIRCUIT OPERATOR
ALLIED ARTISTS

December

PRIVATE EYES Bowery Boys. Director Edward Bernds. Producer-director, Ted Weems. Comedy-avant-garde melodrama. With one of the Boys develops mind reading power, the others form a new team, the Half-Sewn. Cast: Dickie Jones, William Tabbert, William Hopper, Edward Bernds, Stanley Adams, George O'Hanlon, Trego Photographs, and others. This is the third of the Three Keys series. 6 weeks.

TEXAS BADMAN Wayne Morris, Director Lewis C. Col- lins. Producer Vincent M. Connally. Western. Young sheriff tracks down outlaws, finds leader is his father, who later sacrifices his life to save son. 62 min.

January


FEBRUARY

EITTER CREEK Bill Elliott. Director Thomas D. Carr. Producer Vincent M. Connally. Western. Out to avenge death of his murdered rancher brother, Elliott picks up friends and sweetheart who save him in the showdown battle. 74 min.

HIGHWAY DRAGNET Richard Conte, Joan Bennett, Valerie Gates, John Ireland. Producer-director, Fitsch Melville. Western. A gangster is killed by the Marshal of a five-state massmurder. 72 min. (45)

MURDER AT NAVILLE BRAND Leo Gordon, Carleton Young, Producer Walter Wanger. Director John Farrow. Screen play by Sydney Boehm. With a group of about 12 men and women. Cast: Leo Gordon, Carol Craig, Muggeridge, and State Milliners are called in to quell the prisoners. 80 min.

March


PARIS PLAYDAYS Bowery Boys. Producer Ben Schwalb. Director William Beaudine. Comedy. Huts Hall is sent to Paris believed to be a French scientist, concocts a formula that proves even more potent than the original scientist's. 62 min.


April

ARROW IN THE DUST Technicolor. Stanley Hayden, Coleen Gray, Director Lesley Selander. Producer Hayes Gosn. Western melodrama. Would-be deserter joins border guards in order to reach Europe through hostile Indian territory, is regaraded. 80 min.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles, Estelle Winwood, Alexander Scourby. Director Jack H. Newby. Western. A retractor drama, filmed in color. Ambitious racehorses from the stables of a wealthy trainer are forced to earn their keep.;

Coming


COLUMBIA

December


HERZASKAN, THE 3D Technicolor, Phil Carey, Roberta mans, Producer Wallace MacDonald. Director Fred S. Sears. Western. With a new fair trial for Indian pal accused of murdering chief. 68 min.

January

BAD FOR EACH OTHER Charlton Heston, Lisbon Scott. Director Robert Gordon. Western. Drama. Young doctor out of Army is misled into seeing making a fortune by wealthy spoiled di- vorces, but mine explosion he sustains in his true love he risks his life to trap workers. 83 min.


PARAGON, THE, Meek, Kent Taylor. Director Fred Sear. Western. A trip of rifles to outcoste completes his mission de- spite the treachery of Indian unknown. 80 min.


TWO TIMES GIVEN Subtitle. Gilda Loislolbridge, Vit- toro Da Silva. Director Alessandro Bassati. Drama. A fill-in when the ship has nosurface to its holdings at sea during the war. 64 min.

February

CHARGE OF THE LANCERS Technicolor. Paulette God- dard, Rossano Brazzi, laying and the Bells. Producer Sam Kastman. Romantic adventure. Lancers, aided by the Bells, are surprised by a spotted, ironclad enemy on the British coast. To deliver in-fub to the British enemy, the Bells become caught in a minefield. 80 min.

MADAM VENGEANCE 3D Technicolor. Rita Hay- ward, William Tabbert, and the Bells. Producer Jerry Wald. Melodrama. With music, from the book of the same name. Story follows an attempt to save the life of a basketball hero and the hero's beauty, the music is the story of the film. 91 min.

SIEGE AT HOUSE OF WESTERN, THE Technicolor. Brett King, Barbara Lawrence. Director William Castle. Produc- tor Sam Kasman. Western. A band of bandits is given to the one man, a fit and good-looking man, and his band becomes caught in a gunfight with the bandits. 72 min. 70 mm.

March

BAIT Cloe Moore, Hugo Haas, John Agar. Director- producer Hugo Haas. Western. An old time police officer marries, tugs, and she is given to the police officer as a reward for her services. 70 min. 70 mm.

BATTLE ON THE RIVER GOMES, GEORGE Montgomery, Director William Castle. Producer Sam Kastman. Western. When a wealthy police officer tries to run into hostile Indian territory, he is caught in a rich gold strike.

WILD ONE, THE, Marlon Brando. Richard Brooks. Director John Cassavetes. A story of a young man, a boy who is himself the story of the film. 90 min. 70 mm.

IF SHOULD HAPPEN TO YOU Judy Holliday, Patrick Wayne, Director George Cukor. Producer Fred Kohl- mar, Comedy. Girl, yearning for fame, finds her savings to buy her some time. Theplot is a Broadway song, resulting fame and further disillusions her, drives her into the life of a professional dancer in the city. 80 min.

WILD ONE, THE, Marlon Brando. Richard Brooks. Director John Cassavetes. A story of a young man, a boy who is himself the story of the film. 90 min. 70 mm.

Coming


HALLLOWEEN, THE Technicolor. Robert Hanner. Producer Van Cox. Comedy. With the Bells, is given to the police officer a man who is himself the story of the film. 80 min.


HERZASKAN, THE 3D Technicolor, Phil Carey, Roberta mans, Producer Wallace MacDonald. Director Fred Sear. Western. A trip of rifles to outcoste completes his mission de- spite the treachery of Indian unknown. 80 min.

February


LIPPERT

December

LIMING MAN, THE Lloyd Bridges, Moira List, Pro- ducer Donald Ginsburg. Director Charles de la Ruelle. Comedy. With the Bells, is given to the police officer a man who is himself the story of the film. 74 min.

TERROR STREET Dan Duryea, Elys Albin. Production of the Bells. Director Lawrence Staven. Drama. Air force pilot is suspected of killing his wife and the Bells. Cast: Myrna Loy, with the Bells. 80 min.

January

BLACK GLOVE Alex Nicol, Eleanor Summerfield. Mu- sic. Drama. With the Bells, is given to the police officer a man who is himself the story of the film. 80 min.

INDISCRETION OF AN AMERICAN WIFE Jennifer Jones, Montgomery Clift. Director Vittorio De Sica. Columbia film. 80 min.

Metro-Goldwyn-Mayer

December

EAST WEST Technicolor, Esther Williams, Van Johnson, Tony Martin, Julie London, Charles Walters. Aquatic Musical. Romantic triangle in the South Seas, with Williams in color as a swimming and waterskiing prodigy. 96 min.

GREAT DIAMOND ROBBERY, The Red Skelton, Carla Samantha. Producer David H. Levy. Director Mark Robson. A diamond cutter dreams of locating his long lost family and getting change to be the best diamond cutter in the world, as he tricks the diamond cutter into stealing the gem. 69 min.


January

LONG, LONG TRAILER (La Scala Color. Lucille Ball, Desi Arnaz, Marilene Marcel, Producer Pandro S. Berman, Director George Sidney. Western. A drought drives a family to look for work in the East. Lucy and Desi play roles. 85 min.

SADIA Technicolor, Corey White, Mel Ferrer, Rita Gam, Producer Pandro S. Berman. Drama. East-meets-West story of love and violence in the Mexican desert. 84 min.

March

ROSE MARIE CinemaScope-Kodakolor. Ann Blyth, Keel, Fernando Lamas, Producer Aaron Hopkin. Drama of love and jealousy at a Spanish resort. Betsy Palmer is a sultry female tourist, a trapeze artist and a mountie. 102 min.

FELLOWSHIP, Richard Conte, Van Heflin, Wanda Hendrix, Wanda Hendrix, Producer Edward Malmore. Western. Bad man's son tries to take over the ranch and marries Eastern girl who takes her West. 85 min.

April

EXECUTIVE SUITE William Holden, Barbara Stanwyck, June Allyson, James Cagney, Producer Howard Hawks. Drama. The death of a president of a large firm has on the first 2-vice-presidents. 104 min.
February

BEST YEARS OF OUR LIVES (Goldwyn re-release). Myrna Loy, Frederic March, Teresa Wright, Dana Andrews, the lovable and lugubrious Donald Crisp, the older but no less appealing William Holden. Director William Wyler. Drama. 170 min.

FREMONT (20th Century-Fox). John Wayne, Jane Russell, Gilbert Roland. Producer Edmund Grainger. Director Lloyd Bacon. A forgettable adventure story in the west about the albatross who has too much money, the British millionaires takes cruise on Liberty. Inconspicuous, it sells out to find husband who will love her for herself alone. 102 min.


DANGEROUS MISSION 3D Technicolor. Victor Mature, Piper Laurie, Hesper, William Bendix, Patricia Neal, Robert Mitchum. Director George Seaton. This adaptation in color and 3-D of the best action adventure story of the year takes the viewer on an exciting adventure for Rob Roy’s exploits. 87 min.

SHE WANTS TO SAY NO Robert Mitchum, Jean Simmons, Producer Robert Sparks, Director Lloyd Bacon. Comedy. Poor little-rich poor town in Arkansas town saved her life when she was a baby. Her secret money gifts to townspeople disrupts their barter-system economy. 93 min.

VALLEY OF THE SUN (Reissue) Lucille Ball, James Craig, 84 min.

March

CARNIVAL STORY Technicolor. Anne Baxter, Steve Cochran, Producer Francis and Maeve King. Director Kurt Neumann. Marlene Dietrich gives a fine performance as a French peasant girl to free herself from her fascination for a carnival heel who causes her high-diving partner’s death. She does and ends up with gold. 87 min.

DANGEROUS MISSION 3D Technicolor. Victor Mature, Piper Laurie, Hesper, William Bendix, Patricia Neal, Robert Mitchum. Director George Seaton. This adaptation in color and 3-D of the best action adventure story of the year takes the viewer on an exciting adventure for Rob Roy’s exploits. 87 min.

ENCHANTED COTTAGE (Reissue). Dorothy McGuire, Robert Young, Herbert Marshall. 91 min.

TALL IN THE SADDLE (Reissue). John Wayne, 87 min.

April

MR. BLANDING BUILDS HIS DREAM HOUSE (Reissue) Carry Grant, Myrna Loy, Mylne Douglas. 94 min. PINOCCHIO (Reissue). Disney, 87 min.

SAINT’S GIRL FRIDAY (Reissue) Lois Hayward, Naomi Chance. Producer Robert Bartlett. Actress comes to New York to prove even score with gamblers for curder and ruin of a friend. 78 min.


Coming

BADMAN’S TERRITORY (Reissue) Randolph Scott 98 min. SPANISH MAIN (Reissue) Maureen O’Hara, Paul Henreid. 109 minutes.

THE PROOF (Reissue) Producer-Director Howard Hawks, Science-fiction melodrama. 87 min.

STATIONS WEST (Reissue) Dick Powell. 92 min.


LST PATROL (Reissue) Victor McLaglen, Boris Karloff. 112 min.


DESPERATE MEN Technicolor. John Payne, Don DeFore, Ibarah Scott, Producer Benedict Bogeaus. Director Allan Dwan. Western drama. Townspeople alienate upstanding citizen accused of murder and daughter of cattle baron who stands by him. 78 min.

SUSAN AT THE WHEEL Dick Powell, Debbie Reynolds, Producer Harriet Parsons, Director Frank Tashlin. Romantic comedy.

OCTOUPUS, THE CRUEL John Derek, Joan Evans, Producer Donald Belisario. Director Robert C. Burns. A love affair in the world of espionage.

OUTCAST, THE TRUECOUR John Derek, Joan Evans, Producer Donald Belisario. Director Robert C. Burns. A love affair in the world of espionage.

November

HOW TO MARRY A MILLIONAIRE CinemaScope Technicolor. Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne. Producer and Director Cecil B. DeMille. Director Nunnally Johnson. Director Jean Negulesco. Comedy. Three pretty women rent ultra swanky penthouse to capture rich husbands with resultant comedy of errors finding and marrying for love. 96 min.


December


MEN CRAZY Neville Brand, Christine White, Producers and Director Harold Haraden. Drama. Teenage girls seek glamour and excitement in Hollywood. A beautiful young girl is killed by her own gun. 87 min.

MAN IN THE ATTIC Jackalance, Constance Smith, Byron Haskin, producer-director. Director Hugo Fregonese. Mystery melodrama. Psychopathic boxer commits murders, with pretty woman as his victim. Alphonse Marrese as the ski is the twisted mind of takes life and takes own live. 82 min.

January


THREE YOUNG TEXANS Technicolor. Mitzi Gaynor, Jeff Hunter, Keefe Bransete, Producer Leonard Goldstein, Director Henry Koster. Drama. Friendship between pair of cowboys and girl becomes impossible. Hero is torn out other is guilty. 87 min.

February

HELL AND HIGH WATER CinemaScope Technicolor. Robert Mitchum, Vera Dari, Cameron Mitchell, David Wayne, Adventure drama. The United States and a crew of ex-U.S. sailors use submarine on special mission to the Far East, 1945, with a friend and an ex-Admiral, a stick of the Japanese Army. 103 min.

MISS ROSS, MISS FRANKIE Technicolor. Robert Mitchum, Susan Langdon, producer-director Gregory Peck. Western. Rodd bites back of his old boss andalia. Rodd is submitted to a prison. 87 min.

March

NEW FACES CinemaScope Eastman Color. Ronny Graham, Ethel Kith, Producer Edward Alsponsor, Director Harry Horner. Musical. 87 min.

WOMEN IN LOVE Technicolor. William Russell, Producer Robert Mitchum. Director Edward Dmytryk. Western. 87 min.


April


Coming


May


RIVER OF NO RETURN CinemaScope Technicolor. Marilyn Monroe, Robert Mitchum. Produced by Joe Curry. Director Stanley Rubin. Director Otto Preminger. Outdoor adventure melodrama. Convict Mitchum and his young son are forced to aid a railroad tycoon to escape capture. 103 min.

Shark River. Color of America, Steve Cochran, Carole Matthews. Producer-Director John Rawlins, Ad-

ancer to west after civil war with his cattle and broth- er as the prey. 87 min.

United Artists

January

CAPTAIN’S PARADISE, THE Alex Guiness, Yvonne de Carlo, Producer John Farrow. Director Peter Cottrell. Romantic adventure sea captain. 103 min.

January


January


February


March

THE THOMAS Crown Affair Technicolor. Michael Caine, Producer Clarence Greene, Director Russell Rouse. Melodrama. Woman takes job as a bartender, induces man to lose his wife and run off with her. 78 min.

April

April

FILM BULLETIN—THIS IS YOUR PRODUCT
READY FOR NATIONAL RELEASE AFTER
NINE BIG WEEKS at NEW YORK'S ASTOR THEAT

The mightiest caravan of incredible spectacle and
barbaric splendor the screen has ever presented!

"COLOSSAL... LAVISH... LUSCIOUS!"
say N. Y. REVIEWERS

"BOXOFFICE!"
say EXHIBITORS

WILLIAM M. PIZOR and
BERNARD LUBER presents

THE QUEEN OF SHEBA

SEE! SEE! SEE!
The Fabled Treasures of Solomon Before Your Eyes!
Forbidden Rendezvous with Sheba in the Oasis!
Mammoth Temple of the Pagan God, Shamash!
The Archers and Charioteers in Mortal Battle!
The Secret of the Valley of Silence!
Sheba's Temptation of Solomon!
Crucifixion of the Spies!

BOOK IT NOW! from LIPPERT
IN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

ROM OF RUE MORGUE
ROSE MARIE
A NOVA'S BIG NIGHT
EXECUTIVE SUITE
NEW FACES
SINT'S GIRL FRIDAY
AD PA KETTLE AT HOME
LOCK ON WOOD

To President Eisenhower

HELP DISASTER AREAS

Tushinsky to Paramount to Gottschalk

STUDIO SIZE-UPS
The Inside Story of Production
Now CINEMASCOPE gives your audiences a front-row seat to the fabulous $6.60 musical

just as Broadway cheered it... with all its songs, stars, dances and fun!

Edward L. Alperson presents LEONARD SILLMAN'S

NEW FACES

in glorious COLOR in the wonder of STEREOPHONIC SOUND

RONNY GRAHAM - EARTHA KITT - ROBERT CLARY - ALICE GHOSTLEY

Directed by HARRY HORNER - Co-producer BERNARD SWARTZ - Released by 20th CENTURY-FO
To the President of the United States

HELP FOR A DISASTER AREA!

Honorable Dwight D. Eisenhower
The White House
Washington, D. C.

Dear Mr. President:

Some 5,000 disaster areas cry out to you for help. For some years they have held themselves afloat despite a cumbrous load of unjust, unremitting taxation. They have shouldered the burden in a spirit of self-sufficiency, self-counsel and dignity. Over 6,000 of their compatriots have floundered, gasped and slipped noiselessly under. Now the survivors no longer can find hope from within. The help must come directly from the Congress and from you, Mr. President.

We urge that you approve the Reed Bill, reducing the present excise rate on motion picture theatre admissions from 20% to 10%. If, in the counsel of your own good wisdom, you deem the wholesale slash of all excise taxes an unsound measure, we ask a special tolerance of our own industry.

In your August, 1953, statement of rejection you cited four principal reasons for withholding approval of the excise cut. May we, at this importunate time, be granted the liberty of rebuttal:

1. THE GOVERNMENT CANNOT AFFORD THE LOSS OF REVENUE. Is it the policy of good government, Mr. President, to extract income at such a rate as to create inextricably the conditions of ruin and foreclosures? Is it good government to ask an industry to pay out of all proportion to its very capacity? Is it good government to force a situation whereby ultimately all revenue whatever will be cut off, for the payee will inevitably vanish from the scene? Income from theatre admissions have dropped from $306,000,000 in 1946 to $200,000,000 today. The gross sales of movie theatres have slid from $1,500,000,000 to $1,100,000,000 in the post-war years. It is irrefutably to the advantage of the Federal Government to lower the admissions tax, if only to stabilize and hold a still important source of needed revenue. It is far wiser to assess half a coin, than have none.

2. RELIEF TO MOTION PICTURE THEATRES ALONE WOULD BE UNFAIR TO OTHER DISTRESS INDUSTRIES. Is it a discriminatory practice to withhold aid from the suffering victims of a tornado disaster in the South, simply because New York is in need of better housing? Help must be granted where it is most urgently required. This is the very essence of fair play and practical administration. To wait for that moment when everyone can benefit at once, will be to wait too long. Many, long before, will have been driven permanently from the market place. The industries mentioned in the Reed Bill are ailing in varying degrees. The motion picture is running the highest fever of all.

3. NOT ALL SEGMENTS OF THE MOTION PICTURE INDUSTRY ARE IN DISTRESS. Can we say, Mr. President, that a cancerous liver does not endanger the total human organism? The troubles of the theatres cannot be separated from the physical condition of the film maker. If the buyer is important, the seller cannot produce. It is true that a certain segment of the exhibition interests is prospering, the large, first-run theatres. But the mass of small, independent houses, comprising some 90% of the whole, are in eminent peril. They represent the overwhelming volume of total receipts and tax payments, just as the rank and file tax payers contribute far more than the chosen few. Moreover, the small theatremen, like his brother entrepreneurs of other small business, represents the very keystone of our free-enterprise, incentive system. Are we to leave him adrift in a sea of disillusionment?

4. THE DISTRESS ARISES BASICALLY FROM NEW FORMS OF COMPETITION. This is a surface impression. The movie people lived with radio and the stage, and they can live with, and even contribute to, television. The predicament does not arise from neglect, mismanagement or the ineptness to meet outside challenges. The nub of the problem is not competition, but the helplessness to compete on an equal footing. While other consumer goods and services climbed 25 to 70 percent and higher, theatre admissions advanced only 11 percent. And a disproportionate amount of the cost of a movie ticket is consumed in taxes.

Motion pictures are an opinion-moulding, informational and morale-building force. Yet it would be a national spectacle if newspapers, magazines, radio or telexcasts were similarly taxed on the consumer level. Theatres ask only the opportunity of equality.

In short, one wing of an important American industry lies crippled and bleeding. If it were wounded, like a soldier in its nation’s defense, it would be discharged from active duty. But in economic warfare, the battle to keep open the doors goes on. Should not the Government regard sympathetically the disintegration of millions in brick and mortar, in employment, in the life’s work of many citizens.

In the rejection message to which we referred earlier, it was also said that you would recommend a reduction when Congress reconvened in January, 1954. We full well appreciate your concern for the general welfare and the commonweal; we trust that you, Sir, appreciate the extenuating circumstances of our particular trouble, and we petition your sympathy.

Respectfully,

FILM BULLETIN
SENSATIONAL

"High potential!" FILM DAILY • "Powerful!" HOLLYWOOD REPORTER • "Outstanding! Contender for Academy Awards!" BOXOFFICE • "Triumph!" M.P. HERALD • "Compelling!" HARRISON'S REPORTS • "The top of the list!" N.Y. POST • "Excellent! Memorable!" DAILY MIRROR • "Douglas and Robin do masterful jobs!" - N.Y. TIMES • "Inspired!" - N.Y. WORLD TELE & SUN • "Shattering climax!" - L.A. EXAMINER

Act of Love

THERE IS A WORLD OF DIFFERENCE BETWEEN AN ACT OF SIN AND AN ACT OF LOVE!

BENAGOSS PRODUCTIONS INC. presents KIRK DOUGLAS in "ACT OF LOVE"

An Anatole Litvak Production • Directed • DANY ROBIN • with George Mathews • Robert Strauss • Richard Benedict • Serge Reggiani • Gabrielle Dorziat • Fernande Layeg • Directed by ANATOLE LITVAK

SMASH OPENING

LOS ANGELES — Rialto, Ritz Theatre
7 SMASH WEEKS
NEW YORK — Astor Theatre
THE BULLS ARE TAKING OVER with a gathering intensity, as though they never heard of the idea of March. And here’s why: upbeat financial developments are almost daily snapping off with the pop! pop! pop! of a string of Chinese firecrackers. Both cinema shareholders and brokers are getting that light-headed feeling again, and for the first time in seven years the horn-rimmed, walnut-panelled wing of the investment fraternity is talking Hollywood. The performance of industry stock issues is but one index of the rejuvenescence, but it still makes mighty good reading. FILM BULLETIN has developed a market average based solely upon the action of a group of representative film-making and exhibition shares. Care was taken not to include issues that would reflect earnings of other industries, such as American Broadcasting-Paramount Theatres. The chart below records gain from first of year:

<table>
<thead>
<tr>
<th>FILM BULLETIN CINEMA AVERAGE</th>
<th>DEC. 31, 1953</th>
<th>JAN. (close)</th>
<th>FEB. (close)</th>
</tr>
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<tbody>
<tr>
<td>Film Companies</td>
<td>111.625</td>
<td>113.750</td>
<td>120.625</td>
</tr>
<tr>
<td>Exhibition</td>
<td>22.750</td>
<td>23.875</td>
<td>25.125</td>
</tr>
<tr>
<td>Averages</td>
<td>134.375</td>
<td>137.625</td>
<td>145.750</td>
</tr>
</tbody>
</table>

Some whooping increments were rung-up in February, fed percentagewise by RKO Pictures, of course. There was some nice play in Columbia, Fox, and Paramount. Stanley Warner in the exhibition group began to reflect Cinerama earnings, as it bolted two dollars. All in all, the combined list showed a rise of eight and one-eighth points over January, as compared to three and one quarter gain for that month over the close of 1953. The reading over the whole of the young year reveals movie stocks up a total of 11.32% points.

NUTSHELL COMMENTS from Wall Street and elsewhere on the current and future state of cinema issues:

ALLIED ARTISTS—Some rumblings of impatience among shareholders, awaiting crystallization of plans for the breakthrough into major-league operations. One source has it that studio is meeting difficulty in lining up the “big” team it had on blueprint. Should meet no resistance in getting approval of a preferred stock issue, or in its placement. Profit picture will brighten when take is in on “Riot in Cell Block 11”, destined to be biggest grosser in company history.

COLUMBIA—Will not retire its preferred at $125, or for that matter, at all. At least not for the moment. Brokers claim the senior issue may disappear in mid-summer when year’s top potential (stemming from grosses on big films, including “The Caine Mutiny”), may be realized. In the meantime, current earnings are at least keeping head with the prior period’s mammoth total, and the company looks like a solid capital-gain bet.

LOEW’S—Management anticipates fiscal first half net to exceed corresponding 1953 term. Per share net should be 58 cents. 48 cents was run-up last year. Reduction in pension fund contributions will leave a little more cake to be cut up among shareholders this time next year. Should benefit market price also, as earnings-to-price ratio will improve. The brokers like this one.

PARAMOUNT—Market is appraising this issue upward, as result of ballyhoo of its VistaVision system. Merits of new filming process still open to question. It is doubtful that this company will prosper through VistaVision to the same degree as 20th did by means of CinemaScope. Superficially, Paramount will derive no added income (other than boxoffice from its own VistaVision films) from industry-wide employment of the process. Disappointing product may cause the stock to lag behind other major companies in ’54.

20TH CENTURY-FOX—Now in the oil producing business. Its exploration well should be named CinemaScope #2. Studio must share income with drilling contractors, as well as another outside source, but the happy fact is that there is enough acreage to put down another 10 to 15 wells. Moreover, costs are tax-write-offs, and 27 1/2% of the earnings are completely free of Internal Revenue’s long arm. Oil and CinemaScope and “The Kobe” and... It should happen to you.

UNIVERSAL—Is being drawn into the Decca fight, latest battleground of the mismanagement mongers. The record company owns about 60% of the film-maker, and this equity represents one of the shrewdest buys in years, as Universal earnings far outrank those of its parent. George L. Lloyd, an ousted director is challenging President Rackmil’s conduct of affairs as well as his salary. From this corner, Mr. Lloyd appears to have less than one lame leg to stand on. The film company is our current choice as the best cinema stock buy. Its tax position is infinitely improved this year, and grosses from the “Glenn Miller Story” alone should produce a record earnings statement.
"Mogambo" started the Hit Parade in October, launching a new M-G-M record of 8-pictures-in-a-row at the famed Music Hall! Now “THE LONG, LONG TRAILER” is delighting audiences of the world's most famous theatre, with a terrific line-up of other big M-G-M hits to follow one after another. On Broadway and across the nation it's a happy celebration as M-G-M's 30th Anniversary rolls merrily along!

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SALUTE TO ED SULLIVAN's
"TOAST OF THE TOWN"

Approximately 50,000,000 people heard and saw the M-G-M Anniversary Show, Sunday night, February 14th, on CBS-TV's hour-long show! Never before has any company's line-up of pictures received such visual selling to the nation! M-G-M takes this opportunity to express gratitude to a great showman, Ed Sullivan, for a magnificent job!
ALLIED ARTISTS

AA Product Famine Looms
As Talent Deals Fail To Jell

ALLIED ARTISTS PRODUCTION continues at a snail’s pace, with only an occasional low-budget film going into production, and this company will soon face a product famine unless several films are rushed into work.

None of the deals for some topflight talent has been signed thus far. When and if a contract is signed, it will probably be with William Wyler, whose first project would undoubtedly be “Gulliver's Travels,” which he has been preparing for some time. Other deals are much more remote.

One film rolled in February, and another is set to go underway in March—both of them in the quickie class, which AA is presumably trying to get away from. The February starter, which will complete filming any day now, is “Two Guns And A Badge” (Wayne Morris—Vincent M. Fennelly producer, Lewis D. Collins director. And on March 12, producer Ben Schwalk will greenlight his production of “The Bowery Boys Meet the Monsters” (Leo Gorcey, Huntz Hall)—Edward Bernds directing.

Louis Hayward’s independent producing company, A.F.A., has given the company a two-month extension from April 1 to June 1 to select a story for the star. “Royal African Rifles” was the first picture to be made under the present contract between Hayward and AA.

Due to the surprising grosses being racked up by Warner Bros. reissue package of “Public Enemy” and “Little Caesar,” Allied is preparing an immediate national re-release of two of its outstanding crime features, “Dillinger” and “The Gangster.” The package has already opened in theatres in San Francisco and Los Angeles.

COLUMBIA

26 Big Ones Set For ’54
Nearly Half in CS, 22 in Color

A PROGRAM OF 26 TOP-BUDGET productions—possibly as many as 10 to 12 in CinemaScope and 22 in Technicolor—has just been launched by Columbia for 1954 filming. Unquestionably, this is the most ambitious program in the history of the company.

The schedule includes three films to be delivered by William Goetz Productions, three from Warwick Productions, and one from David Rose, but does not include product coming from Sam Katzman, Harry Joe Brown and Bryan Foy.

Most costly production on the ’54 slate is “Joseph and His Brethren,” which production chief Jerry Wahl will personally produce in CinemaScope, William Dieterle directing. Wahl will also produce the CinemaScope feature, “Speak To Me of Love,” which his ex-partner Norman Krasna wrote and will direct, starting May 11.

Leading off is CinemaScope-Technicolor production “Three For The Show” (Betty Grable, Marge & Gower Champion, Jack Lemmon), which went underway ten days ago with Jonie Taps producing, H. C. Potter directing.

Next to roll will be “The Bandits” (Glenn Ford and possibly Barbara Stanwyck), based on the Collier’s magazine serial, “Smoke Valley,” Lewis J. Rachmil producing, Rudy Mate directing. Set for Technicolor tintin, it will go before the cameras on March 1. On March 22, “Mister West Point” (Tyrone Power, Maureen O’Hara, Robert Francis) sets underway; Robert Arthur producing, John Ford directing. It will be filmed on location at the U. S. Military Academy, also in Technicolor.

Others scheduled are: “Pill” (Judy Holliday, Jack Lemmon), starting April 12—Fred Kohlmar producer, Mark Robson director; “Reminiscences Of A Cowboy” (Montgomery Clift), in Technicolor—based on the Frank Harris novel, “Fanfare For Elizabeth” in CinemaScope and Technicolor—from the Edith Sittwell novel; a Technicolor musical version of “My Sister Eileen” (Judy Holliday, Marge & Gower Champion, Jack Lemmon)—Fred Kohlmar producer; “Pal Joey” (possibly starring Tallulah Bankhead) probably in CinemaScope and Technicolor—Kohlmar again producing; “Jebel Trench” in Technicolor—Lewis J. Rachmil producing, from the Paul Wellman novel; “The Franz Liszt Story” and “River Of The Sun,” both William F. Fadiman productions.

William Goetz has scheduled “Guys and Dolls” as his first indie for Columbia release—provided he retains the rights to the property, which are now being disputed. He hopes to get the production before the cameras on March 15. He was to start the Maurice Chevalier biopic this Spring, also, but will probably substitute another property, in view of the State Department’s recent turn-down on an American visitor’s visa for the French star.

Warwick’s three pictures on the ’54 slate are “A Prize of Gold,” in CinemaScope; “Cockleshell Heroes,” and an untitled Arctic story. Rose’s British production will be “End of The Affair” (Deborah Kerr), to be filmed in black and white.

LIPPERT PRODUCTIONS

Production Starts March 29
TV Campaign Tagged For ’Sheba’

THE FIRST PICTURE TO GO INTO production for Lippert this year will be Exclusive Films’ “Race For Life” (Richard Conte), Mickey Delmar producing, Terence Fisher directing, which rolls March 29 in London. This is an auto racing story being scripted by Richard Landau.

A $35,000 national budget for television exploitation has just been set on “Queen of Sheba” (Paulette Goddard), which is going into national release. The campaign will include a line of on-end TV trailers, ranging in length from ten seconds to one minute. The trailers will be made available, without cost, to all exhibitors.

Lippert credits the TV campaign used during the nine-week run of “Sheba” in New York, as a major contributor to the film’s success.

One picture now in production for Lippert release is “The Deadly Game” (Lloyd Bridges), shooting in England—Robert Dunbar producer, Dan Bart director.

METRO-GOLDWYN-MAYER

Two CS Films Roll Overseas
Pair Set For Culver in April

MGM RESUMES PRODUCTION THIS month, following a three-week recess, with two CinemaScope films scheduled to roll on overseas locations. They will return to the Culver City for interiors in early April, at which time more productions are scheduled to get underway.

The first picture, “The Last Time I Saw Paris” (Elizabeth Taylor, Carlos Thompson) is due to start on March 24, in the French capital—Jack Cummings producer, Richard Brooks director. Five days later, filming will get underway in South America on “Green Fire” (Stewart Granger, Grace Kelly, Paul Douglas)—Armand Deutsch producer, Andrew Marton director.

The two pictures slated to start on the home lot in April are: “Athena” (Jane Powell, Vera-Ellen, Vic Damone)—Joe Pasternak producer, Richard Thorpe director; and “Jupiter’s Darling” (Esther Williams).

There is a strong possibility that a third feature will get underway in April. It is “Many Rivers to Cross” (Robert Taylor, Eleanor Parker)—Jack Cummings producer, Ray Rowland director. Ronald Neame, prominent British director, (Continued on Page 118)
STUDIO SIZE-UPS

(Continued from Page 7) has been selected by Dore Schary to direct "Highland Fling" (Spencer Tracy), which is to be filmed in Scotland, this summer.

Nicholas M. Schenck, president of Loew's Inc., decided to back up 20th Century-Fox, by demanding that all theatres showing MGM's CinemaScope product must be fully equipped with CinemaScope screens and stereophonic sound. Schenck in making the announcement, declared: "CinemaScope is great, and stereophonic sound is a part of its greatness." Schenck hinted, however, that his company may allow its CinemaScope pictures to play in houses which do not have the full equipment—after they have played all of the theatres which have made the installation.

Robert Pirosch has checked off the MGM lot after completing a five-year writer-director contract with the company. His latest checked out was the studio "Valley of the Kings." (Eleanor Parker, Robert Taylor). A one-picture-per-year non-exclusive contract is being discussed by the principals, at the present time.

PARAMOUNT
Heston in 'Commandments'
Production Level Near Normal

WITH THREE IN PRODUCTION, and a fourth due to start next week, studio is maintaining more nearly normal shooting levels than most of the other studios in town, during the current all-time low production level. The pictures now working are: "Mambo" (Silvana Mangano, Michael Rennie, Vittorio, Shelley Winters, Katherine Dunham), first of the Ponti-De Laurentis films to be made in Italy under the recently signed contract with Paramount; "The Big Top" (Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor), in Technicolor—Hal Wallis producer, Joseph Pevney director; and "Country Girl" (Humphrey Bogart, Grace Kelly, William Holden) — William Perlberg producer, George Seaton, director.

Starting on March 15 will be "Strategic Air Command" (James Stewart, June Allyson), in Technicolor—Samuel Briskin producer, Anthony Mann director.

 Cecil B. DeMille has announced Charlton Heston for the role of Moses in his multi-million dollar re-make of "The Ten Commandments," which rolls in October. This is the first casting for the picture.

REPUBLIC
Allen Mishap Darkens Lot
Serial, Western Rolls Soon

PRODUCTION IS AT A COMPLETE standstill on the lot, due to the cancellation of "Thundering Wagon Wheels," which was to have starred Rex Allen. The star suffered a broken leg in a skiing accident two weeks ago, and will be unable to report back to work before April.

"The Alamo," top Republic property originally purchased as a John Wayne starrer, several years ago, has been reactivated and placed on Frank Lloyd's schedule, as the second of four productions it will direct for the studio.

The story is being completely re-written, with Warren Duff assigned to do the screenplay. Shooting is planned for mid-July, with much of the filming to be done on Texas locations.

Another high-budget western, "Silver Rock," a Luke Short novel which ran as a serial in Collier's magazine, has been handed to producer Joseph Kane for summer filming. Kenneth Gannet is doing the screenplay.

Kane will also produce "The Vanishing American," which Alan Lomax is scripting from the Zane Grey novel.

Dudley Pictures Corp., which recently completed "Tobor the Great," a science-fiction feature for Republic release, will turn out a sequel, "Tobor Returns," which is to be put in work almost immediately. The director will be the director of the first Tobor—following first screenings of the original, which won high plaudits. Charles Drake and Karen Booth, who appeared in the original, will also star in the sequel.

A serial, "The Man With the Steel Whip" (Richard Simon.), relights the Republic soundstages, this week—Franklin Andreon serving as associate producer and director. The star of the serial recently completed "Flight Nurse" for Republic.

RKO
Powell May Be Studio Chief
If Hughes Becomes Sole Owner

IF AND WHEN HOWARD HUGHES secures the sole ownership of RKO Pictures, there is a strong possibility that Dick Powell may be named studio production chief, with considerably greater power in the selection of properties, than Hughes has ever before delegated to one of his assistants.

Although neither of the principals will confirm that such an agreement has been made, both are willing to admit that they are discussing it.

As evidence of the high esteem in which Hughes holds Powell, it has just been announced that the latter will direct as well as produce "The Conqueror" (John Wayne, Susan Hayward), which goes before the RKO cameras on April 1.

Final decision on whether or not Hughes bid for total ownership of the company will be accepted, is due on March 18, when the stockholders are scheduled to again convene. The Louis Schiff-Jacob Sacks legal action to stop the sale, begins hearings today (March 8) in Delaware—with a decision expected to be handed down in about five days.

Although there are no pictures in production at the present time, for RKO release, two independents are set to go before the camera within the next few days. They are: "The Snow Creature" (Peter Graves), to be produced and directed by W. Lee Wilder; and "Syndicate" (Lance Fuller), a King Bros. production. No producer or director has been set for the latter.

The Goldstein brothers, Leonard and Bob, may be reunited at RKO, if current negotiations materialize, according to a highly reliable source. Although the deal collapsed for RKO to buy up eight of the 10 Panoramic productions which Leonard Goldstein made for 20th-Fox, it still appears likely that he will move his future base of operations to the Hughes-owned studio. The deal being discussed with his brother Bob, calls for a group of films to be produced in England. The last time the two brothers were working for the same studio was at Universal-International.

20TH-CENTURY-FOX
Studio Resumes Activity
As Tracy-Widmark Starrer Starts

20TH-FOX, WHICH HAS BEEN plagued by more than its share of casting troubles, finally got back into production last week, after a two-week layoff which resulted from Marilyn Monroe's walk-out on "Pink Tights" and Marlon Brando's exit from "The Egyptian.

Ending the production recess was "Broken Lance" (Spencer Tracy, Richard Widmark, Robert Wagner, Jean Peters), which rolled on location last week at Nogales, Ariz.—Sol C. Siegel producing, Edward Dmytryk directing. The company will return to the studio for five weeks of shooting, after the three-week Nogales stunt. This is Widmark's last film under a seven-year contract with Fox.

Henry King and a crew of technicians are enroute to Africa to film backgrounds for Susan Hayward starrer, "Untaxed." Main production on the film is due to kick-off at the studio in July. Scheduled to start in April is a cave-man film, "Saber Tooth," and an adaptation of Annemarie Selinko's novel "Desiree," starring Jean Simmons. Slated to go before cameras in early May is Irving Berlin's "There's No Business Like Show Business," (Ethel Merman, Dan Dailey, Mitzi Gaynor, Johnnie Ray).

After filing a $2,000,000 damage suit against Brando, Darryl F. Zanuck cast Edmund Purdom in "The Egyptian," on the Goldstein lot from MGM, where he recently completed "Student Prince." Zanuck is personally producing the picture, which also stars Jean Simmons, Gene Tierney and Victor Mature—Michael Curtiz directing. "Pink Tights" is still being held in abeyance, pending further discussions with Miss Monroe, who recently returned from a honeymoon trip to Japan. If she continues to hold out on the assignment, probably either Jane Russell or Sheree North will be named as her replacement. Miss North has just been signed to a term pact by the studio, and will receive a big build-up, patterned along the lines of the one used to promote the Monroe.

For execs, on the basis of latest tabulations, have assured exhibitors making CinemaScope installations, that they can expect the film companies to turn out a minimum of 65 releases in the process for the current calendar year. Of these, seven are now in

(Continued on Page 9)
STUDIO SIZE-UPS

(Continued from Page 8)

release, 12 are being edited, six are before the cameras, and an additional 40 are in various stages of preparation. Those currently in release include five from Fox, and one each from MGM and Warners. Of the dozen being edited, six are Fox pictures, four are from MGM, and two from Warners. Of those now filming 20th and U-I account for two each; and MGM, Warners and Columbia one each.

UNITED ARTISTS

UA Maintains Hot Pace With Five Before Cameras

UNITED ARTISTS IS IN THE unique position, this month, of having more independent films in production, than any of the town's major studios.

They are: "The Purple Plain" (Gregory Peck, Maurice Denham), J. Arthur Rank production being handled by Technicolor, on location in Ceylon — John Bryan producer, Robert Parrish director; "The Barefoot Contessa" (Humphrey Bogart, Ava Gardner), a Fizearo production in Technicolor, shot in Italy — Joseph L. Mankovich producer-director; "The White Orchid" (William Lundigan, Peggie Castle), a Cosmos production in Eastman color, shotting in Mexico — Réginald Le Borg producer-director; "Sitting Bull" (Dale Robertson, J. Carroll Naish, Mary Murphy), a W. R. Frank production in color and CinemaScope — Frank producing, Sid Salkow directing; and "Vera Cruz" (Gary Cooper, Burt Lancaster, Mari Blanchard), a Hecht-Lancaster production in Technicolor for wide screen projection — James Hill producer, Robert Aldrich director.

A sixth production, "Case File, F.B.I." is slated to roll on March 17 — Jules Levy and Arthur Gardner co-producers. It is to be made in association with Edward Small, UA has also acquired U. S. and Canadian distribution rights on the prize-winning film, "White Man," and will release it as a combination with "Heidi," starting later this month.

Paul Gregory, whose legitimate theatre productions of "Don Juan in Hell," "The Caine Mutiny Courts Martial," and several others, have won him such wide acclaim, is entering motion picture production with a filmed version of the David Grubb novel, "Night of the Hunter," for UA release. No cast or starting date has definitely been set, but FILM BULLETIN is informed that Charles Laughton will likely direct — with Robert Mitchum starred.

UNIVERSAL-INTERNATIONAL

'Miller' Heads For Top Gross Lot Beehives To 12-Month High

U-I SEEMS HEADED INTO THE brightest year in its history. "The Glenn Miller Story" shows promise of reaching a $7,000,000 domestic gross, topping the previous domestic high of $5,500,000 turned in by "The Egg and I." Backing this up will be the forthcoming Cinemascope, "The Black Shield of Falworth" (Tony Curtis, Janet Leigh). The company is also predicting big things for its second anamorphic production "Sign of the Pagan."

Despite the fact that production is slightly behind schedule for the first two months of 1954, the studio remains at the top of the list, insofar as major production is concerned. Activity is at a 12-month peak with five pictures rolling and 32 writers working on an additional 31 scripts.

Pictures now in production are: "The Island Earth" (Jeff Morrow, Faith Domergue, Part Roberts, Lance Fuller), in Technicolor and wide screen — William Alland producer, Joe Newman director; "The Matchmakers" (Marjorie Main, Chill Wills) — Robert Arthur producer, Charles Lamont director; "Bengal Rifles" (Rock Hudson, Arlene Dahl, Uruela Thies), Technicolor and wide screen — Ted Richmond producer, Laila Benedek director; "Francis Joins the WAC's" (Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren) — Ted Richmond producer, Arthur Lubin director; and "The Tich Tique" (Sterling Hayden, Virginia Dwyer, Gene Barry) — Ross Hunter producer, Jerry Hopkins director.


In addition, the studio has set Joseph Ferrer to direct and star in the film version of his 1952 Broadway hit, "The Shrike," which won the year's Pulitzer prize. Aaron Rosenberg, will produce the drama, which is slated to get underway this summer.

Jeanne Crain's first picture under her new five-year, one-year U-I contract will be "Dolly Hessian," which Ted Richmond will produce. No starting date has yet been set on the film, but it is expected to get underway in the Spring.

WARNER BROTHERS

Fonda Stars in 'Mr. Roberts'

HENRY FONDA HAS BEEN SIGNED for the starring role in the Warner Brothers production of the hit play, "Mr. Roberts," which is being prepared for spring filming in CinemaScope and WarnerColor. He replaces Marlon Brando, who was originally announced for the role, but dropped after Fox filed a $2,000,000 damage suit against him for walking out on "The Egyptian". Lloyd Hayward will produce as he did the Broadway stage version.

Wayne-Fellows Productions, with two more pictures already scheduled for filming this year, has just added "Track of the Cat," an outdoor suspense melodrama, based on the Walter Van Tilburg Clark novel. William Wellman will direct the picture, rolling early this spring.

The filming of two lavish musical numbers will wind up production on "A Star Is Born," (CinemaScope-Technicolor) which has been working since Oct. 12. Producer Sid Luft and director George Cukor are putting stars Judy Garland and Jack Carson through rehearsals for the numbers at the present time. Actual filming of the routines to be completed by mid-month.

Two other pictures are currently before cameras. These are: "The Talisman" (Vivien Leigh, Rex Harrison, George Sanders), in CinemaScope and WarnerColor — Henry Hathaway directing; and "Battle Cry" (Van Heflin, Aldo Ray, James Whitmore, Tab Hunter, William Campbell), also CinemaScope and WarnerColor, filming on location in Puerto Rico — Raoul Walsh director.

Although Warner's still insist that filming will set underway in Italy on "Helen of Troy," plans for shooting in Morocco are in the trade feel that there is any chance that the cameras can possibly start turning before April. There still has been no casting for the title role, nor for any of the top supporting roles. There is a strong likelihood, however, that Guy Madison may draw the part of Paris, with Lex Barker considering his closer competitor.

Moulin Productions has set a co-production deal with Associated British Pictures for filming of Moby Dick," in England, with Warners handling world distribution. John Huston will produce and direct, with Gregory Peck starring. The film will be lensed in CinemaScope and color. Shooting starts in June at ABC's Elstree studios. Ray Bradbury and Huston are doing the screenplay of the Herman Melville classic.

INDEPENDENTS

Indes Find New Bankrolls Old Stand-bys Remain Cautious

IF THE AVAILABILITY OF FINAN- cing for independent production can be taken as any criterion, it would appear that the movie industry is in a much healthier condition that it has been in several years. Producers report news avenues of finance are being opened up all the time, and although the old stand-by bankrolls are still exercising great caution, it is now possible for any reputable moviemaker with a good package to obtain adequate backing.

Topping the list of film financiers are Chemical Bank and Trust Company of New York, Chesapeake and Bankers Trust Company of New York. Others active in the field are: Security-First National of Los Angeles, Bank of America, Union Bank of California, and Deluxe Laboratories.

Like the majors, independent production is considerably below par this month, with only a half-dozen films in work. However, new deals are being announced for later this spring, indicating that most available rental space will be taken up in Hollywood by the industry by early summer.

Of the six features now shooting, all but two have releasing commitments. The two exceptions are: "A Matter of Life and Death" (Continued on Page 24)
What Herbert Yates Would Like To Know

REPUBLIC BOSS SEEKS ANSWERS TO RIDDLE OF REPUBLIC'S DESIRES

By LEONARD COLLIER

In U. S. motion picture circles Herbert Yates, President of Republic, has begun to assume the role of movie-don's lone wolf. Where angels fear to tread he steps boldly. He has expressed himself forcibly, for instance, about the industry's future relationship with television. He has been aggressively outspoken about wide screen and the third dimension. Those who are concerned with the day-to-day operation of Republic Pictures sometimes quake when the "boss" delivers himself of opinions on these and similar matters, for he never fineses or wraps up his words in fancy phrases.

Before he set off on his current visit to Europe, he had Republic's home offices in a whirl. "Big Bill" Saal, Yates' chief aide-de-camp, describes the trip as "a mission of inquiry." He says it has three main purposes:

(1) To confer with Herbert Wilcox on the editing of "Trouble in the Glen" and to set up, with him, merchandising arrangements in the international field;

(2) To survey European exhibitor and public reaction to wide screen, 3D, stereophonic sound and CinemaScope, with a view to adjusting Republic production policy;

(3) To consider extension of the present arrangement with Wilcox. "We intend to continue to be associated with Wilcox," Yates himself says. "It is a very happy arrangement.'

At the risk of letting a few cats out of the bag I imagine an elaboration of Bill Saal's three points would not come amiss at this stage of the game, and perhaps the clearest way of presenting it is in the form which Herbert Yates himself would use me in an interview.

He would say at the outset, I believe: "Things have been happening in this industry so fast that I feel myself compelled to study their effects at first-hand; to get a picture I cannot possibly visualize from my office on the Coast."

"Frankly, we at Republic, because of the confusion within the industry itself, brought about by new forms of presentation, have been carrying on for several months on a day-to-day basis. That is an inefficient way of doing business, I detect the hit-or-miss technique. We have to have a clearly-defined, settled policy. That, basically, is the purpose of the trip I am undertaking.

"I don't expect to get the information I need from an armchair 'somewhere in Europe'. I am going out into the field. I plan to meet with British exhibitors, both large and small, in our provincial branch towns. I shall do the same in Italy, in France and in Germany. If we find that the public wants movie entertainment in a new or different medium, be it wide screen or 3D—and I still believe a good picture especially tailored for 3D can make a great deal of money—then we shall provide that new form of entertainment."

Herbert Yates knows only too well that most of the big money spinners of the past few months have been high-cost pictures. He is prepared to do battle with the spenders, and this may denote a new trend in the affairs of Republic. "When there is an abundance of big pictures on the market", he believes, "the boxoffice soars. When there is a boxoffice famine there is a drop in receipts. Everyone making pictures today is conscious of the fact that films can no longer be produced on an assembly-line basis. They must be hand-made".

In support of this contention he cites some of Republic's own product, just completed at a cost of more than $65 millions: "Jubilee Trail" (Vera Ralston, Joan Leslie, Forrest Tucker), "Johnny Guitar" (Joan Crawford), "Make Haste to Live" (Dorothy McGuire, Stephen McNally), "Laughing Anne" (Wendell Corey, Margaret Lockwood, Forrest Tucker) and "Troubles in the Glen" (Orson Welles, Margaret Lockwood). Promotion campaigns for these pictures, and for "The Outcast" (John Derek, Joan Evans) and "Shanghai Story" (Ruth Roman, Edmond O'Brien) will keep pace with the increase in production budgets, he promises.

Though Yates has shrewdly stayed close to the market for Westerns, those perennial international favorites, he has no intention of concentrating on them. "We have been searching the publishing field thoroughly", he says, "for best-selling novels. We have been combing the world for established boxoffice stars, and we have engaged, among others, Joan Crawford, Merleedes McCambridge, Dorothy McGuire, Elsa Lancaster, Wendell Corey, Margaret Lockwood and Orson Welles.

"Our completed line-up for 1954", Yates adds, "will include a top-budget picture to be directed by John Ford. We also have 'The Life of Richard Wagner' and 'The Passion Play' scheduled for ambitious production. Mickey Rooney will star in a fast-paced comedy called 'The Mighty Melvin'; 'The Great H-Bomb Robbery' is an adventure spectacle based on a story suggested by the New York columnist and broadcaster Bob Considine and there will also be a science-fiction thriller called 'Tobor'".

(Continued on Page 24)
"SEXPOIATION FILM FARE!"

Clarence Greene and Russell Rouse are the brilliant young co-producers of "The Well" and "The Thief" who have consistently brought you off-beat entertainment of striking box-office power. "Wicked Woman," you can be sure, will create more excitement and boxoffice interest than anything you've seen in years!

Beverly Michaels is the "Pickup" girl, sultry, seductive and "oozing sex with her every movement," according to Pete Harrison. "Pickup" and now "Wicked Woman" have established her as a star of the first rank. Watch her wow your fans with a performance that is sheer fireworks!

Never underestimate the power of a 'wicked woman'! Give this one your biggest, best and boldest selling effort... taking maximum advantage of the sensational ad campaign and solid "sexploitation" represented on this page!

Clarence Greene - Directed by RUSSELL ROUSE - Written for the screen by CLARENCE GREENE and RUSSELL ROUSE - A Greene-Rouse Production - An Edward Small Presentation - Released by The United Artists

Starring Beverly Michaels - Egan

REVEALING!

She Lives Up To Every Scarlet Letter Of Her Name!

SHOCKING!

She Was Born For Trouble!
"Knock on Wood"

**Business Rating 3 3 3 3**

Bright comedy among best of Danny Kaye offerings. Star sparkles throughout with smash comic ballet sequence to send 'em all out happy and enthused. Should be top grosser everywhere with appeal to both highbrows and mass market. Kaye name, hilarious spy nip-ups with murders and mix-ups galore should leave everyone happy.

Danny Kaye's remarkable versatility as an entertainer is caught resoundingly in this Norman Panama-Melvin Frank Technicolor production for Paramount. Film maintains a frantic pace in comic sequences, pleases with a couple of good musical numbers (though surprisingly few for a Kaye film), heaves the high-keyed proceedings with romance for an all-around show with universal appeal. Highly involved tale about a ventriloquist who becomes the dupe of spy and counter-spy elements, falls in love with his (female) psychiatrist and, innocently, finds himself a hunted "Ripper" as bodies fall all around him, allows Kaye full vent to his unique talents for huge audience enjoyment. Final scene, where Kaye is trapped on a ballet stage, is a masterpiece of comic invention. It should have audiences rolling in the aisles, and will send them out with glowing words.

Kaye draw exploitation values, new star Mai Zetterling potential, and big word-of-mouth portent one of the big grossers of the year. **Barn**


"Sain's Girl Friday"

**Business Rating 2 2**

Low budget mystery suitable for dual bill in action houses. Enough gun-fist action and sex to satisfy undiscriminating whoodunit addicts. Nothing here for class or family spots.

Pseudo-burlesque of whoodunits. Follows slick pattern familiar to followers of author Leslie Charteris' hero, "The Saint". This time Simon Templar (Louis Hayward) is in England investigating death of young society girl. Action begins to pop when trail leads to crooked gambling ring which is bleeding the scions of wealthy families. The Saint, beset by police, the gang and assorted females, handles all in usual dashing or deadly style according to specific situation. With a few smart quips, kisses, and bullets, he breaks the ring and gains devotion of beautiful society girl who aided him along the way. Situations often border on fantastic.

Usual sex-action elements are the selling angles for bally houses. **Phil**

RK0. 74 Minutes. Louis Hayward, Naomi Chance. Producer Julian Lester. Director, Seymour Friedman.

"New Faces" (CinemaScope)

**Business Rating 2 2 2**

Rating applies to big-city key-run houses. Lower generally. Filmed as on stage, sprightly musical comedy poses problem for houses not catering to audiences accustomed to stage musical format. Occas b.o., picture spotty. Exploitation values in Eartha Kitt's jukebox popularity CinemaScope and songs.

Several individual musical and comedy sequences are outstanding in 20th-Fox's first musical in CinemaScope. However, there is virtually no story, the skits and musical numbers being strung together loosely on a thin thread of plot about troubles in getting a show started. Some are outstanding, particularly those in which torch singer Eartha Kitt gives out with songs like "Monotonous", "C'est Si Bon", "Bal Petit Bal". Ronnie Graham and Paul Lynde handle a few comedy sequences beautifully, particularly in a satire of "Death of a Salesman", with both participating; Graham giving out with "bop" lingo as a musician at a Congressional investigation, and Lynde sparkling in a skit as an explorer relating his experiences. The lengthy series of unconnected sequences, with story tossed in haphazardly, serves to drain audience interest. **Phil**


"Ma and Pa Kettle at Home"

**Business Rating 2 2 2**

This rating applies to hinterlands where Kettle series is strong. Routine "Kettle" comedy with Ma and Pa on familiar territory. Plenty of slapstick and a nice touch of sentiment. Strictly for the family trade. Should gross average for the series.

Ma and Pa and their 15 rollicking kids bring it to life in a story that gains pace steadily. The humor gets right down to such basics as eggs in hats, toads in the bath and hens in the bed. A little boy-meets-girl flavor adds savor to the dish. Characterization by Marjorie Main and Percy Kilbride is good as usual. Able lacking comes from Alan Mowbray, Ross Elliott, Brett Halsey and Alice Kelley. The last two compete in an essay competition about farm life. Pa Kettle fixes up his tumbledown farm with paint and cardboard, before the judges arrive, so that it will look something like Brett's description. But it rains. The cardboard falls to pieces. In the end, however, the judges realize the Kettles are the warm human beings described in the essay, and the pair are awarded a joint prize. **Coulter**

“Rose Marie” (CinemaScope)

Business Rating: 3 3 3

Colorful, though slow-moving, remake of famed romantic musical. CinemaScope enhances values. With deluxe photography in Eastmancolor, Frim’s ever-popular music enough to reach higher levels in all but action spots. Good exploitation possibilities.

Based on the celebrated “Rose Marie” operetta by Arthur Hammerstein which wove Broadway in the twenties and earned world acclaim for Nelson Eddy and Jeanette MacDonald on its screen bow. Major attractions are the music, CinemaScope presentation and eye-seeing scenes, including spectacular dance numbers. Script, however, too old and obvious to hold interest. Story is only slightly changed—Mounty finds backwoods gal, takes her under his protective wing, turns her into a “lady”, finally loses her to a romantic trapper after Keel engineers his release from execution by Indians and from a murder rap by the Canadians. Keel as the Mounty hero whose love is unrequited and Ann Blyth as the girl, give melodious performances of those old-time favorites, “Rose Marie”, “Indian Love Call” and “I Have the Love”, among others. Good support is added by Fernando Lamas and Bert Lahr.  

Leon


“Executive Suite”

Business Rating: 3 3 3

Well-made star-stacked drama tailored for discriminating audiences. Rating may be higher in class houses. Good grosses indicated for key runs. Critical acclaim, word-of-mouth will make it strong everywhere except in action market. Values stem from unusual combination of excellent performances.

Intriguing study of personalities and motivation built around struggle of business executives to become top-dog when company president suddenly dies. Presented in semi-drawing room style with rare insight, director Robert Wise and cast have peeled veneer off segment of big business world. Adult audiences will be held in tight dramatic grip as ambitions, petty desires and frustrations of each character are laid bare. Physical action has been effectively supplanted by astutely handled dialogue and emotion. Pace is sure and rapid never lapsing into flat, slow sequences which so often plague films of this kind. Seldom does one film contain this outstanding string of fine performances. Leading the parade is Frederic March as company comptroller with adding-machine heart, and William Holden who feels there is more to big business than just making money. Usual background music is eliminated. Natural sound effects are substituted giving depth and realism to story.  

Neil


“Casanova’s Big Night”

Business Rating: 3 3 3

Inertia comedy leans heavily on Hope name, strong cast, for b.o. prospects. Unfavorable word-of-mouth, lack of script values, slapstick that doesn’t come off, make it doubtful for most locations. May go slightly above rating in early engagements, but just doesn’t have it for holding up in subsequents.

Bob Hope and a host of fine players, who should have known better, are fouled up by a fantastic script and loose direction in this period Technicolor production by Paul Jones. Hope’s frantic efforts to make something of the proceedings are labored. Balance of cast, names like Joan Fontaine, Basil Rathbone, John Carradine, John Hoyt, Hope Emerson, Lon Chaney Jr. Producer, Paul Jones. Director, Norman Z. McLeod.


“Phantom of the Rue Morgue” (3D-2D)

Business Rating: 3 3 3

Top exploitation values and expert use of 3D merit this rating for what would otherwise be an ordinary horror film. Will register strongly in action spots, should do well enough in general run where bally is exerted. Lack of marquee names, violence, make it light for family market.

Standard horror film, based on Edgar Allen Poe’s classic, “Murders in the Rue Morgue” has been enhanced by wise use of 3D (a la “House of Wax”) good WarnerColor, and a batch of exploitation angles that augurs above-average reception generally and could reach hit proportions in action houses, where exploited. Blood-hungry fans will find enough gore and violence to satisfy their desires, but it may be too strong for the average entertainment-seeking fans’ stomachs. Also, the tale’s familiarity, worked over in countless previous films, won’t sit well with the discriminating trade. Mad scientist, gorilla, beautiful female victims, wild animals lose, etc., are used in the old-hat story. Exploitation values, however, along with the 3D effectiveness, should push it well above its standard prospects.

Warner’s has a topflight pressbook capitalizing the shock values in the ads and exploitation stunts.  

Neil


Business Rating: 3 3 3

AVG
THE GREATEST AMERICAN DRAMA

JUBILEE TRAIL
Gwen Bristow

Author of DEEP SUMMER, TOMORROW IS FOREVER, etc.

FLORINDA
Beautiful, courageous, gay, vivacious, born to be adored by all men.

GARNET
Sweet, mild-mannered... but with a yearning for romance and excitement.

JOHN IVES
A man of great charm... his love of the trail threatened by a new devotion.

OLIVER HALE
Young and reckless... could face anything but the wrath of his brother.

CHARLES HALE
Autocratic, calculating... with a selfish ambition to rule a new empire.

HANDSOME BRUTE
A magnificent giant whose great strength was never used in violence.

TEXAS
A reformed drunk, loyal and lost... he could help all except himself.

SILKY
A gambler with a love for elegance... shrewd, but always a gentleman.

HERBERT J. YATES presents

JUBILEE TRAIL

RALSTON - LESLIE - TUCKER - RIS

with BUDDY BAER - Associate Producer and

Screenplay by Bruce Manning - Based on

A REPUBLIC PICTURE

Millions of readers thrilled to it as a Literary Guild Selection!
ANCE "GONE WITH THE WIND"!

The spectacle... the romance... the excitement against the panorama of the most turbulent period in American history... alive with love, treachery and passion... in opening a new empire west of the Rockies!

REE TRAIL

RAY MIDDLETON · O'BRIEN

BY CONSOLIDATED

TRUCOLOR

Glen Bristow

Noah Inman Kane
Inde Counsellor Rodgers

The good news that Bill Rodgers was resuming his industry activity—though not with the company he worked for—was revealed in one of those informal, straight-from-the-shoulder trade press chit-chats that has endeared the former MGM vice-president and sales chief to the fourth estate. Rodgers will offer his services and experience as “counsellor and advisor” to all comers, including exhibitors, who wish to work in production-distribution—except representatives of the presently established film group that is already in negotiations with an exhibitor group (not Allied) planning a production venture.

Rodgers, who had been acting in a consultant capacity with Metro since his semi-retirement and was due to stay on through the Spring, “accelerated” an amicable parting with the company, upon termination of his contract March 1, to open his own business. He said he was approached by the exhibitor group to become board chairman, but refused because he might endanger his independent activities. He has set up temporary headquarters at 630 Ninth Ave. in New York, he said, and will establish a permanent office at Rockefeller Center in the soon-to-be vacated Disney offices.

Views on trade matters:

Arbitration: Would like to see it, but feels that all exhibitors should be represented. “Arbitration without Allied will work where there is no competition, but I personally don’t think it will be successful in a long pull.”

Product: Value is in good pictures no matter what the process or the cost. “There is a market—and a bellwau good market—for pictures that have merit no matter what theatre they play.” Long runs do not “milk product; actually they enhance its value for the future.”

Sliding scale: “The principle is good as long as the base is right. He is intelligent way to sell pictures... except in some small town situations.”

Skouras Voices Optimism

Back in the U. S. after a five-week trip through Europe promoting CinemaScope, Spyros P. Skouras declared that he was confident that the motion picture industry was well on its way in its competitive battle against Television.

“I believe the movie industry has passed its worst situation in relation to television and is now overcoming it by better quality films and new devices, including CinemaScope, for presenting these films,” the 20th-Fox president said.

Allied Defers Arb. Bid

Eric Johnston’s invitation to theatre-men for a meeting with distributors on an arbitration system—without film rentals as part of the deal—was picked up promptly by four of the theatre groups solicited; notable exception was Allied. Following the latter’s board meeting in New York, A. F. Myers said that the proposal was considered, but careful preparation of the reply would preclude any immediate action by the organization on arbitration.

TOA approached the proposed meeting “with great optimism and in a spirit of complete cooperation,” named Si Fabian, Mitchell Wolfson and Herman Levy as its delegates. ITOA and Metropol-opolitan MFA of New York also agreed to the meeting. Last of the quartet to accept, Southern California Thea-ter Owners. As has been noted that some phases of film rental deals should be considered in the plan. In a letter to Johnston, SCTOA chairman Harry C. Arthur, Jr., cited claims of improper dealings by either party, such as “relation-ship of film rentals to admission prices and the extent to which the distributor or exhibitor may go in relating the two.”

Production Code Issue

The production code hassle remains in the limelight, even extending its scope to areas outside the industry. Sen. Andrew F. Schoeppel (R., Kan.), chairman of the Senate Small Business sub-committee came out in favor of those producers who uphold the code.

Referring to attempts to bring the code up to date he said, “Just how decency and morality and good taste are modernized is difficult to understand.” He urged all phases of the industry, as well as the public, to deal only with code-approved films.

Meanwhile, RKO apparently found difficulty in booking “French Line” without a seal and for the third time opened negotiations with officials of the P.C.

Samuel Goldwyn advocate of streamlining the code, then stirred up a few sparks when, in an address at the annual Screen Writers Guild awards dinner, he said that MPAA president Eric Johnston “assured me...that he would call a meeting here of all interested producers to discuss the entire question.”

He urged all phases of the industry, as well as the public, to deal only with code-approved films.

(Continued on Page 22)
THREE NEW TECHNIQUES

Tushinsky to Paramount to Gottschalk

Last week was an exciting, if confusing, one in the course of the technological revolution that has gripped the motion picture industry. At press time, all the facts were not in, but enough was known to make exhibitors hold their dizzy heads.

No less than three new processes burst upon the scene. Most widely heralded (and apparently the least important) was Paramount’s VistaVision. The others were the Tushinsky lens and the Gottschalk lens.

VistaVision appears to provide a clearer, more sharply defined version of the standard blown-up picture. It does not seem to be directly competitive to CinemaScope in that it is not anamorphic and, therefore, does not have the exciting panoramic scope of the 20th Century-Fox process.

Walter Reed, Jr., TOA president, who viewed VistaVision, as well as the operation of the Tushinsky lens and the Gottschalk lens, issued a report late last week, which follows in summary:

TUSHINSKY LENS—In order to use an expanding prismatic lens, such as the Tushinsky one, it is essential that the prints be optically printed by the Tushinsky method. This method is different from conventional print making.

The Tushinsky lens is attached to the conventional lens. It is about half the size of a shoe box, and has an attached dial that has notches in it for purpose of adjustment so as to be able to achieve the various aspect ratios. The attachment is made by means of a collar. For all intents and purposes, except where a most unusual situation exists, there is no need to change existing apertures, the primary lenses, the height of screens, or the light source. Naturally, it is recommended that a good quality screen be used in order to obtain the maximum light source.

The test included the screening of old product, of current releases, and of new pictures. Tremendous versatility was displayed. Visualize, if you will, a picture of an interior close-up on a conventional or old screen ratio, which, as the movement increases, or goes to an exterior shot, the entire screen opens up to 2:55, 2:1, or 3:1. Incidentally, while the Tushinsky lens can easily give a ratio of 3:1, it is not recommended because of the light loss and because of non-adaptability to the average theatre.

I was particularly impressed with what could be done with old films and with new films printed in new ratios, particularly as to cartoons. I was informed that while pictures can be printed in any aspect ratio they are going to be recommended in three sizes: regulation, 1.75:1, and 2:1, with emphasis on 2:1. It is important to keep in mind that there is great flexibility on both sides of these standards through the use of the Tushinsky lens.

When questioned about stereophonic sound, Mr. Granger was emphatic in stating that it will not be required for pictures using the Tushinsky process.

We were advised that the Tushinsky interests plan rapid production of these lenses: that there will be wide distribution of the lenses through an independent organization already in existence: that the approximate cost will be $700.00 a pair: that 5,000 pair of lenses can be available within a six month period: and that in the event other companies do not make pictures with the Tushinsky process a lens rental plan will be devised.

In my opinion the Tushinsky lens achieves unusual depth of focus, fine definition, no distortion, and is able to project in any aspect ratio, including 1:66 and CinemaScope.

VISTAVISION—Paramount has developed a new camera, commonly known as the Chinese or Lazy 8 camera. When a picture is made by this camera and is projected by means of conventional prints in an aspect ratio of 1:35 there is a tremendous improvement in motion picture entertainment. We saw several scenes from the Danny Kaye-Bing Crosby picture, “White Christmas,” some scenes from “The Big Top,” the Martin and Lewis picture, and some other test film. Unquestionably, the process gives a fine quality picture, unusually good depth of focus, and eliminates a great deal of the grain commonly seen in existing pictures when one gets close to the screen. With the big light source in the studio, and with the large screen, and by the use of different size apertures, we were able to see the picture in normal size, 1:75, 1:35, 2:1 and 2:55. One must bear in mind that some additional lenses may be required in some theatres in order to project the 1:35.

Mr. Y. Frank Freeman was very complimentary about the use of the Tushinsky lens with this process and indicated that he felt that exhibitors would do well to acquire an expanding prismatic lens. In his opinion, the Tushinsky lens was a fine expanding prismatic lens.

We questioned Mr. Freeman concerning the use of stereophonic sound and we were told that Paramount will not require the use of stereophonic sound under any conditions.

GOTTSCHALK LENS—We observed some tests of the Robert Gottschalk lens, which is similar in all respects to the Tushinsky lens, described earlier. However, the lens has not been completed to the point of being able to demonstrate the flexibility of it to the same extent that the Tushinsky lens has. We were advised by the inventor, Mr. Gottschalk, that the only difference between the two lenses was in the optical materials used, and in their grinding. We were informed that a pair of lenses will be available for approximately $1,100.
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

TECHNICOLOR CUTBACK
ITO of Ohio

The New York Times of Feb. 18 carries the following dispatch from Hollywood.

“The Technicolor Motion Picture Corp. will lay off 330 of its 2300 employees beginning March 1. Dr. Herbert T. Kalman, president and general manager, said the cutback was being ‘reluctantly taken due to decreased production’. He asserted that the company had as many orders for film processing on hand now as it had at this time last year, but that studios were not requesting as many prints for theatrical distribution.”

This is real evidence that the distributors are cutting down on their print orders. They can no longer use the excuse that Technicolor holds them up.—Robert A. Wile, Secretary.

MORE ON CENSORSHIP
ITO of Ohio

Several theatre owners have asked us how they can guard against being closed up by the police or pressure groups if censorship is abolished.

The answer is that no exhibitor will have to worry about any picture which has an MPAA or Board of Censors Production Code seal. Ohio is the only state, to our knowledge, which has ever banned a picture with a code seal. The Motion Picture Association and the distributor of the picture will defend any attempt to close a theatre showing a picture with a seal.

Pictures without a seal will have to be closely examined and screened by any exhibitor who wants to play them. He should also protect himself with a clause in his contract that the distributor will be responsible for any damage caused by the closing of the theatre.

However, there is little police censorship in those states which do not have a state censorship scheme. There is no reason to believe that the theatre will be closed in Ohio. Each exhibitor will have to weigh the possibilities of action on a picture which does not have a Production Code Seal in the light of his knowledge of his own community.

At the moment, of course, the question is academic. We still have censorship. Stories in the Columbus newspapers this week indicated that many pictures previously banned here have been resubmitted in view of the Supreme Court decisions in the “M” and “La Ronche” cases. The Board is weighing its list of banned pictures in the light of the decisions. Two or three weeks hence, it may release “The Outlaw”, “The Moon Is Blue” and “The Girl From Missouri”. It also might continue its ban on these films. Meanwhile, it is still illegal to show them here.

“Striporama” was banned this week by the Board. This is the kind of picture you would have to worry about if censorship were abolished. You would have to screen it yourself and get your own bookings in your community. Chances are you would get few bookings in Ohio, even if permitted.

3D VIEWER SURCHARGE
ITO of Ohio

The distributors have long tried to collect a percentage on the surcharge on 3-D glasses. First to come to its senses on this subject, as far as we know, is Paramount.

Contracts on “Money From Home” have the following clause: “The percentage terms to which the distributor is entitled shall apply to the full box office admission price. Where glasses are sold separately the percentage terms shall not apply to the receipts from such sale.”

FLAT RENTAL SKYROCKET
ITO of Ohio

Those of you familiar with Caravan know that the symbol “F” refers to flat rental. 100F means top flat rental. 125F means 25% over top flat, 300F half of top flat, etc. A Rocky Mountain Allied Bulletin reports that in the wide open spaces “Samson & Delilah”, “Shane” and “Greatest Show on Earth” are being offered at 250F. Caravan adds, “This is interesting mainly as a retreat from the must percentage, price for 250 is a lot of F. The Rocky Mountain boys may spend a lot of time in the clouds leaping from jag to jag but they know how to bring these high flying pictures down to earth. Now let us hope for some 150F deals which should be the first step on the way down from Pike’s Peak.”

INSURANCE COVERAGE
ITO of Ohio

Abram F. Myers, Allied’s general counsel, advises us to warn you that at least one insurance company is claiming almost universal coverage of theatre property, but does not actually cover concession goods. This applies to fire insurance only. He suggests that you check your policies and/or your agent to make sure that stocks of popcorn, candy and ice cream are covered.

USEFUL THEATRE GADGET
ITO of Ohio

Fonelek, demonstrated to us this week appears to be a most useful article in a theatre. When the phone rings, the cashier simply places it in the carrel of Fonelek. The gadget amplifies the voice so that the user has both hands free. We can see that a theatre cashier might find this very useful since she could answer phone inquiries and at the same time sell tickets. Fonelek is complete-ly self-contained, requires no wiring to anything, can be moved at will. It uses an A battery. Each should last about 6 months; the former costs 27 cents to replace, the latter $2.75. The price of Fonelek is $95.95. The manufacturer has lent us one and if you want to see it, let us know.

It should be particularly useful, too, for the man who makes film deals on the telephone. He can have any number of people listening who will be witnesses to what is said on the other end.

LETTING TAIL VAC DOG
Theatre Owners of Oklahoma

A TOA committee is tackling the problem of the attitude of other companies, using the license, and demanding that they serve exhibitors on their present systems. This challenge is not a threat but carries with it instructions to go to the Department of Justice and the Senate Small Business Committee for relief in case of refusal despite the past unsatisfactory experience with government. But it’s just that desperate.

Such an attitude is unusual TOA but it points up the extreme seriousness of today’s situation. Exhibition is at the road’s end unless something is done. Our investments total many times that of production and distribution and we can not let the tail continue to wag the dog.

New production is one answer. Already plans are under way for new pictures. Many valuable stars are idle and both ready and willing to afford their talents to sincere exhibitor groups. One company has Katherine Hepburn and Alec Guinness set for both foreign and domestic releases in the next few months with others to follow. The promise a 30% cut in distribution costs as an incentive.

The present system of pre-releasing and continuous flow of high percentage pictures is rapidly drying up the chances for survival of the little theatres.

Reading this into action you are advised to consider the using of product from some of the lesser companies. If availability is limited and pictures are too expensive for profit, your eagerness to keep up with the parade may be economically suicide. Any continuance of the existing uncertainty can only divide and conquer us.

SHORTS REISSUES
Allied Caravan of la.-Nebr.

AN EXHIBITOR WRITES

“I am getting sick of the continued reissuing of shorts and cartoons by every distributor in the business. It is impossible to keep accurate account of every short you’ve played in the past five years, but the kids will do it for you. It is getting to be more than I like to take to have kids coming out about every two or three shows and reminding you with a slight inference that you’re pulling something on them and they’ve seen that old cartoon before. The sad part of it is that we pay full price for these old prints and the distributor makes full price profit from something that has already been liquidated. A re-issued feature is usually half-price or less, why not shorts? Sure, you have to have so many minutes running time in shorts and the price is no higher than if they were new, but the fact that they’ve been seen at your theatre should justify our depreciation of a small price on re-issued shorts”—Well, that’s indeed a good point. Let’s go to work on it.
EVERY PASSIONATE PAGE...
EVERY THRILLING MOMENT
OF THE GREAT BEST SELLER!

The adventures of Jason Starbuck, who ruled forbidden Morocco and fought its wildest revolt to free an American beauty he loved from the hidden harems of that fabulous land!
N. Y. Critics Cool to Para's 'Money From Home'

The opening of Paramount's Martin & Lewis starter "Money From Home" was given a cool reception by the New York critics. Seen in 2D and Technicolor (it's also available in 3D), the film raised comments of "slow," "uninspired," and "all too familiar." One critic ventures the opinion that even M&L fans may be disillusioned.

Bosley Crowther, of the Times, observes that "it got away to a slow start at the Paramount." He feels that the film is a strangely indifferent attraction in which the boys work hard at lots of gags but succeed in sustaining a burst of slapstick only at the end. Crowther points out "we're afraid Mr. Lewis runs too much to effeminacy, which is neither very funny nor tasteful."

"Nothing new has been added except Technicolor," protests Otis L. Guernsey, Jr. in the Herald Tribune. "Even the avid fans of the Martin-Lewis ginger ale comedy may find 'Money From Home' a bit flat, as though the stuff had been watered to get a few more ounces out of the same old bottle." Guernsey feels "there is a limit to what the comic can do with pure absurdity, and it looks ... as though the Messrs. Martin and Lewis have come pretty close to it."

The Post's Irene Thirer reduces the film to a Fair Plus Movie Meter Rating saying "It is not the boy's best." She opinions "it seemed to this viewer that Lewis, whose comic talents we do respect, never before made so many faces, not acted so like a moron, with out being too, too, amusing."

"Dean Martin and Jerry Lewis have been short changed on humor in their latest movie script," says Alton Cook in the World-Telegram & Sun. He believes that "even the popular wiles of this strenuous pair are not likely to draw a proper bundle of laughter." Pointing out that this is the eighth M&L picture in less than four years he observes "At that pace quantity is sure to overshadow quality."

The Journal-American's Rose Pelswick sticks strictly to the facts saying it's a "slapstick movie ... made to order for the M&L enthusiasts." In her opinion, the film "gives the zany pair plenty of opportunity to bounce in and out of slapstick gags."

'THE GLENN MILLER STORY'
Universal-International

"Not since 'Yankee Doodle Dandy' ... have we seen as appealing and melodic a musical biography as this charmer ... A wonderful achievement."—Crowther, N. Y. Times

"Running through the whole picture is a spirit of eager enthusiasm that lifts it far above the usual level of musical biographies."—Cook, N. Y. World-Telegram

"Extraordinarily fine job of picture-making ... Rhythm drama with compelling sincerity."—Pelswick, N. Y. Journal-American

"Good plus (Movie Meter Rating) ... Makes you share his ups and downs, now tapping your foot ... now dropping a tear ... in his ascent of fame and glory."—Winston, N. Y. Post

"Nice product—persuasive, fresh and often vibrant ... Admirable thing is, how cleverly the music was fitted into the biographical facts."—Beckley, N. Y. Herald Tribune

'TOP BANANA'
United Artists

"Good plus (Movie Meter Rating) ... May be a picture designed for certain tastes, but the guess of this department is that it's a fairly inclusive taste, say, 85 percent of the alive and kicking population."—Winston, N. Y. Post

"Chromatic-plated burlesque show ... h p j u m p u s t o n s , i n c r e d i b l y r a p i d a c t i o n a n d d i a l o g u e are so admirably fitted to the style and delivery of Phil Silvers that I found it and him irresistibly funny."—Beckley, N. Y. Herald Tribune

"There is gaiety and bounce in 'Top Banana.' It is a very amusing mess of film."—Crowther, N. Y. Times

"Film smash ... Silvers is nothing short of terrific."—Pelswick, N. Y. Journal-American

"You go to 'Top Banana' prepared to settle for Phil Silvers and that's all—but it is quite a settlement in boisterous, bouncing laughter."—Cook, N. Y. World-Telegram

'NEW FACES'
20th Century-Fox

"Intimate, confidential, witty; wide screen photography brings you into even greater intimacy with the performers than is possible in a theatre."—Guernsey, N. Y. Herald Tribune

"Grand entertainment ... gives every member of the audience a front row seat."—Pelswick, N. Y. Journal American

"Regaling the Roxy audiences with an almost unpurged parade of musical numbers ... rates a cordial welcome."—Cook, N. Y. World-Telegram

"Surprise of the new year ... Show hands in the lap of the customers even more personalized than before."—H. T., Times

"Good plus (Movie Meter Rating) ... CinemaScope proves an excellent medium for bringing the legit revue to the picture public ... You see all, hear all—just as though you'd bought a top-priced ticket at a stage show theatre."—Winston, N. Y. Post

'DUFFY OF SAN QUENTIN'
Warner Bros.

"Fine melodrama of prison life."—Pelswick, Journal-American

"Abandons the explosive violence of other prison pictures to tell the love story of a convict and a nurse."—Cook, World-Telegram

"This sort of romantic impulse ... looks like the silliest sort of eye-wash in the most hackneyed sort of prison film."—Crowther, Times

"Fair plus (Movie Meter Rating) ... Could be authentic in every detail, and yet, so threadbare is the subject that it seems to have been worked over for half a century without pause."—Winston, Post

'HELL AND HIGH WATER'
20th Century-Fox

"Wonderful fare for the segment of the audience that debates whether to see a movie or curl up in a comfortable corner with a comic book."—Cook, World-Telegram

"Good (Movie Meter Rating) ... Over-dose of magnificence does not prepare one properly for the juvenile adventure quality of this story ... Action is melodramatic to an extreme degree ... essentially a seashore opera."—Winston, Post

"Pictorial span and potential of Twentieth Century-Fox's CinemaScope ... have been largely expended and wasted on a ridiculously melodramatic tale."—Crowther, Times

"Transparent orgy of melodrama at sea ... Average ration of action, but its drama is limited to a few minor sensations of violence."—Guernsey, N. Y. Herald Tribune

'ACT OF LOVE'
United Artists

"Film is a fine and strongly moving but eventually irksome tracing of a plain romance."—Crowther, N. Y. Times

"Good plus (Movie Meter Rating) ... Jumps to the top of the list on the basis of reactions to Dany Robin's acting and Anatore Litvak's handling of a depressing theme ... Not the kind of picture that pleases larger audience."—Winston, N. Y. Post

"Does not quite sell itself as a tragic romance, but it reaches through and around the love affair to offer trenchant dramatic comments on a much more vital problem of human affairs."—Guernsey, N. Y. Herald Tribune

"It is inspired by pure integrity, working with a sure hand on a theme of incredibly righteous tragedy."—Cook, N. Y. World-Telegram

"Colorful film ... artistically photographed and handled adaptation."—Pelswick, N. Y. Journal-American
"PARATROOPER" is being grabbed by the smartest showmen in America! Every key run is set in the first six weeks of release! And business is sensational everywhere on the latest big one from COLUMBIA!
ALLIED BOARD MEETING

Two burning issues, product shortage and stereoscope, were again spotlighted as National Allied wound up its two-day board of directors meeting in New York with the following results.

(1) Independent producers are to be encouraged to increase production until Allied can obtain a voice in production through its stock purchase plan.

(2) 20th Century-Fox and Loew's, Inc. were condemned for mandatory stereoscope sound on C'Scope pictures "regardless of the appropriateness of theatres for such installation or their ability to pay therefor."

(3) Drive-In conventions will be held annually under Allied sponsorship with the 1955 convention to be in St. Louis, Feb. 7 to 10.

MULTI ASPECT RATIO LENS

While Paramount was demonstrating VistaVision, brothers Irving and Joseph Tushinsky announced a film processing system, called SuperScope, which will convert standard films for showing on CinemaScope screens. The system requires variable anamorphic projection lenses which will permit showing of pictures in aspect ratios ranging from 2.66:1 to 1.33:1. The Tushinsky lenses are now in production and it was announced they will be available in quantity to exhibitors in May for approximately $350 each. A rental deal is also being contemplated.

The Tushinskys, who have been conducting their experiments at the RKO Studios, claim SuperScope will:

(1) Permit converting of old films into CinemaScope ratio and, in reverse, convert present anamorphic pictures from the 2.66:1 aspect ratio to lower conventional in any ratio down to standard.

(2) Permit exhibitors complete flexibility in determining the size of the picture in relation to the size of his theatre without making costly alterations.

(3) Require no functional changes in production equipment.

RKO STOCKHOLDER SUITS

RKO Pictures, beleaguered by stockholder suits ever since Howard Hughes offered to buy the company's assets for $6 a share, finally found the actions all hinging on the outcome of today's (8) trial in Wilmington. Minority stockholders have been trying to block the sale claiming the assets are worth more than Hughes is offering. Actions were filed in Delaware when RKO counsel agreed to make available for pre-trial examination president James R. Grainger; J. Miller Walker, v.p.; William H. Clark, treasurer, and Garrett Van Wagner, comptroller.

OUR NEWSPAPER FRIENDS TOLD US TO TELL YOU OUR STORY

Several of our publisher friends have suggested it would be a good idea for the motion picture industry to tell its story to all publishers and editors by means of advertisements in Editor & Publisher.

They tell us, with the frankness of friends, that we may be good at ballyhoo, but in an industry, our press and public relations are pretty awful. To prove it, they point to numerous stories or adverse editorial comment which they say show to the public that we are good at ballyhoo, but that unless they know the facts. Why not tell them the truth?

Following their advice, we are starting — with this page—a series of advertisements in which we shall talk about our business. Not as press agents, but as representatives of an important American industry come to visit with you once a week.

The motion picture industry has plenty to discuss. For, notwithstanding the advent of powerful new competition, the crippling effects of a destructive tax and the changes in American movie, we continue to be one of the country's leading industries. We're full of energy and ideas. And, we might add, we continue to be news. Hopefully also able to pay our advertising bills.

At the moment we're concerned—among other things—about percent of Federal admission tax, which the law provided was to die six months after World War II ended.

We want to keep away some of our numbers. But, if the wetly effects of this tax has shown that this levy not only has damaged our business, but has done its best to kill the customer, the show that our levy not only has damaged our business, but has done its best to kill the customer, the show that our levy not only has damaged our business, but has done its best to kill the customer.

See you then, next week—and for many weeks to come in this same space.

Stereosound Issue

The stereosound issue waxes hotter both at home and abroad with neither side showing signs of giving ground. TOA, who usually avoids involvement in distribution issues, announced it will oppose distributors who insist stereosound facilities be added for CinemaScope showings. Upsetting tradition, TOA says it will seek relief through the Justice Department if its demands are ignored.

Syros P. Skouras, doing a little trouble-shooting abroad, ran into a stonewall when the J. Arthur Rank organization refused stereosound installations beyond the 75 theatres now committed. John Davis, Rank's managing director offered to equip additional theatres for CinemaScope with conventional sound, but was turned down. The Fox president thereupon announced the company will take competitive bids beginning with "Beyond the 12-Mile Reel.

TV NOVELTY DIMS

Television passed out of its novelty period throughout most of the country during 1953, according to a report by the Radio-Electronics-Television Manufacturers Association. Jerry X. Jordan of N.W. Ayer and Son, who made the survey for RETA based his conclusions on the fact that during last year "Nearly every industry was supposed to hurt turned upward in income."

PEOPLE

Walter E. Branson's promotion from RKO assistant sales manager to head of foreign operations signalled a realignment of the organization's sales upper echelon, reduced to three divisions. Herbert G. Greenblatt, former midwest district manager was upped to central division head and J. Herbert MacIntyre to western division manager. Nat Levy remains as chief of the east and south divisions. Harry Gittleson, moving up from sales administrative manager to the vacant Branson post... Herb Steinberg was stepped up to Paramount national exploitation manager (he was formerly in charge of home office publicity) and Burt Champion takes over his position. Sid Mesibov, who handled the exploitation chores, will now work on national tips and special promotions... Sid Rechnetkin, WJ trade press contact, took the nuptial plunge. The lucky gal is Raisa Sachs... Stanley Prenosil, veteran newspaper man, has been hired as NN press contact in COBH's new press relations setup... Edwin W. Asen, 59, 20th-Fox western sales manager died at his home, Feb. 20. Alex Harrison was named as temporary western head... Radio City Music Hall's Russell Downing will chair the Dinner Committee for the NY Variety telecast. Gene Marfin, moving out, is being replaced by William J. German for his charitable work, particularly in combating epilepsy... Stephen Bosustow was renamed president and board chairman of United Productions of America.
NOT SINCE Frankenstein
HAS HORROR PAID OFF LIKE THIS

RECORD BUSINESS: Doubled the gross of any previous U-I picture at Broadway-Capitol Theatre, Detroit.

RECORD BUSINESS: Set all-time house record, Cent Theatre, Grand Rapids, Mich.

RECORD BUSINESS: Set all-time house record, Lucon Theatre, East Lansing.

RECORD BUSINESS: Set all-time house record, Capitol Theatre, Kalamazoo.

RECORD BUSINESS: Set all-time house record, Franklin Theatre, Saginaw.

RECORD BUSINESS: Set all-time house record, Family Theatre, Monroe.

RECORD BUSINESS: Set all-time house record, Strand Theatre, Flint.

RECORD BUSINESS: Set all-time house record for regular admission for Strand Theatre, Pontiac.

and Out-grossed Mississippi Gambler, Washington Theatre, Bay City.

Out-grossed Mississippi Gambler and B of the River, Riviera Theatre, Port Huron.

AVAILABLE IN BOTH 3D AND 2D

CREATURE FROM THE BLACK LAGOON

Starring RICHARD CARLSON • JULIA ADAMS with RICHARD DENNIN

ANTONIO MORENO

Directed by JACI ARNOLD • Screenplay by HARRY ESSEX and ARTHUR ROSS • Produced by WILLIAM ALLAND • A Universal-International Pic
What Herbert Yates Would Like To Know

(Continued from Page 10)

When you ask Yates about the outlook he waxed enthusiastic. "I have spend a good deal of time studying all the factors in the situation, including television, and I'm as confident as ever I was about our future."

But when the conversation turns to more specific aspects of the prospects for the current year, you uncover some very strong convictions. One of them is that Herbert Yates is still not convinced that stereophonic sound is of major consequence as a box-office attraction. "Although we're investing twice as many dollars on top productions during 1951", he says, "I want to assure all exhibitors who cannot afford the cost of four-track stereophonic sound equipment that Republic's policy calls for the use of only one conventional sound track and that we will do nothing which might necessitate exhibitors installing expensive theatre equipment."

Nevertheless, Herbert Yates is not blind to the confusion that has resulted from the use of various aspect ratios and screen dimensions. As a businessman interested in producing a highly marketable product, he is as anxious as anyone for simplification of production and reproduction equipment and of standardized screen sizes. "I have an idea," he adds, "that we are already on the way to such standardization, and that we may have solved the problem by the end of 1951—or soon after."

Meantime, until the situation has been clarified, he is not planning to make any pictures in 3D or 'Scope. Only product suitable for exhibitors with standard or wide vision screens will be made by Republic. "We intend to use only one conventional improved sound track."

"Why", he asks pertinently, "should exhibitors be called upon to spend money on costly gear which may be obsolete in a few months? Good pictures don't need any radical dimensional gadgets to make them boxoffice."

Herbert Yates' idea of a wide vision screen is one giving an aspect ratio of from 1.33 to 1 up to 1.85 to 1. This means photographing in a 1.66 to 1 ratio. With a film so shot the exhibitor can project in any ratio he desires, within the limits mentioned above, by using one set of wide-angle projection lenses and merely changing the aperture plate in the booth. Nothing of consequence is lost in wide-angle projection of such specially-made 1.66 to 1 films, allowance having been made in the studio for the cropping at top and bottom which automatically results from elongation of the picture on the screen, so that important subject matter shall not be lost.

Although he is not keen to discuss television, Yates is still of opinion that its potentialities can be exploited for motion pictures, and that producers and exhibitors alike will sooner or later discover means of running in double harness with it. In saying this he is merely expressing the view that a showman's aim should be to embrace every available form of showmanship, to think in terms of expansion rather than contraction.

Though his remarks on television has been misunderstood, and frequently misquoted, most observers in the motion picture industry agree with his views, but are too nervous to express themselves for fear of causing offence. If Yates, on his visit to Europe, seems a little uncertain of where destiny is likely to take the film business within the next few months, it will not be because he lacks conviction, but because, despite his convictions, he is determined to find out for himself how far his ideas conform to those of the people who buy his product. If they don't conform, Yates won't launch a worldwide crusade of conversion. He will go back to Hollywood to make the kind of pictures that sell.

STUDIO SIZE-UPS

(Continued from Page 9)

Death" (Ricardo Montalban, Anne Bancroft), a Leonard Goldstein production, which will likely end up on the RKO roster, and "The White Orchid" (William Lundigan, Peggy Castle), in Eastman Color, Reinald LeBorg producer-director.

Robert Bergman, former Rhode Island exhibitor and now a Beverly Hills financier, is embarking on independent production some time this spring. At pre-cut, he is negotiating with the dance team of Chingua and Johnson for their rights to life story, as his initial film. The dancers were members of the Polish underground who fled from behind the Iron Curtain when a Russian ballet master ordered the female half of the team to Russia.

Jane Russell and her husband, Bob Waterfield, are setting up a program of six inde films, in which Miss Russell will star. A side deal has also been made with William Goetz, whereby Miss Russell's company would share in the profits of "Guys and Dolls," which Goetz is planning, with Miss Russell starred.

Another new inde production company is G-L Productions, headed by David Lopez, Attorney Max Eink, Clarence Eustis and Gordon Lockerbie. They have a slate of three pictures currently in preparation.

Probably the next independent film to roll will be "The Bandit," which Edgar Unger will direct for the newly incorporated Joseph Schafter Company. Financing is already completed, and filming will get underway around March 15. Casting was not set at the time FILM BULLETIN went to press.

John Ford is talking with writer James Warner Bellah about acquiring film rights to Bellah's best-selling novel, "The Valiant Virginian." Ford would produce the film as an indy in the Shenandoah Valley, where the Civil War story is located. Bellah will do the screenplay if the deal goes through.
This is what we meant by RIOT in MICHIGAN!

"RIOT IN CELL BLOCK 11" OPENED TO TERRIFIC BUSINESS ON SATURATION BOOKINGS IN OUR TOWNS. WE HAD EXCELLENT TV PROMOTION FROM SIX KEY TV STATIONS THAT BLANKETED THE STATE. THIS WAS BACKED UP BY SUPPORTING NEWSPAPER, RADIO AND TABLOID CAMPAIGN AND HAS ENTIRE STATE TALKING ABOUT PICTURE.

CONGRATULATIONS TO ALLIED ARTISTS AND REGARDS,

M.F. GOWTHORPE, PRESIDENT
BUTTERFIELD THEATRES INC

It'll happen in your state too!

There's Another BOXOFFICE RIOT Brewing! Watch for Allied Artists' "ARROW IN THE DUST" in Technicolor!
SHOWMANSHIP RISES HIGH. This awesome 12-foot papier mache display on U-I's "Creature from the Black Lagoon" (3D or 2D) being unloaded from plane that brought it from Hollywood for premiere at Capitol Theatre, Detroit.

What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

Viewpoints
Bow to the Prize Baby

Next time you get grumpy about National Screen Service's job to the industry take a look at the survey results disclosed by Allied's Col. H. A. Cole in the NSS Dallas office. Exacting research by Texas COMPO revealed reported exhibitor complaints at less than one-twentieth of one per cent, with a staff of 77 employees handling 66,584 items to service Texas theatre men during January. These included trailers and ad accessories, but not heralds, window cards and special exploitation pieces. Principal reasons for failures were similar titles, code numbers, transportation difficulties. Biggest item, however, was the failure of exhibitors to return trailers and accessories promptly, often in badly damaged condition. So a bow to NSS for a tough job well done.

Hypo Kid Patronage
Increase of kid patronage—our big audience of the future—gets a boost in a pair of ITO of Ohio items in a recent bulletin. One suggests a trip with PTA for a month pass to all-A students attending schools in the area, and a week pass for those getting no less than B grades. Schools publicize the promotion on bulletin boards and in classroom announcements. ITO also spotlights Columbia's kiddie package program sold at a nominal price for early bird matinees on Saturdays—three a week with Stooges comedy and three cartoons. One-sheet are available gratis. Stress is on an undoubted increase in concessions business.

'Best Years' Air Saturation
Manager Larry Caplane of the RKO Missouri Theatre in Kansas City, for "Best Years of Our Lives" worked a saturation radio and screening campaign aimed at teenagers that resulted in full support from public and parochial high schools. Logically assuming that the young people hadn't seen the picture, Caplane and Ralph Banghart, RKO fieldman, held a special screening for editors of high school newspapers, with a discussion period following and special material for the newspapers distributed, insuring a complete and erudite coverage in the scholastic journals. Discussion was tape.

P. A. Circuit
Allied Artists' "Riot in Cell Block 11" had producer Walter Wanger on the road for an eight-day swing through seven Texas key cities. His trip took him to Dallas, Fort Worth, San Antonio, Austin, Houston, Beaumont, and Corpus Christi for interviews by press, radio-TV, exhibitors and penologists. Meanwhile, in Boston, Neville Brand, who toplines the cast for "Riot", was going over several airwave appearances and meetings with the press to hypo the Hub openings at the Paramount and Fenway Theatres and 148 other New England houses. He also worked for the Red Cross Drive, en route, for the kick-off campaign.

... Stars of Columbia's "Miami Story", Barry Sullivan and Adele Jergens, are scheduled for a flesh appearance at the Miami debut on April 1, then go on a p.a. tour for other openings.

In The Mags
Jeanmarie, who made a screen splash in "Hans Christian Andersen," hit the covers of Look and Newsweek on the stands simultaneously. Parisian critics' acclaim of the ballerina as a "firecracker in tights", her impressive movie debut, and current stage smash appearance in "Girl in Pink Tights", which spurred Newsweek to label her "New Broadway Darling", bodes great things for several forthcoming movie stints. Look's current issue, incidentally, has a big batch of movie stuff: Third and final edition of the Howard Hughes story; ads on Republic's "Jubilee Trail" (2 pages), on UA's "Beat the Devil" (2 pages with March theatre play.

(Continued on Page 28)
What the Showmen Are Doing!

(Continued from Page 27)

dates throughout the country), page featuring Rhonda Fleming in "Jivaro" for Brach's Toffee, and Colgate Comedy hour ad stressing Look's Annual Movie Awards presenta-
tion on March 7. Special Look feature has hot newcomer Sheree North in forthcoming Martin & Lewis "Living It Up" summer release for Paramount as an attention-grabber . . . April issue of TV Life features Rose-
mary Clooney on cover and a feature showing her working on "Red Garters." . . . Life's March 1 issue has a three-page feature on Universal's "The Glenn Miller Story" that'll sell plenty of extra tickets. Headlined "Mixed Emotions Promise a Box-Office Hit," spread tells of universal appeal, shows in infra-red photos how "some people bounce . . . some cuddle . . . and some just have a good cry." Says Life: "All of it spells such surefire boxoffice that its producer (Universal) expects it to gross $10 million and be its all-time top money maker." . . . Same issue carries a spread on Marilyn Monroe in Korea—as though she needed the publicity . . . Life's popular steady initial feature, "Speaking of Pictures," has an open-
out three page photo highly reminiscent of CinemaScope . . . Incidentally, noteworthy by its absence, not a single inch of Life carries movie advertising or even a tie-in ad.

'Robe' B'way Re-run Pitch

Re-opening of "The Robe" on Broadway had, as a special selling feature, a pitch to some 5000 members of the clergy, school principals and leading women's groups in the New York area. Letters went out to these opinion-makers, detailing the significance of the film to their respective groups, with special discount tickets for students of parochial and high schools.

'Pinocchio' Reissue Campaign

Intensive campaign on "Pinocchio" re-
issue in New England is paying off. RKO gave the Disney film one of the biggest cam-
paigns on a re-release yet in that territory. Some 900 First National food markets were tied in with distribution of a million "Pinoc-
chio" masks and cutouts, plus advertising in
every daily newspaper in New England and via radio-TV. Three teams of "chalk-talkers" from Disney worked a full month on a seven-days-a-week schedule of personal ap-
pearances. Result: Memorial Theatre, Bos-
ton, topped $30,000 the first week, one of its
dodies most impressive in recent history; Prov-
dence's Albee topped $17,000, way above normal, and holdovers were indicated every-
where.

Displays

Displayboard in full color heralding WB's first CinemaScope "The Command" at the Het Theatre, Boston. Display stands: approximately 30 x 40 feet.

Unique contest in keeping with Uni-
versal's "Genevieve" was arranged in co-
op with Revell Hobby Model Kits to as-
semble antique car cutouts and identify
year and model. Winners receive model cars which Glenn Perry and Ce-
leste Holm display.

'Kite' Cameron's your best guide to movie going DAILY NEWS

Pair of displays for U's "Glenn Miller Story"; (top) Record player display for Cleveland's RKO Palace; (lower) X-Y Daily News posters for subway bally.

Co-op with New Moon Trailers and Philip Morris resulted in touring unit, with uni-
formed callers as guide for inspection tour.

'Top Banana' bally at the Broadway Victoria had sweetered models with oversized banana replicas and famous cap worn by our Phil Silvers in the barleque number doing street and lobby stunts with Phil abetting stunts inside in a chinchin session with J. Fred Muggs. Garoway's TV pal in a monkeyshines discussion about show business.

'Top Banana' Campaign

Big doings on United Artists' "Top Ba-
nana" campaign. The all-media drive was kicked off in a two-week advance of its Broadway opening at the Victoria with star Phil Silvers in New York for a series of newspaper, radio-TV interviews and guest-
spots, among them, "Strike It Rich!" and Ed Sullivan's "Toast of the Town." On the latter, some five minutes of footage from the picture was beamed to an estimated 20,000-
000 TV viewers to boom interest throughout the country.

Special Broadway preview lured top show-
business personalities. Hosted by Silvers, affair drew big news coverage, capping a 10-
day series of publicity breaks for both star and picture in columns, features, photo lay-
outs. City-wide tie-in with an ice cream company had "Top Banana" streamers in 2500 drug store and dealer windows and a fleet of 45 trucks and posters.

Girl-and-Dog Stunt

If you can pass up looking at an exotic blonde walking two huge collies with matching outfits (yes, the dogs were dressed, too), you might as well be dead. That's the way Paramount exploiters figure, anyway, so they arranged for a three-day stunt to have a model and her canine escort distribute "money from home" on behalf of the Martin-Lewis film of the same name which opened at the Broadway Paramount. Cabs distributed thousands of bills with message: "Hurry with the money to the lobby of the Para-
mount Theatre—11 the number on this bill" (Continued on Page 29)
What the Showmen Are Doing!

(Continued from Page 28)

is listed on the Lucky Number Board, you may win a beautiful pedigree puppy or two passes to see “Money From Home.” Tie-up was arranged with Gimbel’s pet shop to donate the pup.

Eigen’s Kiss of Death

Cleo Moore’s kiss of death for Jack Eigen (their five-minute marathon buss on Eigen’s Chicago TV show caused his firing) was capitalized by the Holiday Theatre for opening of her Columbia starter, “Bait.” The blonde bombshell appeared in person on opening day for an hour in the morning and in the evening to dish out kisses to all comers at the theatre.

Memos

Stanley Kramer’s forthcoming production of “Not As A Stranger” for United Artists release is getting better and better as a box office prospect. The dynamic Morton Thompson novel skyrocketed to the top of the best seller list on the N. Y. Times rating in three weeks, gained runner-up position on the Saturday Review’s poll of most popular library books within four weeks of publication. UA can really have a field day on this one ... Capitalizing on the national tie-up with Life Savers to exploit Metro’s “Kiss Me Kate,” Ed Lamoureux, manager of the Palace in Windsor, Canada, swung a deal with the candy outfit for several thousand samples enclosed in Glasscene envelopes imprinted with tie-in copy. Theatre employees handled the distribution ... There’ll be 50 lines of “Prince Valiant” merchandise displayed at the Toy Fair this month in several top Gotham hotels to herald the release of 20th-Fox’s Cinescape epic in April. Various “licensees” are holding meetings with department and chain store buyers and promotion executives to develop merchandising programs ... That lively Shea Theatres outfit has a neat gimmick that should hypo Universal’s “Ma and Pa Kettle at Home” grosses in New Hampshire, Mass. and Ohio. Cash awards will go to theatres on basis of comparative increases over previous pies in the Kettle series and the managers are really scurrying ... Another U-I contest, for “The Glenn Miller Story,” conducted by the Capitol on Broadway, has the Webster Corp. picking up the tab for prizes.

Pressbook Award

Many theatre men are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

PHANTOM OF THE RUE MORGUE

The shock type of promotion that made “House of Wax” a boxoffice winner has been applied by Warners to its new thriller, “Phantom of the Rue Morgue.” The pressbook captures this in its ads, displays, herald, publicity mat and copy, and the lithos pictured therein. The top-of-marquee display, for instance, is a simple mounted cut-out in full color from the 24-sheet, certain to have heads turning. Startling in its effect is another of those WB displays, for the first time utilizing a giant illuminated shadow-box with a blinker to give an alternating dimensional effect at fractional cost to exhibitors from WB exchange or home office display department. Another featured display is an illuminated 16” x 19” 3D color-photo frame, with figure moving as viewing position changes. Display is designed for interchangeable photos, and if ordered with frame (from Paul Hesse Studios in Hollywood) arrives complete with electric cord and bulb.

Ads (right) feature the terror of the huge marauder, beautiful victims, the “Can It Be Human?” teaser. The 3D line is carefully inserted for removal from mat where played standard.
Walter Wanger’s pseudo-documentary film of “the boiling frenzy of a prison riot” has already been classed as one of the finest dramas in its class ever made by those who have seen “Riot in Cell Block 11”. Some dub it the best yet. With this one, Allied Artists has truly embarked on its promised “quality” picture program.

While it’s a natural for the action market, critical acclaim will be a big factor in selling the picture to general audiences. Columnists (Parsons: “tremendous excitement and tension”), Exhibitors (Bob O’Donnell: “tremendous impact . . . terrific suspense”), authorities (Warden W. H. Bannon: “Most factual and entertaining prison picture I have ever seen.”), verify this in the pressbook quotes. Perhaps even more pertinent is the kudo by Ruth Waterbury, Photoplay Magazine and L. A. Examiner drama critic: “Has unique appeal to all women.” Special selling to the ladies is a “must” in this action block-buster. A screening for women’s clubs and other female opinion-making groups could be an important aid in this direction.

Pressbook depicts the violence theme in shock style, stresses the personal involvement with the screen action, offers a wealth of ideas for stunts and displays.

**LITHOS**

Impressive set of posters and accessories features the mob scenes and the “1900 caged humans” who revolt against intolerable prison conditions. Violence and authenticity dominate, as typified in the six-sheet (left).

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Sack front displays, using unique 1-sheet (A), combined with 3-sheet and special copy (B) prison wall background paper, available with (E) and without (C) at low cost, and overhead banner (D), using cut-out letters from various posters, depending on size.

Special 4-sheet (available at AA exchange for 40¢) has plenty of other uses, as advance lobby piece; board-mounted, back-to-back on street poles; in store window; posted on fences, barricades, circus-style; at each end of marquee. It could also be used in sandwich style as walking display.

Radio-TV campaign prepared by Terry Turner offers three free trailers and 15 radio spots for airwave promotion. The video group has two 60-second and one 20-second spot, with theatre name and playdate space over silent-end footage to keep film action visible. Important among radio spots is a group of women’s angle pitches.

Special 4-page herald printed on newspaper stock catches violence and excitement in typical tabloid style. Back page leaves ample space for theatre and playdate, plus localized selling message. They run $6.25 per thousand, with special flat imprint price of $10 for minimum order of 5000. Herals are available from Rodgers & McDonald, 2621 W. 54th St., Los Angeles 3, are delivered folded.

In addition to usual distribution, tabloid herald can be used as an insert with daily or weekly tab papers: “newboys” on busy street corners with “Extra!” yells as they hand them out: as package stuffers in markets and department stores; in sports arenas, restaurants, car parking lots, etc. Timeliness, using direct headlines from various newspapers on recent prison breaks as documentary type boldly outlined in pressbook, adds to effectiveness.

**ADS**

Ads attain masterly effect of film’s high voltage action and audience participation. “You are in the center . . .” dominates the long ads, designed to capture special attention on the announcement page. Provocative copy and art (left) feature bulk of newspaper ad copy.
EXPLOITATION PICTURE of the Issue

Riot in Cell Block 11

With a cast of unknowns and thousands of inmates of Folsom State Prison, Walter Wanger's on location shooting at the California big house for "Riot in Cell Block 11" has achieved an authenticity and shock effect rarely, if ever, caught in a prison picture. Stills catch the violence that characterizes the film. At top, State Militiamen attempt to quell the rioters.

Center, Neville Brand (left) and shirtless Leo Gordon brutally change the mind of a reluctant rioter. Below, the jailbreak nears success as Brand becomes the first to surmount the prison enclosure. At close, rioters are overcome, the ringleader Brand gets 30 years added to his sentence, prison life returns to normal, but new prison reforms loom in prospect.
February

QUEEN OF SHEBA Leonora Rufio, Gino Cervi, Produc- tion: Pinewood, London, Director: Richard A. Leech. Color, Technicolor, 127 minutes. Queen of Sheba leads her armies against a strange and beautiful queen, who is captured and makes her escape. After a battle and an avalanche, the villain is captured, and the heroine marries Solomon's son, 99 minutes.

WE WANT A CHILD Roderick, Jorgen Kernberg. Director: John Ford, Lou Larimar, Drama. Married young woman desiring children and having an unfortunate affair and bears an unwanted child. Finally young wife becomes expectant and assistant at birth of baby 76 weeks.

March

FANGS OF THE WILD Charles Chaplin, Jr., Onslow Stevens. Producer Robert L. Ripper, Jr. Director: Charles chaplin, Jr., Western. Three men are the only witnesses to a cold-blooded killing in the woods. Boy's story is told by the murdered woman's husband, who states, true in changing in which the lad's life is saved, 18 minutes.

BLACKOUT Jane Clark, Belinda Lee. Producer Michael Carreras. Director Terence Fisher. The down-and-out war officer is offered a $1000 mystery job. This job requires his ultimate suspicion on the veteran until he establishes that the girl's mother was responsible for the killing.

April

COWBOY, The Eastman Color. Producer-director, Elmo Williams. Documentary feature. Photographed in color on actual Southwest locations, story relates the cowboy's true-life from pioneer days to now, 49 minutes.

HE'S THE NEWS Anthony Hindi, Director Ken Hughes. Murder drama. Suspense. Young professional writer, on assignment for a magazine, becomes an unwelcome accessory, keeps silent but tells police after widow tells him.

DEADLY GAME, THE Lloyd Bridges, Producer, Robert Dunbar. Director Dan Birt, Mystery, Drama. American army intelligence writer is out to prove a friend's innocence of blackmail and smuggling of secret formulas. World War II background. Producer Michael Carreras. Director Terence Fisher. Mystery drama. World War II setting, any one of the players can be a traitor and try to find which of his wife's three suitors tried to murder him.

MAY

FROM ESTATE VERO Anscio Color, William Holden, Eleanor Parker, Producer Nicholas Naylack. Director John Sturges. Western melodrama. Adventure in Civil War period dealing with rebels in prison in a Union stockade located in Tennessee, 90 minutes.

June

GIVE A GIRL A BREAK Technicolor. Margaret and Gower Champion, Debbie Reynolds, Producer Jack Cummings. Drama. A girl who has been victimized, gains a position in Ceyssard Gardens amid colorful swimming and waving 70 mm Technicolor.

July

ESCAPE FROM EPER Anscio Color, William Holden, Eleanor Parker, Producer Nicholas Naylack, Director John Sturges. Western melodrama. Adventure in Civil War period dealing with rebels in prison in a Union stockade located in Tennessee, 90 minutes.


August

LONG, LONG TRAILER, THE Anscio Color, Lucille Ball, Desi Arnaz, Marjorie Main, Producer Pandro S. Berman. Drama. The Story of the trail seen by三角洲 of families in life at a trailer, 96 minutes.


September


TESSEREAU, THE Betty Hutton, Den, Parker, Denny Miller, Keenan Wynn, Producer Sol Buer Feld- man, director: William Wyler, Technicolor, 127 minutes. A story of a love triangle involving a girl, a topless dancer and a count, 312 minutes.

October


FILM BULLETIN—THIS IS YOUR PRODUCT.
Cross your fingers! knock on wood! you and CINEMA SCOPE never had it so good!

Warner Bros. usher in the ultra-new look in musicals!

'Lucky Me'
COLOR BY WARNER COLOR
IT STARS
DORIS DAY • ROBERT CUMMINGS • PHIL SILVER

prediction!!! WE PREDICT AT LEAST ONE MORE
'SECRET LOVE' KIND OF SMASH AMONG THESE 10 NEW TOP POP TUNES!
'I Speak to the Stars' • 'Take a Memo to the Moon' • 'Love You Dearly'
'High Hopes' • 'Bluebell of Broadway' • 'Parisian Prettles'
'Superstition Song' • 'Wanna Sing Like an Angel' • 'Men' • 'Lucky Me'

IT STARS
DORIS DAY • ROBERT CUMMINGS • PHIL SILVER

From a Story by JAMES O'HANLON • Music by Sammy Fain Lyrical by Paul Francis Webster • Musical Direction by Ray Heames • PRODUCED BY HENRY BLANKE • DIRECTED BY JACK DONOHUE
IS 3-D DEAD?

Revival of Public Interest in Depth-Dimension Seen if Real Gimmick Pictures Are Produced

The Tax Picture

STUDIO SIZE-UPS
The Inside Story of Production
A limited number of prints will be available for *EASTER ENGAGEMENTS* of the finest which **CinemaScope** has yet offered. It is suggested that you immediately get in touch with your 20th Century-Fox branch manager.

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THERE CAN BE NO GREATER BOXOFFICE ATTRACTION FOR EASTER!

20th Century-Fox presents

**Prince Valiant**

Starring JAMES MASON • JANET LEIGH • ROBERT WAGNER • DEBRA PAGET • STERLING HAYDEN

Produced by ROBERT L. JACKS • Directed by HENRY HATHAWAY • Screen Play by DUDLEY NICHOLS

Color by **TECHNICOLOR-DELUXE** • Based on King Features Syndicate's "PRINCE VALIANT" by Harold Foster
The Tax Picture

INSIDE THE ADMISSIONS TAX HASSLE. Late last week a surprise development found the Senate Finance Committee revising the House's excise tax bill, providing for elimination of the entire Federal tax on admissions under 60 cents. The House had previously passed a measure that cut the tax in half, from 20 percent to 10, on all admissions. Senate Bill, which is slated to come up for vote by the latter part of this week, would retain a 10 percent tax on admissions over 60 cents.

The response to this unexpected move must be a hearty hallelujah! by the rank and file exhibitors, who are in dire need of relief from the onerous tax burden. They need the money for CinemaScope, for sterophonic sound, for long overdue repairs and renovations, and for a little profit. The improvement in boxoffice receipts has flavored the delicate operations so far, but not much of the increased attendance of recent months has seeped through to the sub-runs. Passage of the Senate measure will be a real shot in the arm for these situations.

THE BIG QUESTION. Before there is any tossing of hats in the air, exhibitors are warily trying to size up the chances of the new tax bill in both houses of Congress, and, then, in the White House. There are a few factors in its favor. The evenly matched political complement of the membership in both houses makes it seem likely that the no-tax-below-60-cents measure will get through comfortably, since Democrats have voted for a full cut before, and Republicans appear determined to avoid being tagged as those guilty of continuing the unpopular excise levy.

The President's view might very well be conditioned by a desire to be conciliatory on excise taxes in order to win favorable action by Congress on other significant tax legislation. Eisenhower avoided mention of excise levies in his recent broadcast, concentrating on the more important personal and corporate income tax matters.

FIRST RUN AND SUBURBAN HOUSES. The two categories that have best weathered the attendance depression will pick up new business, of course, but it may be due more to aggressive promotion, improved product and wide screen excitement than to lower prices. There is some question as to whether patrons of these houses are particularly sensitive to admissions changes.

Not so the marginal neighborhoods and small town theatre, where a few pennies might make the difference between TV, cards, other diversions, or the cinema. In this realm the $0.40 question is these: Is the cut enough to pull them out of the red? Will theatres retain old prices and pocket the difference? Will theatres cut prices in the hope that volume will increase? How many closed houses will reopen?

THE DRIVE-INS WILL BENEFIT. Traffic here has run consistently from good to better, and the price cut should pep up grosses even more. Lower admissions possibly would prove very real to the rural, large family and teen-age elements, all open-air devotees.

IN A CLIMATE OF POSSIBLE ADMISSION CUTS, it is well to review, in capsule form, the status of some major exhibition circuits:

STANLEY-WARNER—Subject of some nice market play in late week. Company is singularly blessed with a virtually debt-free status. Its present quotation (14) is less than one half of calculated book value, and while this has never proved a valuable statistical tool in evaluating movie issues, the difference is eye-opening. After a host of barren earnings statements, company unexpectedly declared a 22 cents quarter, paying 20 cents. Improvement reflects healthy Cinerama grosses, of which Stanley-Warner collects a substantial interest.

NATIONAL THEATRES—Shareholders were disappointed by recent report in which earnings showed limited improvement. However, it is vital to note that income was ploughed back in a calculated gamble that saw all of the top locations equipped with CinemaScope fronts, sterophonic sound apparatus and other new contrivances. With some $0.0 odd C.S. features on tap for the year, and considering its overwhelming acceptance by the public, National looks like a cinch to show a good report for the current semester.

RKO THEATRES—While a loss of $296,000 was reported for 1953 compared to 1952's black ink figure of $1,056,700, an upsing is indicated. Like the others, RKO expended liberally on capital improvements, and suffered losses on the sale of properties. The new controlling group headed by Albert A. List is now squarely oriented in operations and you can look for systematic gains over the next several reporting periods.
HOLD IT!

Hold-overs nationwide for "LONG, LONG TRAILER"! M-G-M's comedy riot is a smash hit everywhere!
(Lucille Ball, Desi Arnaz - Color, too!)

HOLD IT!

Hold plenty of time when you book M-G-M's "EXECUTIVE SUITE." Every advance preview for press and magazines forecasts one of the year's 10-Best! The best-seller is even greater on the screen!
(William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch)

HOLD IT!

Hold Easter Holiday time for "RHAPSODY," M-G-M's love story of the year with the world's greatest love music. A de luxe holiday attraction!
(Elizabeth Taylor, Vittorio Gassman, John Erisan - Technicolor, too!)
IS 3-D DEAD?

A Fortune Awaits the Producer Who Makes an All-Gimmick Feature

By PHIL WARD

In far off fabled Hyderabad, 3-D was a calamitous success. Audiences bolted for the doors in panic, stampeding to safety in so great a rush that children were left behind. Three natives of that Indian province were hospitalized by the press of the crowd. Maratus, the storm god, was surely distraught. For huge bolders, you see, crashed fearsomely and wondrously from the screen and glistening sabers hurled through space bent on dismembering the throng.

At the other edge of the world, Americans are finding the Furies a mite more subdued. Little more than one year of age, the onetime savior, the little polaroid gimmick, is the tired old man of Hollywood, one chubby foot in the cradle and the other in the sepulchre reserved for filmdom's annual messiahs. There is a gathering head of evidence that unless wonder drugs are quickly rushed west, the days of its years are numbered. In short, Hollywood has just about decided to give 3-D the old Deep Six.

Is 3-D dead? The signs are everywhere. From Burbank to Broadway, in booking office and on movie-page, from marquee to money markets, they're writing off the optical novelty and its extra-plane world as something less than divine—last year's Angle of Recovery fallen from grace. With dry-eyed, unthinking resignation, they're kissing it off, the way horsemen retire their lame stakers to the field, beyond study, beyond surgery, beyond hope.

Exhibitors who once tripped over each other to be first with the magical twin ciphers, now eschew the 3-D marquee slug as though it were a guarantie notice. Some even go the dizzy length of administering antitoxins with blatantly defensive announcements that read—"First Time in 2-D," and "No Glasses Needed"—to show that, along with clean washrooms and water fountains, they run sane as well as sanitary houses.

Traditionally showmen are hair-trigger sensitive souls, and there is some justice inspanking them for their wavering ways. But they are, in the last analysis, less the cause for a fading 3-D than merely reflection of the public mind. The exhibitor's course is charted first and last by what Joe Fan is buying in the market place. And the anti-3-D signals filled the air. They came in a stereophonic roar of glass-gripes by a highly vocal segment of the movie public, followed by the high blown aesthetic gripes of the critics and the art patrons. The court of last resort, good old b.o., fell short of justifying the whole bloody trouble.

Has It Paid Off?

Has 3-D paid its way? It has. But for the medium to be merely self-supporting is to classify it as a sorry failure. Actually, the larger issue is this: what went wrong with its once star-bright future when the very mention of its name quickened the pulse and called for the unpacking of the SRO placard. To rationalize its presentation at all, 3-D must of necessity produce business of the highest bracket. Good and average grosses are not enough, for there is no evidence that 2-D can do just as well, or nearly so, without special equipment, goggle fussing and the other bothers. Talk to any showman today and he'll tell you what's wrong with 3-D in words already too trite and overworked; the gloss of novelty has rubbed off; the films are generally lousy in the 2-D sense of the word; the public just lost interest.

Guessing what's wrong with 3-D has been popular parlor sport almost as long as the medium itself. By the time Hollywood unveiled only the second full length polaroid film in its entire history, a veritable colletance (Continued on Page 6)
of pat cures and three-dimensional therapies had sprung
up. Improved spectator glasses has been a staple almost
from the very “Bwana Devil” start. And there was fuzz-
iness and graininess and the unreal, almost doll-like
aspect of the players. But these were matters of mere
mechanics, and the aesthetes knew it. They set their
sights on a more vulnerable target. A howl went up
over the “intrinsic quality” of the 3-D production them-
selves. The call was for better pictures.

In recognition of this call, Hollywood set about find-
ing “more inspiring” story lines, put its staffs to work
brightening up the polaroid entries with greatly im-
proved production values, and, in short, went through
evry motion needed in the fabrication of superior 2-D
presentations. The progeny of this labor was not unwel-
come. Among them, such above average films as “Hou-
do,” “Kiss Me Kate,” and as a late starter, the cooly re-
ceived but promotionally loaded “Miss Sadie Thomp-
son.” Only one thing was wrong: There wasn’t a legiti-
mate 3-D film in the pack.

Nevertheless, the feeling persisted that upon the box-
office success or failure of these pictures, which by
Hollywood’s own admission were of a superior stripe,
would ride the future fate of polaroid movies. Then, as
though unsure of its very wisdom in going ahead with
this trial and error business, several studios pulled an
11th hour hedge and offered the films in “flat” projection
as well. If the exhibitor was filled up with Freudian
anxieties before, he was about ready for the booby hatch
now.

2-D with 3-D Label

Faced with 2-D pictures bearing the 3-D label, most
theatremen, especially in metropolitan areas, usually
decided to play it safe and go it straight 2-D. As a con-
sequence, the Hollywood studios have discarded most
plans for further 3-D production, although a dozen or so
3-D pictures are awaiting release, and there are a few
promising ones among them, which we will make note of
later.

Where did 3-D go off the track, if, indeed its wheels
were ever on? Poor glasses, sloppy product, sorry story
were no more than partial culprits, just as improved
goggles, development and scenario are no more than
partial cures. The discomfort of the eye piece has long
been a mythical ailment, supported in fact by a large
body of evidence, including FILM BULLETIN’S own
survey of June 15, 1953, “What Does The Public Think
Of 3-D.” Over and beyond the bellyaching of profes-
sional grippers, myopics, astigmaties and maiden aunts,
there did (and probably still does) exist a strong senti-
ment among the rank and file in favor of 3-D movies.
They’ll take the eye piece with its minor annoyance as a
necessary if uncomfortable means to a thrilling but
otherwise unobtainable end. The roller coaster ride can
hardly be classed as comfortable, but we’ll be danged if
you can get the sensation without strapping yourself
in the car. Regrettably, in past and contemporary 3-D, the
end has not justified the means. As a result today’s
superior goggle merely modifies, does not remove the
medium’s deeper weakness.

Hollywood’s late capitulation to the cry for better
stories was a misdirected move. It did not strike at the
heart of the problem. The need was not for better 2-D
stories to be made in the 3-D medium; the need was for
better 3-D material, material written, directed, designed
for the unique depth dimension.

Depth Itself Unimportant

Mere depth, itself, is not enough to sustain excitement
over the full length feature route. The deep vision of
things inside the window frame is but the partial (and
to a large extent, the minor) attribute of the gimmick’s
full potential. This is not to discount the illusion of
depth which, for all its technical weaknesses does pro-
duce a diverting, if somewhat distorted, sense of reality.
But like many new sensory experiences, the excitement
soon palls with repetition.

3-D has been witlessly appraisal. Its commanding
officers in the field, the producers, the directors, have
taken a curiously circumscribed view of the whole 3-D
phenomenon, measuring virtually every element by
means of a two-dimensional scale. They adjudge its

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(Continued on Page 8)
BEACHHEAD!
ESTABLISHED...
A SMASH GROSSER!

SENSATIONAL BUSINESS IN NEW ORLEANS (Sanger); SAN DIEGO (Fox, State, Loma); MIAMI (Carib, Miami, Miracle); TAMPA (Park); JACKSONVILLE (St. John's); LOS ANGELES (Los Angeles, Uptown, Loyola, Hollywood, Village Westwood); LONG BEACH (Imperial, Crest, Belmont).

WATCH FOR NEW OPENINGS COMING UP IN KEY CITIES ALL OVER THE COUNTRY!
The Attack Gimmick Is Wanted

(Continued from Page 6)

value in terms of depth alone, as though this illusion itself is enough to justify the medium's employment. This thinking once prevailed in connection with color. Today some are saying the same thing about ultra-wide screens. The theory that any one means of presentation in itself is the sum answer is, of course, absurd. The final truth is that any of these entertainment devices will work profitably, providing that discerning use is made of their full possibilities.

Study the case history of the movie third-dimension and you will learn quickly why its growth was stunted. A grave error was committed by the film producers in their judgment of 3-D. Hollywood miscalculated its medium. What the public wanted was not depth, but ATTACK! The moviemakers overlooked the fact that 3-D's one unique attribute was the gimmick—its novel, corny, laugh-provoking, fear-inspiring, shocking ability to attack the audience. But in 3-D's first 400 days the ace weapon has been strangely silent. Like Lincoln's Civil War generals, Hollywood's third-dimension producers simply would not attack.

To be a thing alive, a roaring, raging, inflaming force, 3-D must feed on attack. Attack the senses...attack the body...attack the vitals...attack, bewilder, overpower, ravish, like the Roman hords rushing the Huns. The audience will love it.

Special Material Needed

What Hollywood's generals did not realize is that 3-D is a thing apart, that its real dimension is not so much depth as it is extention, that story matters comparatively little, just so long as it possesses those special dimensions in plot, direction, art and photography to join the added physical dimension of depth. What they muffed is the fact that the material must adjust to the medium, not the medium to the material. For 3-D is as different from 2-D as still pictures to motion pictures, as silent to talkies—an entirely new vista of the film-making arts.

Warner Bros. gave evidence, at the very outset of the 3-D craze, that they had a grasp of these principles by their production of "House of Wax." This film achieved an effective, albeit minor, degree of 3-D effectiveness, and this was reflected accordingly at the boxoffice. Its success was directly attributable to a faint but nonetheless partially evident understanding that the polaroid glass is no magic, that the medium is but a shade above a carnival prank, appealing to the universal love of buncombe, hokum, tomfoolery.

As for most of the other so-called 3-D pictures, of which there are some 30-odd, with the exception in a scene here and a climax there, they might just as well have been projected "flat" without an ounce of diminution in story telling, conflict or audience identification—and with a saving to exhibitor and public, to boot. For insufficiency of attack is worse than none at all. It teases the appetite, and then ends up leaving it unsatisfied. The occasional spear and the seldom spider is not sufficient to make an audience content to wear the polaroids.

In the past few weeks, there has been a sign here and there that indicates a possible reawakening of trade interest in the depth medium. Warner Bros., and Universal, always alert studios, each have a 3-D thriller currently showing in first-runs to rather surprising grosses. "Phantom of the Rue Morgue" is the Warner entry, a murderous little melodrama that is making audiences squeal with terror as a mad zoologist dismembers pretty girls in his study of animal reflexes. U-I subject is "Creature from the Black Lagoon," in which the "Gill Man"—half human-half fish—comes up out of the depths to inflict scaly horror upon those who view the monster.

What Is 'True 3-D'? 

Neither of these productions can be called true 3-D, but each has its share of attack gimmicks, and each is built on suitable 3-D plot material, factors that account for the strong grosses they are rolling up. They could have been real boxoffice bombshells if the attack had been carried to the audience from start to finish.

How, then, do we define "true 3-D"?

True 3-D would be pure 3-D, or a film in which every scene is calculated to utilize the depth medium; otherwise you have a bastard combination of 2-D and 3-D, which is neither fish nor fowl.

It is only a matter of time until some perspicacious producer senses the authentic function of the third-dimension and turns out a pure 3-Der that fully demonstrates the tactics and strategy of the medium. We freely predict that this enterprising individual will need a fleet of Brinks' finest to carry home his take from the theatres that exhibit that first real depthie.

He will probably develop a whole new school of technicians, film workers steeped in new ideas about a new medium. Membership credentials will consist of original talent in telling a story via 3-D, 3-D direction, 3-D photography. They will follow a few very simple principles predicated on capitalization of the intrinsic qualities of the depth medium. They will plan and plot every phase of the production to make the audience 3-D conscious, with the full realization that if a scene lacks attack it will be static. Let's take a look at these principles for 3-D production:

1. The medium must be accepted for what it is, a practical joke on the gallery, a stunt, a hell-raising.

(Continued on Page 9)
whoopee-making ball of corn. The theory of production will be based on belief that the crowd wants to be fooled. This is 3-D's legitimate mission. It is not now, nor was it ever intended to be a mere depth substitute for ordinary standard-screen vehicles.

2. Gimmicks take first priority. The whole production will be a gimmick. Story, performance, and other values will be completely subordinated to the attack motif. The attack on the audience is 3-D's rationale. The plot is intended to coalesce the attack elements, as a musical comedy book holds together the various songs and dances.

The audience must find no succor from the ever-comming hail of gimmicks. A constantly screaming shouting, ducking crowd is all the critical acclaim 3-D can ask. To achieve this measure of pulsing excitation over a 90 minute stretch without allowing the viewer to adjust to the hoax, calls for creative treatment at its best. The director must endlessly search out fresh angles of audience invasion. In short, the entire effort must be one long tour de force of assault by extention from the screen out into the audience. Leave them breathless.

3-D's Authentic Stage

3. Think in term of back and forth rather than side to side. 2-D is the place where traffic flows from left to right or back the other way, but 3-D's playground is the world in "in and out". It's the difference between watching tennis and handball. Telescope the boundaries of the screen from deep within its beaded surface to out along the theatre's rear wall. The space between is 3-D's authentic stage.

4. Write the audience into the script. This is the cardinal rule; without it, 3-D reverts to a toothless, impotent waste of time, money and opportunity. The spectator must become, as never before, a story character, a target of every conceivable form of physical action, social sting, and finally gratification. He is the unseen hero or heroine of the 3-D movie.

5. Last, this basic rule of thumb: an authentic 3-D production could not be exhibited in 2-D, for it would be like showing a talking picture without sound.

As we have seen in these few principles, specialization is the hallmark of true attack 3-D. New creative skills are called for in virtually every phase of this original school of production. But special stress will be placed upon writing, art direction and cinematography. The special effects people will no longer remain mere adjuncts to the total production scheme, but they will be essential technicians whose services are required in each and every foot of film. In this exciting new field, stereo-

phonic sound will be an essential factor, too. Sound will attack the listener's ear in the same ratio that the visual assaults hit his eye.

How wide will be the range of subject matter? Films of violence and horror are just right. Slapstick, zany comedy should be a wow. War stories and some sport themes should lend themselves to the medium. Science fiction is a seven-come-eleven natural. Musical comedy might be contrived for laughs. The rough and tumble western could be effective, if the emphasis were put on attack, rather than on scenery in depth.

This is our plan for attack 3-D, the new dimension of assault for fun or for terror. The closer a film runs to the 100% attack pattern, the greater its boxoffice potential. This is the simple truth that escaped those who have worked in the depth dimension so far.

All this is not meant to imply that 3-D would be a staple of movie fare for every type of theatre. Frankly, it must be regarded as a novelty, but one that might very well have enduring boxoffice value if offered at reasonable intervals.

Just some 400 days ago, the very promise of the gimmick snapped the boxoffice out of the doldrums and alive to clinking coins. Suddenly, it became front page stuff, and everyone started to hear less of "Lucy" and more of lap-landing lions. Then came wonderful Cine-

mascope and other developments to excite public interest in movie-going. But 3-D, watered-down, spurious, inept as it was, must rank as the vanguard of today's prosperity cycle in motion pictures. Off this record alone, it rates a new lease on life.
CITY OF SIN... Toughest

HERBERT J. YATES presents

HELL'S HAI

ACTUALLY FILMED IN HONOLULU

Written by STEVE FISHER • Associate Producer and Director JOHN H. AUER

A REPUBLIC PICTURE
in the Pacific

WENDELL COREY • EVELYN KEYES

ELSA LANCHESTER with MARIE WINDSOR • NANCY GATES
SCTOA Asks Choice on SS

The stereophonic sound issue continued to boil. SCTA president Harry C. Arthur hit the headlines in revealing a letter to Spyros Skouras urging that the public and exhibitors be allowed a choice on stereosound. Admitting that 20th-Fox was “entitled” to market CinemaScope any way they saw fit—“If you believe that stereophonic sound to be really appreciated by the public requires 14 track’s and 22 speakers, you are entitled to that practice, too”—Arthur felt that Fox’ requirements for smaller exhibitors faced with prohibitive installation costs are “exorbitant, arbitrary and unfair.”

“Some people in this nation still prefer Chevrolets and Plymouths to Cadillacs and Chryslers, notwithstanding the fact they fully appreciate the many advantages they would enjoy by owning the larger cars,” he wrote. So, too, many moviegoers’ financial and practical requirements limit them to neighborhood theatres and drive-ins. “To deprive these patrons of CinemaScope purely because of a theory that 4-track stereophonic sound is an integral part of the operation, when in reality it is the visual illusion that affords CinemaScope’s major appeal, is to be guilty of favoritism. To deprive smaller theatres of Cinema-Scope for the same theoretical reason, is to take from them their bread-and-butter.”

SCTOA urged Skouras to “reconsider your ultimatum, and judge from all sides—via tests—the feasibility of one-track sound with CinemaScope.” Let the results decide 20th-Fox’ policy, was the plea.

**COMPO Facts in E. & P.**

COMPO continued to work studiously to give recalcitrant editors facts on the tax situation to prevent the uninformed editorials that damaged last year’s tax-repeal campaign. Third in a series of full-page ads in Editor and Publisher, “Half a Loaf Will Break the Camel’s Back,” stated that, while the industry was “not unappreciative” of the (Reed) proposal for cutting the 20 per cent admissions tax in half, “the sad fact is that a 50 percent reduction in the admission tax will save 4,420 theatres now staggering in the red.”

In the most recent ad, “We have plenty of customers, but...” COMPO notes, the tax situation compels the exhibitor, in effect, to admit free every sixth ticket-buyer, and no legitimate enterprise can long survive “such cock-eyed economics.” Today, the Federal tax, said the ad, has preempted the natural increase in admission prices justified by inflationary conditions.

**TAX IN SENATE**

Officially, the admissions tax status was still a question mark. While it was expected that the Senate Finance Committee would report out the Reed bill much as the House Committee did, the Senate group after a closed meeting adjourned Thursday (18th) with only the statement that no decision had been reached. Chairman Milliken (R., Col.), however, in a late news bulletin, relief to some 6000 theatremen operating in the red was in prospect as the Senate Finance Committee last Friday (19th) amended the proposed 10 per cent excise tax bill to exempt completely movie admissions under 60c from the Federal Tax. A second amendment revised the proposal to tax admissions one cent on every 10c or “major fraction thereof”; instead of a penny tax on each 10c.

Speaking from Washington, COMPO special counsel Robert W. Coyne was enthusiastic, stating that “now real action was being taken to keep these thousands of theatremen in business. He anticipated that the bill would be brought on the Senate floor by Wednesday (24).

noted that it was expected that the excise tax reduction proposals, including the Federal ticket tax, would be reported out the following day and would reach the Senate “next week”.

Meanwhile, COMPO filed a brief, calling attention to the fact that 6127 movie houses are operating in the red, and most could recoup if the ticket tax were lifted. Only some 1300 would get any substantial relief on an across-the-board 10 per cent tax, while the others would continue losing money, COMPO revealed. The all-industry group’s plea asked for a minimum of 51 cents on Federal-taxed movie admissions, in line with Sen. Schoeppel’s (R., Kan.) amendment to repeal the tax on movie admissions of 50c or less. Sen. Schoeppel, who has been in close contact with the industry as chairman of the Senate Small Business Committee, claimed that up to 3000 more houses will be forced to close if his amendment is not adopted. Should the Finance Committee fail to accept, the Senator noted, he would introduce it on the floor for a vote. Considering the number of Senators committed to repeal of the movie admissions tax, it is not unlikely that such a move might be fruitful. Senate Finance Committee chairman Milliken stated that he was “sympathetic” toward the 50c base, but did not commit himself on its support.

House passage was quickly consummated after the Ways and Means Committee put its stamp of approval on the Reed Bill. Rep. Lyle (D., Tex.) offered a motion to exempt movie admissions 50c or less, but it was defeated in a close vote, 212-200. Rep. Mason, author of the original repeal bill, said he believed that the industry should accept the 10% tax as a "step" toward total reduction, after authoring the 50c amendment in the House.

You can use your present tickets after April 1, whether or not the Reed Bill becomes law. Special counsel Robert W. Coyne obtained a ruling from the Treasury permitting stamping each ticket with new admission price and new tax amount, after explaining that exhibitors were unable to get new tickets printed in time if the 10% tax is effective next month.

**Movies Top National Index**

Jack L. Warner took a swift at the "pessimists, the calamity howlers and prophets of doom" in the industry. Theatre business, the WB studio chief claimed, is running ahead of the national retail index and "looking up every day."

Addressing the American Cinema Editors, Warner said the "new methods of attracting-theatre-goers" is "meeting and bating" the TV competition, that other methods are in the process of development that face similar success.

Major problem, he felt, was maintenance of production and providing good pictures, a responsibility that “must be shared by all creative talents..." The sometime actor, the odd-moment writer and some directors can—and sadly do—throw roadblocks in the path of production." Their laxity, he noted, keeps other studio employees from working.

**Hughes Gets RKO**

Howard Hughes obtained the sole ownership of RKO Pictures Corp. last week when the stockholders voted by a majority of almost 30 to 1 to accept Hughes’ offer of nearly $24,000,000 for the company’s assets. There are still several legal contests pending, but they are not seen as any serious bar to Hughes’ ownership.

**Schine Charged Again**

The Justice Department tossed another suit at the Schine Chain, charging the theatre circuit with violation of the 1949 anti-trust decree. Both civil and criminal contempt actions were filed by the Governmental agency.

Proceedings were brought in Buffalo Federal District Court against the chain, its five subsidiaries, J. Myer Schine, Lewis W. Schine and John A. May. Charge on the civil count were continuation of a "combination and conspiracy to maintain a local theatre operating monopoly, and to prevent others from competing with them" in violation of the decree.

Criminal complaint accused defendants of failure to rid themselves of 23 of the 36 theatres ordered to be sold and cease violations in licensing and booking of films, and resumption of control over theatres sold.

**U-I Stockholder Meet**

Painting a rosy picture of Universal’s profit outlook for 1954 at the annual stockholder meeting, Milton R. Rackmil revealed that the company’s first quarter will be its best in “a great number of years,” and grosses for the fiscal year should top 1953’s $70,490,254.

Touching on the company’s policies for the new techniques, Rackmil said... (Continued on Page 20)
STUDIO SIZE-UPS

Exclusive BULLETIN Feature

By JAY ALLEN

ALLIED ARTISTS

Ten to Roll Before June
One in C'Scope, 3 in T-color

ALLIED ARTISTS IS ISSUING 15,000 shares of new preferred stock to finance its long-promised production spurge. The stock will have a ten dollar par value and will be underwritten by the firm of Emmanu- el, Deetjen and Company.

Fifteen pictures, eight of them in Technicolor and one in CinemaScope, are in various stages of preparation, according to Walter Mirisch, the company's executive producer. Ten of the fifteen films are scheduled to go before the cameras within the next three months. One of these will be Allied Artists first CinemaScope feature, "Witchita," which Mirisch will put into production personally on May 1. Scheduling assignments have not been set.

Prior to this time, the company has used Technicolor on only one film, "Arrow in the Dust," which is set for an April release. The present slate, however, calls for use of Technicolor on "Witchita"; "The Adventures of Hajji Baba," for which Elaine Stewart has been borrowed from MGM to star opposite John Derek; and "The Annapolis Story," which will also feature "name" talent to be borrowed from other studios. "Adventures" is a Walter Wanger production, set to roll on April 15, Don Weis directing, on loan-out from MGM. Mirisch produces the "Annapolis Story," starting May 20.

The new slate got underway March 4, with the launching of "The Desperadoes" (Wayne Morris, James Lydon, Beverly Garland) — Vincent M. Fennelly producer, Thomas Carr director. This was followed by "Bovery Boys Meet the Monster" (Leo Gorcey, Huntz Hall)—Ben Schwartz producer, Edward Bernds director.

FIlming starts today (March 22) on "Home From the Sea" (Jan Sterling, Neville Brand) — Scott K. Dunlap producer, Lesky Sandler director.

The balance of the 10-picture program set to go before the cameras between now and June 1 are: "I Put the Finger on Waxy Gordon," "Battle Star," "Wanted by the F.H.I.," and "Killer Leopard" (a Bouma yarn).

In preparation for Technicolor filming are: "Legionnaire," a story of the French Foreign Legion; "Yellow Knife," a Walter Wanger production; "Poppaea" and "Perzan Gulf," both on the schedule of Harry Goetz; and "The Green Hills of Iliana," a Richard Heerman production.

COLUMBIA

Studio Hits Two-Year Peak
With Nine Lensing in March

COLUMBIA IS IN THE MIDST of its biggest production spurge in two years, with seven pictures having already started or scheduled to go during March. With two others carrying over from February, the studio will have nine films before the camera as—almost double the number at work on any other Hollywood lot.

On March 15, two major CinemaScope productions were launched: "The Long Gray Line" (Tyrone Power, Maureen O'Hara)—Robert Arthur producer, and "Joseph and His Brethren"—Jerry Wald producer, William Dieterle director. Oddly enough, cast tops for the latter have not been announced, inasmuch as current filming consists of background shots being lensed on location near Luxor, Egypt. Both "Gray Line" and "Joseph" are in Technicolor.

On March 16, producer Wallace MacDonald rolled "The Black Dakota" (Gary Merrill, Wanda Hendrix), in Technicolor—Ray Nazarro directing. Starting today in CinemaScope and Technicolor is "The Bandits" (Glenn Ford)—Lewis J. Rachmil producer, Rudy Maple director.

Coming up later this month are two Sam Katzman productions: "Bat Masterson, Bad Man" (George Montgomery) — William Castle director; and "Fighting With the Texas Rangers" (not cast)—Spencer Bennet director.

The two carry-overs from February are: "Three For the Show" (Betty Grable, Marge & Gower Champion, Jack Lemmon), in CinemaScope and Technicolor—Joni Taps producer, H. C. Potter director; and "I Was A Prisoner in Korea" (Robert Francis, Diane Foster)—Bryan Foy producer, Lew Seiler director.

William Goetz cancelled his previously announced production of "Guys and Dolls," which was to have been his first Columbia release, following a foul-up on the purchase of screen rights. In last minute bidding, Samuel Goldwyn topped the Goetz offer, with a bid of 1,000,000 plus ten per cent of the profits.

LIPPERT PRODUCTIONS

One Shooting in England
Another Due to Start in April

ONE PICTURE IS CURRENTLY IN production for Lippert release, with another scheduled to start next month.

Now shooting is "The Deadly Game" (Lloyd Bridges), a Hammer production, being lensed in England—Robert Dunbar producer, Dan Birt director.

In April, Exclusive Films will launch production on "Race For Life" (Richard Conte) the first of several racing films scheduled by Hollywood film makers. It will be ready for release in early summer, which gives it a good two-month advantage over such other contemplated films on the same subject as "The Racer, a 20th Century-Fox property, directed by George Sidney, to be filmed independently by Jack Palance.

Robert L. Lippert, Jr., expects to have at least one of his properties ready for filming by the end of April, although he had not made a definite selection at the time FILM BULLETIN went to press.

METRO-GOLDFWYN-MAYER

C'Scope Re-lights Studio Production To Hit Norm by July

LEO COMES OUT OF HIS MONTH-long production hibernation this week to embark on a new slate of pictures, which 28 writers are currently preparing. The tempo will be slow, at first, with only one or two pictures shooting at a time, but will gradually pick up speed by the last of May, with the usual production flow expected by early summer.

Teeing off will be "Green Fire" (Stewart Granger, Grace Kelly), which rolls March 24—Armand Deutsch producing, Andrew Marton directing. It will be in CinemaScope and color, as are three of the next four scheduled to follow.

"The Last Time I Saw Paris" (Elizabeth Taylor, Van Johnson) will get underway around April 1, in Technicolor—Jack Cummins producing, Richard Brooks director. "Athena" (Edmund Purdom, Jane Powell, Debbie Reynolds, Vera-Ellen), which was to have started on April 5, has been set back to May 4, to await the return of Purdom from his loan-out to 20th Century-Fox for "The Egyptian". However, "Jupiter's Darling" (Esther Williams, Howard Keel, George Sanders), will be moved up to replace it. The latter will be produced by George Wells and directed by George Sidney, employing both CinemaScope and Technicolor.

An April starting date has also been set for "The Glass Slipper" (Leisure Caron, Roland Petit, Ballet de Paris), which Edwin Knopf will produce, in CinemaScope.

Nineteen other properties being prepared for filming during the next six months.

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**STUDIO SIZE-UPS**

(Continued from Page 13)

PARAMOUNT

**VistaVision Film Asset But Not in C'Scope Class**

THERE IS NO DOUBT THAT VISTA-Vision is a plus factor in the new movie technology, but it's not in the same class with CinemaScope insofar as providing a revolutionary projection effect. Its greatest value is that it gives remarkable clarity to blown up pictures, but does not actually increase the scope.

“Strategic Air Command” Technicolor, (James Stewart, June Allyson) — Samuel Briskin producer, Anthony Mann director, which went into production on March 15, is being filmed in VistaVision as Paramount's third feature in the new process. The other two are: “White Christmas” (Ding Crosby, Danny Kaye, Vera-Ellen), which is already completed, and “The Big Top” Technicolor (Dean Martin, Jerry Lewis) — Hall Wallace producer, Joseph Pevney director, before the cameras.

One other feature is shooting on the home lot, plus one in Italy, giving Paramount a total of four films in production this month. The foreign entry is “Mambo” (Silvana Mangano, Michael Rennie, Shelley Winters), a Ponti-di Laurentis production, directed by Robert Rossen. Shooting at the Marathon Street studio is “The Country Girl” (Greg Crosby, Grace Kelly, William Holden)—William Perlberg producer, George Seaton director.

John Derek has been signed to a term pact by the studio, and will co-star with Humphrey Bogart in “Angels Cooking,” which rolls on May 17—Pat Duggan producing, Michael Curtiz directing. This will be the first teaming of the two stars since they made “Knock On Any Door” for Columbia, six years ago.

REPUBLIC

**Activity At Standstill Last Cowboy Star Leaves Lot**

REPUBLIC WILL PLACE STILL further emphasis on telefilm operations during the coming year, according to a statement just issued to all of the company's stockholders. Republic’s vidpix are under the banner of Studio City Television Productions, Inc., which is currently shooting a 52-film series titled “Stories of the Century.”

The report informed stockholders that Republic, which thus far, has made no commitments for CinemaScope or any other new process, will continue to hold its time until “uniformity is reached within the industry with respect to a particular technique.”

Rex Allen ended his five year association with the studio, two weeks ago, which seems to bear out an earlier statement by Precy. Herbert Yates, that low and medium budget westerns are being discontinued by the company. Allen was the last of Republic's stable of sagebrush stars to remain under contract. There is nothing shooting at the valley studio at the present time, and nothing definitely slated for the remainder of the month. General feeling around the lot is that there will be no resumption of activity until Mr. Yates returns from his current trip to Europe—probably around mid-April.

The most recent purchase was “The King and I,” the long-run hit of Richard Rogers and Oscar Hammerstein II, which is to be budgeted at $4,500,000. The Rogers and Hammerstein team were also set in the deal to collaborate with Charles Brackett in producing the film version. At least part of the footage will be filmed In Spain, which is the actual locale of the story.

Another top musical hit from the Broadway stage, "Carmen Jones," has been set for filming in June, Otto Preminger producing it as an independent for Fox release. Oscar Hammerstein has also been set to collaborate on this project.

Rehearsals are already under way on “Show Business Like No Business” (Etbel Merman, Dan Dailey, Donald O'Connor), which Sol C. Siegel is producing for the Fox parade of musical extravaganzas. Director Walter Lang expects to start filming the musical sequences around April 5.

Two features are now in production, “The Egyptian” (Edmund Purdom, Jean Simmons, Victor Mature, Gene Tierney) —Darryl F. Zanuck personally producing and Michael Curtiz directing; and “Broken Lance” (Spencer Tracy, Katy Jurado, Jean Peters, Robert Wagner, Richard Widmark) —Sol C. Siegel producer, Edward Dmytryk director.

March 1, Leonard Goldstein’s Panoramic Productions will launch its final film in the current 10-picture releasing deal with Fox. It will be titled “Hawk of the Desert,” and will be directed by Robert Webb. No cast has been set the time FILM BULLETIN went to press. Another Panoramic feature, “A Matter of Life and Death” (Ricardo Montalban, Anne Bancroft), wound on location in Mexico, March 13—Robert L. Jacks producer and Harry Horner directing.

Other major CinemaScope pictures in various stages of pre-production planning are: “Pink Tights” (Frank Sinatra—Sol C. Siegel producing; “A Woman’s World” (Clifton Webb, Jean Simmons, Michael Curtiz directing Jean Negulesco—“Jewel of Bengal”—Brackett producing; “Daddy Long Legs” (Fred Astaire, Leslie Caron)—Sol C. Siegel producing; “Prince of Players” (Richard Burton)—Seigel producing; “The Racers” (Kirk Douglas)—Julian Blaustein producing, Henry Hathaway directing; “Desire” (Jean Simmons)—Blaustein producing, Henry Koster directing; “Untamed” — producers Friedlob and Bacher, Henry King directing, and “Saber Tooth” — Philip Dunne producing.

**UNITED ARTISTS**

**Tops In Current Production Six Shooting, One in C'Scope**

NO STUDIO IN TOWN CAN COMPETE with the impressive array of pictures now in production for United Artists release, and that goes for quality of the films as well as volume.

In all there are six films shooting this month for UA distribution, whereas none of the majors will have more than four in work. The line-up includes: “The Purple

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STUDIO SIZE-UPS
(Continued from Page 14)

plain" Technicolor, (Gregory Peck, Maurice Denham), a J. Arthur Rank production, shooting in Ceylon—John Bryan producer, (Robert Parrish st accuracy—"The Illustrated Civil War") Technicolor (Hughoburg, Ava Gardner) — produced by Figaro, Inc., shooting in Italy—Joseph L. Mankiewicz producer-director; "The White Orchid" Eastman color (William Lundigan, Peggie Castle), a Cosmos production shooting in Mexico—Reginald Leehuy producer-director; "Sitting Bull" CinemaScope and color (Dale Robertson, Mary Murphy), a W. K. Frank production—Sid Salkow director, also filming in Mexico and "Vera Cruz" Technicolor (Gary Cooper, Burt Lancaster, Denise Darcel) a Hecht-Lancaster production—James Hill producer, Robert Aldrich director.

The sixth production in the March line-up, "Cabinet of Dr. Caligari," (Frederick Crawford), gets underway next week—Edward Small producing, Arnold Laven directing.

UA closed another important deal with the Russ-Field corp. for the release of six films, three of which will star Jane Russell, over the next three years. UA will participate in the financing as well as the profits of the current productions.

Paul Gregory, producer of the current Broadway hit, "The Caine Mutiny Court Martial," signed a pact to produce "The Night of the Hunter" for UA release. Robert Mitchum will star and Charles Laughton will direct the film which is scheduled to start September 8.

Ivan Tors has upped his slate of pictures for UA release from two to six—all of them to be turned out in an 18 month period. Art Arthur, executive secretary of the Motion Picture Film Exchange, has joined the Tors company as an executive associate, and will take over production on part of the program. His first assignment will be to co-produce "Helicopter Pilot", which rolls on May 3. The second film on the Tors schedule is "Ten Miles Up".

UNIVERSAL-INTERNATIONAL

Five-Six Monthly Schedule
To Be Maintained Thru Summer

U-I IS ONE OF THE BUSIEST studios in town. Four pictures are currently in production, with a fifth due to start later this week. Present plans call for a steady flow of five to six pictures filming simultaneously throughout the spring and summer.

Among the new properties which have recently been added to this year's schedule are: "The Lovely Delinquent," a musical comedy about a stage star who is always delinquent in her income taxes—to go before the cameras this summer, Robert Arthur producing; "The Troubled Stream," a moody "Cinemar" CinemaScope, also set for summer filming—William Alland producing; "Away All Boats," based on the Kenneth Dickson book about a landing at long transport service during the war—Howard Christie to produce, and "Apache Agent," based on Woodworth Clum's non-fiction book about a government agent on the San Carlos Indian reservation—to be produced by Aaron Rosenberg.

Pictures now shooting are: "Bengal Rifles" Technicolor (Rock Hudson, Arlene Dahl)—Ted Richmond producer, Lyle Benedeck director; "Francis Joins the WAC's" (Don- ald O'Conner, Julia Adams)—Richmond producer, Arthur Lubin director; "The Tight Squeeze" (Sterling Hayden, Gloria Gra- hame)—Ross Hunter producer, Jerry Hopper director; and "Goldfield" Technicolor (Lex Barker)—Ross Hunter producer, Jesse Hibbs director.

On March 25, producer Albert J. Cohen will launch his musical production, "Three Gobs in Paris" (Lex Barker, Mala Powers) to be filmed in Technicolor—Richard Quine directing.

Jeanne Craine has been set for the starring role in "The Galileian," which goes before the cameras April 10, as one of U-I's biggest productions of the year. Douglas Sirk has been set to direct.

WARNER BROTHERS

'Helon' Rolls April 1st

Linbergh Biopic Pact Signed

AFTER A LOT OF INDECISION and a number of delays, April 1 is the new starting date for the multi-million dollar production of "Helen of Troy." This time, it looks like it will probably go. Italian star Rossana Podesta has been signed for the title role, with Jacques Sernas, the French actor, set to take over the part of Paris. Robert Wise in en route to Rome, where he will direct the picture, to be filmed in CinemaScope and WarnerColor.

Another important production slated here is Leland Hayward's independent production of "The Spirit of St. Louis," biopic of Charles Lindbergh. It had been rumored as a Warner release, for some time, but papers were signed only ten days ago. Billy Wilder will script and direct the film, to be made in CinemaScope and WarnerColor. An untitled Western, starring Alan Ladd, is also set with Gordon Douglas probably directing.

Randolph Scott will also star in an untitled western for the Burbank studio, to be produced by David Weisbart and Jack Warn- er. The screenplay is being written at the present time, by Herb Meadow.

"Moby Dick," which John Huston will direct as a Moulin Production for Warner release, is now being prepared for a June 1 start. The script, by Huston and Ray Brad- burry, is nearing completion, and one camera unit is assigned to accompany a whaling expedition off the Azores, in mid-May. After eight weeks of sea locations, the company will shoot at the Associated British studio in Elstree.

Warner Bros. has only one picture shooting at the present time, and that is the Marine Corps saga, "Battle Cry" (CinemaScope—WarnerColor (Van Heflin, Aldo Ray)”—Raul Walsh producer, Sid Hickox director.

INDEPENDENTS

Disney Plans New Series
Circuit Topper Backs Film Unit

WALT DISNEY HAS COMPLETED plans to produce a new factual series of feature-length productions, to be released through Disney's relations with Nuvo (previously Embassy, now Disney-Brown) and Buena Vista Film Distribution Company.

The films will be made at the rate of two per-year, all in Technicolor, and at least a portion of them in CinemaScope. These are in addition to the "True Life Adventures" which also were expanded to feature length with "The Living Desert." The first of the new series will be "Switzerland," and will employ the CinemaScope process. Other countries to be covered in the series include: Siam, Morocco, Sardinia, Holland, Portugal and Brazil, in addition to the Navajo Indian region of the United States.

Fred Schwartz, president of the Century Circuit Theatres, has set up a special financing unit to back two or three pictures per year, which will be released through his own distribution set-up. Arrangements have already been made with Joseph Kaufman for financing of the first picture, "Long John Silver," a sequel to "Treasure Island," to be shot in color. Kaufman plans to roll the film in Australia, in May.

Another new independent company which promises to do big things is Copa Productions, recently formed by Tyrone Power and producer Ted Richmond. Their initial film will be "Lorenzo the Magnificent," to be filmed in Technicolor, in Italy, this summer. The script is by Johnighton, this summer, with Judson, who was "Roman Holiday." Hill- rey is leaving his post at U-I, to devote all his time to the independent set-up.

Hal E. Chester, whose last production was the Warner release, "The Beast From 20,000 Fathoms," has also formed a new company, Alliance Pictures Corp., with Robert Franco, European industrialist. They have purchased as their first property, "The Weapon," a melodrama by Fred Freiberger.

Other newcomers to the independent field include: actor Steve Cochran, who plans to start production this summer; Jerry Fairbanks, the well-known theatrical shorts pro- ducer, who is planning a full-length feature, "Project Saucer," in color; and Budd Boetticher and Carol Case, who plan to make "The Number One"—a story of bullfighting—starting in late spring or early summer.

Only two independent pictures now in production, are shooting without a releasing commitment. They are: "The Bandit" (Arthur Kennedy), a Josef Schafel production, directed by Edgar Ulmer, in Eastman Color; and "The Snow Creature" (Paul Langton, Leslie Dennison), produced and directed by W. Lee Wilder.

Coming up next month are: "Tiger by the Tail" (Larry Parks), a Bob Goldstein production, to be released in England; and "Pri- vateer" (Lola Linden, Howard Duff, Ed- mond O'Brien), a Filmmakers production, to be directed by Don Siegel.
PRINT PROBLEMS
ATO of Indiana

During World War II the distributors were compelled to reduce their print quotas by about 25% as a necessity of conservation, but when the raw stock limitations were removed the distributors continued to operate on a reduced number of prints in spite of the advent of 4,000 drive-in theatres since that time to make the shortage that much more acute. For all these years one of the foremost complaints at any exhibitor meeting has been the print problem which prevented an exhibitor from booking his theatre in the most judicious manner and prevented him from dating pictures within the period that he could still get some benefit from national advertising and publicity.

Distributors are well aware of the extent to which thousands of their customers are penalized by being forced to play pictures long after the public's "want to see" has died away. Paramount's advertised its "A" and "B" release territories because theatres in half the country would be deprived of the advantage of national publicity and "word of mouth" advertising. Look how almost all companies increase the terms on saturation bookings of sometimes mediocre pictures because of the increased box office returns from timely playdates. If our memory is good, studies have proven that word of mouth builds to a maximum in 6 to 8 weeks and completely melts away in about 26 weeks. Because of the improved returns it would seem that it would be profitable to the distributor as well as the exhibitor to have sufficient prints to liquidate every contract within a few months and still permit the exhibitor to have sufficient latitude to select playing time to the best advantage of the picture.

In addition to the old hurts, exhibitors are now paying an additional price for insufficient print quotas, and can look forward to still further charges. Prints are jammed so tight that it is becoming necessary more and more frequently to resort to special delivery methods such as bus shipments. Plus the added dangers of misprints, added transportation costs increase the theatre overhead. Further, he is faced with a danger of higher transportation costs on all his film delivery because of the decrease in revenue to his regular film carrier. For example, in a single week recently, on just one track route, a film transit company lost $120.00 in revenue due to the necessity of special deliveries. And we can estimate that if these shippers were made by bus it costs the exhibitors involved approximately $400.00. Now as long as the film companies can continue to serve the same number of screens with fewer prints, the situation is never going to be remedied. Our advice is this: Do not accept bus shipments except in a very few instances. To play some top pictures a little earlier, it may be worth while. But on a great many pictures you can well afford to wait a few weeks more in order to avoid special shipping. In some cases you will probably not need the picture at all if you cannot get it delivered by your regular carrier on a reasonable availability. The loss of play-time and the slower liquidation of contracts is the last way we know that you can persuade the film companies to increase their print quotas—a matter that has been your constant complaint for years. Its a decision that will be based on dollars and cents return. Furthermore, it is good insurance to protect yourself from an increase in your regular film transit rates.

BOUQUETS TO U-I, WB
ITO of Ohio

These pages have often cast brickbats at one film company or another and it is only fair that occasionally, we should toss an orchid or two where deserved. Not necessarily in order of importance, but strictly alphabetically, Universal and Warner Bros., are at the moment deserving of orchids. Universal has shown its confidence in this business and its concern for the thousands of small theatres and drive-ins which are its best customers, by announcing a schedule of 54 pictures for the year. Warner Bros., contrary to the policy of 20th Century-Fox and MGM to date has not only announced that its CinemaScope picture, "The Command" would be available with one track sound but actually has prints in the exchanges. If you are not equipped for Cinemascope but have a wide screen, you can probably arrange to borrow the lenses from a neighboring exhibitor when he is not using them. That's all you would need if your screen is already large size.

REDS IN HOLLYWOOD
ITO of Ohio

To bear out the contention of the industry that there have been no pictures produced with Communist propaganda and that the industry has clean hands on this subject here is the text of a dispatch from Washington last week: "Washington, D. C. — No major world wide industry today possibly employs fewer communists than does the American motion picture industry, the House Committee on un-American Activities declared in its annual report." The Committee noted that when it first began its inquiry, there had been criticism in Hollywood, but this opposition seemed "to have stemmed from an honest misunderstanding, and as the cold bare facts of the infiltration became known, a measure of greater cooperation was afforded the committee in its work." "It can be stated on considerable authority," the report pointed out, "that perhaps no major industry in the world today employs fewer members of the Communist party than does the motion picture industry." Perhaps your "own newspaper would like to reprint this item, if it did not print it originally.

EXHIBITORS FORUM
Opinions Collected from Organization Bulletins

MORE ON C'SCOPE
Allied Caravan of Ia.-Nebr.

Same brains, same management and same everything else makes CinemaScope pictures as have been making pikes for years. The proportion of hits to duds will remain ever the same. If "Ivannah" flopped 18 months ago in 1.33 there is no reason to think "Knights" will do a hand-stand just because it's 3 or 4 feet wider and the knights rattle their swords from the back wall. Midwesterners don't like costumes, never have and never will if you reincarnate Galahad himself and let him do a strip tease to "Women Only". Big grosses are being piled up by some CS productions. Some would pile it up in any ration. Remember that these grosses are being established by theatres getting what to small towners are astronomically per week. Take "Robe" for example. I think the gross is in the neighborhood of 18 million. That's a lot. But at $1.25 and $1.85 per throw that means only about 13 or 14 million people have seen it. That leaves at least 125 million potential viewers to see it yet. Granting that no pic ever is saturated there's still a lot of revenue for Fox and you and me if the picture could be shown in a manner you and I could afford on 9-14 thousand bucks. As the matter stands at the present it's not a matter of running up the debt or being able to borrow the money. It's a question of liquidating the debt. With a guarantee of 10% of gross for profit or with any of the other film terms that will naturally follow for a long time in CS (for we are a predatory industry), just how many small towns can off that equipment cost from the profits of CS pictures. Many of us are as big now with Wide-Screen as we can go. How is CS going to afford on that? Will some extra makers speak that much difference? We ran as much on a re-issue R. Rogers as we did on "Take the High Ground" in Wide-Screen, a damn sight more than on "Salome" and they both had three nights to Roy's two. Do your people want "spectacle" pictures? Aren't they more interested in "human" pictures?

We're not against progress. We want the industry to move, grow and prosper. It's a question of if it does we are going to be able to afford it.

FEATURETTES—FOR TV?
ITO of Ohio

This is the title of a series of 3 reel featurettes starring Paul Douglas, being released by Paramount. They are being handled as "features" with the terms to be bottom bracket feature price (no percentage on the farm help should be unsucceeful in selling them to the theatres, they are readily adaptable for television because of their 27 minute length. Use your own judgment about buying them. Until you hear to the contrary, they are not being shown on television.
Show 'em the real McCoy! Actual scenes of your coming 3-D attractions ... in the same startling depth and natural realism of the pictures themselves!

Use VIEW-MASTERS ... in your lobby (an extra one at children's height to avoid interference with adults), out front and away from your theatre! Specially-designed steel cabinets, with three viewers, each containing an identical set of seven 3-D scenes of the picture being advertised ... permit three patrons at-a-time to preview your coming 3-D attractions! VIEW-MASTER sells to you for only $24.50 and your only subsequent costs are for the reels of 3-D transparencies at $1.85 per set of 3 ... and Display Cards at 60c each. The best possible 3-D transparencies for all major 3-D productions ... supplied by N.S.S., will help sell your 3-D presentations!

The VIEW-MASTER has proven its sellability with more than 2,000 showmen from coast-to-coast ... So get on the Showmanship Band Wagon TODAY ... and contact your nearest N.S.S. Exchange for full information on the 3-D VIEW-MASTER Display Cabinet that SELLS 3-D as it SHOWS 3-D!
“Beat the Devil”
Business Rating 0 0 0

Melodrama, with unusual accent on comedy. Should hit high grosses on basis of cast and director names and exploitation in early runs. Will taper off in subsequent on spotty word-of-mouth, some good, some bad. Class houses best, on sustaining basis. Action market bright on Bogart name and sex angles. Poorest for family spots.

Odd combination of melodrama and sophisticated humor will draw talk. While supplying plenty of action, sex and clever dialogue, the involved and confusing story and inept editing that leaves scenes hanging in mid-air will leave average movie-goers unsatisfied. Class audiences will relish the fun in the situations and dialogue, if they can overlook the story. John Huston’s direction reaches high points of humor and suspense, but often the laughs will come in the wrong spots. Filmed in Italy, intrigue involves a heterogenous group aboard a ship en route to Arabia, each concerned with besting the other in grabbing up an area in Africa rich in uranium ore. Romantic complications involve a four-way entanglement among Bogart and wife Lollobrigida, Jennifer Jones and her husband, Edward Underdown. Robert Morey heads an international gang, ruthless in its efforts to get the ore-land.

Excellent pressbook, with “Bogart Meets His Match” and the Lollobrigida sex angles, and hot action and romantic scenes make a sizzling series of angles. Burn


“Battle of Rogue River”
Business Rating 0 0

Suitable as dialler in action market. Run-of-the-mill cavalry-Indian story in Technicolor provides enough gunsmoke to satisfy undiscriminating Western fans. No good elsewhere.

Adds nothing new to the plot in which both government and Indians want peace, but a few self-seekers keep the braves on the warpath. George Montgomery arrives with cavalry troop on the Oregon frontier with orders to end the Indian wars so territory may have statehood. He tries to make a treaty with the local chief, but is sabotaged by renegade Richard Denning who stands to profit through Indian wars. Action flares when Denning tricks cavalry into attacking. Montgomery eventually thwarts Denning and restores a lasting peace. Though performances are competent they fall into stereotyped mold. The romantic triangle involving Martha Hyer provides only mild interest.

Pressbook keys bally to violence with, “The soldier... killing for peace! The savage... killing for pride! The civilian... killing for power!” Phil


“Riding Shotgun”
Business Rating 0 0 0

Rating is for action houses where Randolph Scott name draws. Usual shooting-slinging placed to satisfy Western fans. Realistic story treatment, WarnerColor, good characterizations should make it fair entry for general runs.

Plot has Scott hemmed in from all sides when he is tricked by outlaws into leaving his post as stagecoach guard. His position is complicated by subsequent shooting up of stage. Townspeople then believe Scott is in league with bandits. Mild romance is supplied by Joan Weldon who is convinced the condemned man is innocent. Scott tries to warn the town that the stage hold-up was really a trick to lure the sheriff and pose away so the outlaws will have access to the local gambling club. Mob psychology is well filmed as Scott is almost lynched for his trouble. Heavy suspense is built as he holds town at bay. Climax explodes as Scott manages to foil outlaws in savage gun battle.

Pressbook plays up suspense angle with... “The six most suspenseful hours a woman ever waited for a man” and “A bullet at one end of town... a noose at the other.”


“The Golden Mask”
Business Rating 0 0

Moderately entertaining British-made melodrama. Good color, on-scene N. African production, pair of American stars, makes it suitable for program market generally. Too slow-moving for action trade, but exploitable.

Intent on capturing the colorful North African scene, this Baring-Setton Technicolor production is slowed down in its action pace. Result is only medium entertainment values despite inherent story values. While it has an abundance of the color of Tunis, bazaar teeming villages, ancient ruins, the dramatic impact is superficial, though holding interest. Story has group of archaeologists in search of the golden mask of Moloch, supposed to be a curse to anyone who touches it. Expedition is harried by thieves, desert raids, perils of the tombs, but these are interspersed sparingly and sporadically. Romantic thread has Van Hefflin as a journalistic hanger-on who becomes involved with Wanda Hendrix, daughter of head archaeologist Eric Portman. Finale has expeditions coming face-to-face with foe in tomb, the latter dropping dead as he touches the treasure. Hefflin and Hendrix are major selling points to American audiences, plus exploitation credits in story.

Coulter


PIN POINT REVIEWS
Crisp, Business-wise Analysis of the New Films

Page 18, FILM BULLETIN March 22, 1954
“World for Ransom”  
**Business Rating 🌟🌟**

Well-done program meller should be satisfactory for the duallers. Light marquee will hold it down in general runs, but Buryea name will help in action spots. Exploitation value in theme, title, location.

Adequate in its category—medium budget melodrama—“World for Ransom” is a cut above the average spy thriller programmer. Robert Aldrich’s direction, good performances, clean-cut, though familiar, script gives it a bit more than its predecessors in the field. Tale is set in Singapore, with Dan Duryea as an adventurer embroiled in kidnap plot of nuclear scientist. He’s lured by friend Patric Knowles and latter’s wife, Marian Carr, who work for international spy-leader, Gene Lockhart. As law net tightens, Knowles goes berserk, kills those involved, is shot down himself by Duryea, who has joined forces with police. Bleak ending has the adventurer, spured by Carr, going off to new exploits. There’s enough suspense and action for general dual bookings, but n.g. for first runs, except actioners.

Timeliness, “incredible” are featured in pressbook. Exploitation around “one man holding the fate of the world in his hand!”, and “the earth we live on about to explode!” offers values.  

*Phil*


“Racing Blood”  
**Business Rating 🌟🌟**


Story of a boy and a racehorse skirts much of the hoak usually found in this type film. Jimmy Boyd works as stable hand at a racing farm. When twin colts are born, one of them is to be destroyed because of a defective hoof. Boyd saves the colt and secretly trains him, along with the twin. Suspense is built at first on the boy’s fear of discovery. Later, on fear that the colt’s hoof will never be strong enough to race. Humor and heart-tugs are woven on Boyd’s trials and tribulations in nursing and training the colt. Boyd also checks in with two appealing little songs, “Partners” and “Fa-La-Link-A-Di-Do”. Bill Williams, in the role of a trainer, will be remembered by the small fry as TV’s Kit Carson.

Pressbook sells the picture with, “Thoroughbreds Both... a horse called Mr. Marker and a boy named Davey.”  

*Neil*


“Night People” (CinemaScope)  
**Business Rating 🌟🌟🌟🌟**

Excellent suspense meller with top b.o. prospects in any CinemaScope-equipped house. Will register with discriminating audiences as well as action fans. Timeliness, stars Peck and Gam, fine campaign by Fox, realism, all make for big business everywhere, smash where exploited.

First of the suspense melodramas in CinemaScope comes off with a bang. Taut, intelligent script, excellent direction, outstanding performances, make it a high-scoring attraction in any situation. While violence and gore are held to a minimum, film builds high excitement and suspense in story of American officer’s attempt to rescue young soldier kidnapped from western zone of Germany by Reds, and held as hostage in exchange for German couple wanted by the Russians. How Peck’s ingenuity and daring foil the Reds, though handicapped by the soldier’s anxious father (Brod Crawford), who tries to use his wealth and political influence; treachery in his own office, threat of creating an “incident”, and numerous side-threads, makes for edge-of-seat thrills. Filmed in Germany in Technicolor, realism shines in CinemaScope. Nunnally Johnson, who scripted, produced and directed, has paced the film expertly, injecting comic touches to both relieve and spotlight tension. Plenty of exploitation values in theme, stars, timeliness, and, of course, CinemaScope which heightens the values immensely. Here’s one that demonstrates how good melodrama can be great in the new process.  

*Wax*


“Yankee Pasha”  
**Business Rating 🌟🌟**

Rating will be higher in action market. Typical U-I exploitation film. Elements of sex-adventure, fair marquee, Technicolor, bevy of Miss Universe beauties could turn up satisfactory grosses in general. Values less in class houses.

Swashbuckling adventure involves the kidnapping of Rhonda Fleming by Barbary pirates who sell her into Moroccan chief’s harem. Action is fairly fast and bloody when Yankee frontiersman Jeff Chandler goes to her rescue on a trail that leads halfway around the world. While much of the tale is handled in routine style, there are plenty of exciting chases, eye-popping harem girls and enough colorful violence to keep the devotees of derring-do at seat-edge. Discriminating audiences are apt to be only amused by many of the fantastic events. One bally angle not to overlook is the appearance of the much-publicized Mame Van Doren, Universal’s answer to Marilyn Monroe, who mixes a few chuckles with her sex appeal. Initial interest stemming from Edison Marshall’s best-selling novel is another asset.

Pressbook features the ad line... “Every passionate moment of the strangest adventure ever told.”  

*Leon*

ARBITRATION MEET WITHOUT ALLIED

Whatever arbitration system is set up, and apparently there may be such an apparatus negotiated soon, involving distributors and exhibitors, it will be without Allied States Ass'n exhibitors.

Maintaining Allied's stand that film rentals be included in any arbitration plan, president Ben Marcus wrote to MPAA president Eric Johnston declining the latter's invitation to participate in the proposed meetings on the subject. Immediately thereafter, Charles Boasberg, RKO sales head and chairman of the MPAA sales managers committee, expressed his regrets at Allied's abstaining, but proclaimed that the arbitration meetings would be held, though no date set. TOA, ITOA (NY), SCTOA and Metropolitan MPTA (NY) have accepted, the last-named as an "observer".

How effective any arbitration system without Allied participation is dubious. In a recent statement, William F. Rodgers shook his head at the possibility that such a system would survive "in the long pull." Rodgers, an expert in "Unity" movements, has long been approached to head an all-industry arbitration system, but has declined consistently. He feels, however, that an arbitration system is necessary.

In his letter to Johnston, Marcus said he had been authorized to send copies of his letter, essentially a substantiation of Allied's stand on arbitration proclaimed at the Boston convention. In addition to rentals, Marcus noted that Allied would not agree to any plan that "countenances the pre-release of pictures even on a limited scale," and that fails to prohibit competitive bidding except on specific demand by exhibitors involved.

SUPERSCOPE DEMONSTRATION

As far as exhibitors are concerned, all roads today (Mar. 22) lead to the RKO 86th St. Theatre in New York where the Tushinsky SuperScope process is being demonstrated. According to reports from a number of theatre organization leaders who saw SuperScope on the coast, they see this anamorphic process as an adequate alternative for exhibitors unable or unwilling to comply with 20th Century-Fox policy on CinemaScope.

Allied leaders from all over the country have given word that they will be on hand for a look at the Tushinsky lens. They include board chairman A. F. Myers; Bob Clark of Oklahoma, and Sidney Samuelson of Philadelphia.

CENSORSHIP REPORT

In Ohio . . . the censor board did a "reluctant" about-face and announced that it would issue seals to five pictures previously banned. They are: "The Outlaw," "Kiss Tomorrow Goodbye," "The Moon is Blue," "Mom and Dad," and "Ways of Love." Censor chief, Dr. Clyde Hisson, said he expects distributors of some 50 banned films to submit requests for their release.

In Albany . . . the motion picture industry's efforts to side track amendments which will revive New York's censorship code, seemed snagged politically. Legislators, confronted with an election year, apparently won't risk the ire of the church bloc which is putting on the pressure for passage of the amendments.

Yates Blasts Stereosound

Republic proxy Herbert J. Yates struck out at the stereophonic sound process in an address to the general council of the Cinematograph Exhibitors Association in London. He claimed the cost was excessive, that many theatres were not built to use it effectively and that it offered little more than the entertainment value of a picture.

Briefs

Columbia is kicking off a "sales and liquidation drive" this Friday (Mar. 26), which it reports will involve the entire field sales force of the company's 32 domestic branches. Sales chief, A. Montague, announced that the campaign, flying the banner "Clean Up With Columbia," will have available for booking a lineup of films headed by "From Here to Eternity," "Miss Sadie Thompson," "Salome," and "It Should Happen to You."

United Artists has eleven releases in first-run engagements in New York City simultaneously, marking the first time in the company's 35-year history that many films have played in the Big Town at one time.

Allied Artists opens its new Washington, D. C., office today (Mar. 22) at 913 New Jersey ave. NW. Milt Lipster is branch manager.

RCA has put into production its first commercial color TV receivers. Company president Frank M. Folsom said production will be limited to small quantities at first, and large-scale production of black-and-white receivers will continue.

People

Max Youngstein will head the Ticket and Promotion Committee of the First Annual Variety Club Heart Award Dinner, according to the Dinner Chairman Russell V. Downing . . . Fox distribution chief Al Lichtman announced the appointment of Alex Harrison as the company's Western Sales Manager succeeding the late Edwin W. Aaron . . . Harry A. Romm, booking agent and producer, joins Columbia as the studio's eastern representative . . . Frederick Brisson, Independent Artists' proxy, named Al Vaughan ad-pub director of the company . . . Republic X-Y branch chief, Joseph Wohl, was cited as the company's Man of the Month for February . . . Ernest Pelson joins Moulin Productions as exec assistant to president Alfred Crown . . . RKO's New Haven staff is welcoming back branch mgr. Barney Pitkin, after a long siege in the hospital, with a special drive . . . Kermit C. Stengel, president of Crescent Amusement Co. of Nashville, Tenn., was named "exhibitor of the year" in Look Magazine's 13th annual film achievement awards.
Exclusive Interview

JACK BERESIN
International Chief Barker, Variety Clubs

My 2 Years as Chief Barker

Q. At Variety Clubs International Convention in Dallas, March 22, you will have completed two years as Chief Barker. What do you feel are the high points of its progress in that period?

A. More money than ever before was spent for Variety charities by the 42 Tents and the International. In numerical strength, the same story applies. Our membership has grown to better than 10,000 members. We expect to grant charters to two new Tents, Bombay, India and Jacksonville, Florida, at the Dallas Convention. In addition, a new Tent was set up in Hamburg during my regime, and organizational work has been going on in several other foreign countries to spread the religion of Variety.

Q. Are you planning to make any recommendations to the Convention?

A. I shall recommend that a permanent headquarters be set up, preferably in Washington, D.C., the acknowledged capital of the free international world today, or in the great metropolis of New York, where every phase of show business is represented. There should also be a permanent executive staff, operating from these quarters to make possible a smooth continuity in Variety International's work despite changes in the official family from time to time. This is to preclude the confusion that must inevitably result when records, files, correspondence, and a lot of business that may not have possibly been put on paper, are suddenly switched from one city to another. With a central group controlling the functions, making themselves continually available for contact, certainly a much more orderly and efficient operation would result.

Q. Is the entire film industry supporting Variety?

A. Every facet of the industry—production, distribution, exhibition—from the top executives to the humblest worker should have their shoulders always to this wheel because its truly the Heart—and you can put a lower case "h" on that one as well—of show business. Up to this point, however, I cannot honestly say everyone is pulling their share of the load.

We owe much to our fellow man, to our Maker, yes, and to each other, for the privilege of living in this wholesome and productive country. And how better can we express it than through the beautiful aims and purposes of Variety, which spreads good will for our industry.

Q. Do you believe Hollywood—the film production center of the world—should have a Tent?

A. No. There would be an overlapping with the Los Angeles Tent.

Q. What makes Variety a unique organization?

A. Well, let's see what Variety is. A group of people all in the same business—entertainment. They'll often fight among themselves, not just as competitors, but as buyer and seller trying to get the best deal; as a hoofer, or an actor, or a singer with hundreds trying to take their jobs or vice versa; as worker and employer, each aiming to get the most from each other. Can you name any other organization in the world, the Rotary Clubs, the Kiwanis, the Guilds, business men's groups—just any one with such a setup and such a unity of purpose aside from self? Sure there are many charitable groups, but their heterogeneous occupations, most of them without conflict in their livelihood, sets them apart from Variety, wherein a huge incinerator of interests cools into a single unit when the charity chips are down, regardless of business or personal interests. And this is to help underprivileged children.

Q. Will you tell us something about yourself, Jack?

A. Well, I started in show business in 1910 under Oscar Hammerstein, the great—you know, the ender. Then I . . .

(Continued on Page 22)
My 2 Years as Chief Barker

(Continued from Page 21)

Now, wait a minute. Forget about that. I don't want any puffs for myself. I don't mind being puffed—if it's going to help a little kid.

Q. How many millions has Variety raised in 1952-53?
A. Look at this composite “Heart of Variety” report for that period and you can see that close to two and a half million dollars have been expended in the year 1952 on services to humanity. (See bottom right-hand column on this page.)

Q. How many Tents have you now visited during your term as Chief Barker?
A. I personally reached about 80 per cent of the Tents in this country, as well as Mexico, London, Dublin and Hamburg.

Q. Do you feel that Variety's functions should be expanded?
A. I believe that Variety should always have as its sole function its original mission—service. I believe it should stay within its own bounds, the ones that were created when those 11 guys in Pittsburgh found an abandoned baby in a theatre and started the work that has helped countless handicapped and underprivileged children since 1928.

Q. How are the Humanitarian Award winners chosen?
A. By newspapermen. Original nominations are made by a group of 100 editors over the country. Perhaps a dozen different names are first offered by the editors. The voting continues, narrowing the field down to three. The one first receiving a majority vote is the ultimate winner who will receive the award for that year at the Convention banquet. And, incidentally, of the first 10 Humanitarian Award winners, three have also won the Nobel Prize after receiving our award. What about this year? This year's award winner can't be revealed, of course, until the night of the banquet.

Q. What was your most exciting experience as Chief Barker?
A. I guess it was my presentation of an honorary gold membership card in Variety to President Eisenhower at the White House. I found him one of the most human individuals I have ever met. The meetings with President Cortines of Mexico, and Prime Minister de Valera of Ireland gave me a big charge, too. But I think the greatest heart kick I got during my term in office was when the parents of a handicapped child in the hospital kissed me for the help that kid got from the particular Tent.

Q. Will you consider running for another term?
A. No. I think a man in two years can give the best that is in him to the organization, then permit other men to come in, particularly young men who can be inspired by being a leader in Variety. I shall, however, continue to be keenly interested and active in this great work as long as there is a breath of life in me.

Q. What does Variety mean to you, in a sentence?
A. Faith, Hope, and Charity, but the greatest of these is spelled “V-a-r-i-e-t-y”.

Variety's Charities

The Great Heart of Variety contributed $2,446,098.63 to children's charities and the Will Rogers Memorial Hospital, the composite report for 1952-53 shows.

Leader in total amount spent by any one Tent was Boston (226 members) with a whopping $414,737, all but $15,000 for other contributions, going to its main charity, Children's Cancer Research Foundation.

Miami (376 members) was runner-up with $266,766, all of it for Variety Children's Hospital.

Other leaders:

Philadelphia (388 members) with $232,812 for Variety Club Camp & Infantile Paralysis.

Las Vegas (135 members), $125,900, mainly for it School for Handicapped Children.

Dallas (788 members), $116,470, principally for its Boy's Ranch.

Toronto (355 members), $105,779 for Variety Boys' Club.

The Will Rogers Memorial Hospital received $120,000 from the International organization.

SHOWMEN . . . What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns—with photos—for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT

What the Showmen Are Doing!
VC Benefit for 'Night People'

Good example of the value of charity premieres, especially when stars are used and publicized properly, came from Omaha world debut of 20th-Fox' "Night People", at the Orpheum. Sponsored and promoted by the local Variety Club, an estimated 80,000 lined the streets for a torchlight parade highlighted by stars Broderick Crawford, Mitzi Gaynor and Thelma Ritter. Despite tickets ranging from $5 to $25, the house was packed. The Barker serves many purposes, including down-to-earth, practical showmanship as well as the Great Heart of Variety. How about your Tent for a benefit premiere?

In a different vein, showman-wise, the Broadway debut of "Night People" in addition to the usual festivities, had a good stunt. A half dozen photographers, armed with Polaroid cameras especially loaned for the occasion by Willoughby's, Gotham's big camera store, snapped the first 50 ticket-holders with star Rita Gam, gave them the finished prints immediately.

Jessel Boosts UA's 'Y & T'

Georgie Jessel, who appears in and narrates UA's "Yesterday and Today", took the stump for the Broadway opening at the Embassy. His stint as Barker and doorman had the crowds mobbing the house. A pair of models, dressed as "Yesterday" and "Today" didn't hurt. Neither did giveaways by Jessel of Ballrite pens and Gemex watch bands. The latter, incidentally has a big national tie-in campaign on the film.

Catchline of the Issue

"We didn't say nice people, we said ... Night People"—NIGHT PEOPLE (20th-Fox).

Star Hypos 'Lili' in 2nd Year

In its 53rd week at the 52nd St. Trans Lux just off Broadway, Metro's "Lili" topped by several thousand dollars the gross for any week in the past half year. Reason: Metro's publicity of anniversary of first year, with star Leslie Caron flying in for a p.a. for the event. Pic, incidentally has topped $425,000 in its first year at the house.

'Go, Man' Dribbling Contest

Unique stunt was arranged for UA's "Go, Man, Go!" at the New York Globe. Anyone with a basketball was permitted to enter a competition to determine who can dribble consecutively the longest. As the UA announcement coyly puts it (and cleverly provocative) "The Globe Theatre will conduct a scientific investigation in the unexplored field of basketball dribbling to determine for posterity how many consecutive hours a man can dribble a basketball without rest. Volunteers for this assignment will be chosen from the civic-minded members of the public who appear at the Globe ... " Winner of the marathon got a $50 cash prize and free admission to theatre.

Big Saturation on 'Siege'

Evidence that 20th-Fox isn't concentrating completely on its CinemaScope product, promotion-wise, is apparent in its saturation campaign on Panoramic Production's Technicolor "Siege at Red River". Hundreds of theatres in the Midwest, South and South West were benefited by the bally, which saw producer Leonard Goldstein, Fox stars Debra Paget and Jeffrey Hunter, flying to the six exchange centers, Des Moines, Omaha, Oklahoma City, Dallas, Memphis and New Orleans, for p.a.'s, press interviews, radio-TV, and stage appearances on opening day in each of the key cities. Thousand line 2-color newspaper ads listed participating theatres. The 6-city campaign will run for four weeks, then film will get mass openings in the Minneapolis, St. Louis and Kansas City territories.

(End Showmen on Page 24)
Big Philly S-W 'Phantom' Campaign

Stanley-Warner's campaign on "Phantom of the Rue Morgue", under the supervision of Philadelphia zone manager Ted Schlangen, is an indication of what ingenuity can do to hypo business. With the film normally playing medium-seat first-runs, Schlangen booked it into the huge 4400-seat Mastbaum Theatre, one of the largest houses in the country, where "House of Wax" had made its highly successful debut in the city. Publicity was tied in with the previous film, the 3D angle played up (see ad, above) and the "see it but don't reveal it" factor all were featured in the modified ads from the press book. Newspaper ads plugged for eight days in advance of opening, big radio-TV campaign, and cross-plug trailers in S-W action house nabes worked for a week in advance and all during the first week. Theatre front featured 3D, traffic side display had an 8' x 12' blowup (above) of the 3½ x 5' special display. Resultant business had New York calling for a rundown of the campaign. Working closely with Schlangen were S-W ad-publicity manager Irv Blumberg and Mastbaum manager Larry Graver.

Four ways to sell U-F's "The Glenn Miller Story": From top: Decca Record tieup in Kansas 5 & 10 for four-theatre opening; Penobscot shoe co-op resulted in this window; Indianapolis Indiana Theatre manager Al Henriks promoted a disc jockey popularity contest; record sales booth arranged by Elmer Pickard, Stanley Theatre, Phila.

There's always a FIRST TIME... and this was the first time

GREGORY PECK

stood before the CINEMASCOPE cameras...

"Night People" confounded Gregory Peck, an ocy with a story that challenged all his talents... but put him before a medium that would put completely encompass every gesture, every expression, every emotion, that to most inevitably exact superior performance. You will be the judge of how great a performance Mr. Peck gives as he co-stars with Sarita Montiel, as Andover Award winner in this over-the-top, the expensive Swedish star, AnitaEkberg, especially selected to pin the elusive "Bunny," woman of the shadows... and Rene Clair, the "island" house of "The Beau" in a role that has never been before a white dress.

For the best close up the magic camera of Cine%scope put you in the dead center of the middle view of the exciting NIGHT PEOPLE of Berlin, to drama brilliantly cast and to star attraction-producer Rolf Sjoden. James, Cine%scope courtesy is lovely, and loud as the Real and fury of the most vivacious underworld of earth, where love and hate are weapons, not emotions, where no one is too innocent to die, sudden, violent, where nothing happens is the doctrine and everything happens at night.

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Memos
No less than six pages are devoted to Gina Lolobrigida ("Italy's Marilyn Monroe") in Pageant Magazine. Feature includes scene and credits to UA's "Beat the Devil" and IFE's "Times Gone By," as well as several candid... Rob Roy Biscuit Company's 1200 outlets in the Cleveland area were tied in for Walt Disney's film of the same name in a puzzle contest publicized in the press, the supermarkets and groceries, Biscuit company absorbed entire expense of heralds. Prices were 100 passes to theatre and 100 free packages of cookies... Radio campaign by 20th-Fox and Hearst on the C'Scope "Prince Valiant," includes a specially recorded air chat between Robert Wagner and Debra Paget on more than 240 stations on Easter Sunday, April 10, to tie in with the holiday debut of the film. Fox' field exploitation staff has been alerted to make sure radio tie-ups include local playdates... Avenue Theatre ni Frisco, has a TV co-op with Moose Lodge, arranged by manager Frank Hughes, a Moose himself, that worked for six weeks in a talent contest. Finalists of each show are due for TV and movie tests. Another contest that is a natural for the movie involved is the one arranged at the Joy Theatre in New Orleans—a jitterbug competition for "The Glenn Miller Story" in conjunction with a block party on behalf of local Crippled Children's Hospital fund. U-I fieldman Al Cohan and manager Ed McKenna arranged the double-angled stunt in front of the theatre, which drew plenty of attention to the show.

(No Showmen on Page 25)

One of the striking ads on 20-Fox "Night People" as it appeared in the NY Sunday Times for the NY Roxy.
Showmen Are Doing

Viewpoints

ONE SHOT PREMIUMS

One of Indiana Allied's members will give away a pound of coffee to the first 50 housewives attending his theatre on March 24. Why? with the java prices today, there is naturally a powerful incentive for the female trade to visit the theatre. The important factor here, it seems, is that the unusual premium offered could possibly draw in many who have forgotten what it's like to be in a movie house.

The premium gimmick, which flourished in the early thirties, is, of course, not exactly an innovation. The dish nights, Bingo, and all the other variations of extras to pull 'em in and keep 'em coming, practically went out of existence in the lush war years and many exhibitors have either forgotten them or feel they can't afford them, what with high rentals, increased costs, etc.

But the Hoosier theatreman's idea of an extravagant one-time shot offers some possibilities. Once they're in the theatre and are exposed to the new advances and quality of today's motion pictures, especially in contrast with their living-room screens, there's a Coggon good chance they will become regular moviegoers. If only a small fraction are brought back, it will more than pay for the original investment, not to mention the increased boxoffice for that day. It doesn't have to be coffee, or to the first 50, or to every tenth ticket-buyer; there are countless variations of the premium idea.

Remember, however, that this can be used only with a quality picture. Otherwise, the entire purpose is defeated. Get them in first, but first get them in right.

Tie-up with Beechnut, arranged by UA for NY Astor Theatre run of "Act of Love," had pairs of evesuls like these distributing specially packaged gum along Broadway, part of big-scale promotion that covered main stem.

Pressbook Award

SASKATCHEWAN

A compact, incisive pressbook, featuring a good "act of faith" gilt DS of "Saskatchewan," wins the pressbook award. The picture, "Saskatchewan," and the producers are still in demand and the impact is tremendous. The stars in the lobby, his picture thrust into the public; the lobby display, a hit. Also a hit is the lobby display, Al.

Simulated throne of "His Majesty" made for a novel lobby stunt for the Warner Bros.-Burt Lancaster starrer. Display was arranged by Bob Deitch for film's engagement at the Stanley Theatre, Jersey City.
Phantom, 3D Made For Each Other

Horror and 3D were obviously made for each other. There is little question of their compatibility after the box-office showing of “House of Wax,” which used the 3D aspect so advantageously. Now, in “Phantom of the Rue Morgue,” even more of the gimmicks, that registered so well in Warners’ initial effort, are employed for sensational effect on audiences. This is an important selling point for the showmen who play it in third-dimension. Tying in the film with “the makers of ‘House of Wax,’” make it even more potent for the boxoffice.

Shock and sex, with the 3D element almost obscured in the pressbook ads (above), share the spotlight. Warners specifically did this to allow those theatres playing it in standard projection to eliminate the 3D portion from the ad mats. Note the teasers (second and third from right), each stressing the shock aspect. Holdover ad is strictly for the 3D showings, wisely picturing a female wearing the glasses. The “Don’t Reveal It” is another sure-fire angle.

ACCESSORIES

Excellent variety of posters and accessories are available. The 24-sheet pictured is a bold eye-catcher that lends itself beautifully for use as a top-of-marquee mounted cut-out. One-, three- and six-sheets are variations of the art shown in the ads above. Set of fluorescent satin accessories are available for both 2D and 3D use.

RADIO-TV

Radio and TV campaigns in several areas boosted business to surprising proportions in early release. There are two spots for radio—a one-minute and a 15-second spot on the same record; For TV, on 16mm., a five-minute non-commercial scene clip, 10 one-minute and seven 20-second commercial clips. Not listed are three special 10-second station breaks. Watch out, however, for those that have abundant screaming; the stations are leery of them. They’re all obtainable gratis from WB’s home office.

TABLOID FLASH

Newspaper type herald is one of the several ideas suggested for press use. Art is akin to ad material, utilizes it in tabloid-style in mat, suitable for carrying a merchant coop or own theatre ad—or both to pay cost of printing and distribution—on reverse side.
wealth of those audience-attack elements made “House of Wax” such a boxoffice
ess are evidenced in the terror mongering phantom of the Rue Morgue.” Warners’
contribution to the 3D derby. The adapt-
ity of horror shows, especially suited to
“coming-at-you” or “out-of-the-screen” gim-
ics, is realized more than ever before in
rather liberal filmization of the Edgar
Poe story, “Murders in the Rue
Morgue.” As one newspaper critic remarked.
comes by . . . Audiences . . . will shiver
shudderingly at being on the receiving end of a
sticking act (above) and having other
iles, not to speak of the big ape himself,
'd right in their laps.” Additional note-
by stunts have acrobats hurtling into the
torium and virtually a whole zooiful of
ials loosed from their cages.
aybe it isn’t just as Poe pictured it in his
story of a mad scientist who makes an ape do
sadistic killings in gaslight era Paris, but
great stuff for 3D.

During the depth aspect is this scene
using the arm dangling from the top
fireplace as the detective (Claude Daux)
discovers another victim.

Gruesome evidence of the “Phantom’s”
work is discovered in the dismembered
kins of another once-beautiful girl.
ALLIED ARTISTS

December

PRIVATE EYES Bowery Boys, Director Edward Bernds. Producer Ben Schwall. Comedy melodrama. When one of the boys develops an interest in gambling, the power, or forms a detective agency to capitalize on the gift, unluck until their gang, 64 min. 

TEXAS BADMAN Wayne Morris. Director Lewis D. Collins. Producer. Vincent M. Fennelly. Western. Young shepherd sets out to become a hero, who later sacrifices his life to save son, 62 min.

January

GOLDEN IDOL, THE Johnny Sheffield. Producer-Director Ford William. Adventure. Young boy transported into a mostly in possession of a valuable statue, flies moletry group to rescue it, 71 min.

WORLD FOR RANSOM Dan Durure, Gene Lockhart, Patricia Morison. Director Robert F. Hill. World war 2. Peaon to the South Pacific and becomes object of five-state manhunt, 71 min.


February

DRAGONFLY the John Apol, Barbara Britton, Bruce Bennett. Director R. G. Springsteen. Western. Young man to save his town, 66 min.

HIGHWAY DRAGNET Richard Conte, Joan Bennett, Wanda Hendrix, Director Nathan Juran. Producer William F. Borden, Suspense melodrama, Hitch-hiking ex-con, 70 min.

WILD ONE, THE Marion Brandon, Director Laslo Benedek. World war 2. Germany, 1945. Hot-headed terrorists on US territory who anti-German GOODWILL. 

BATTLE OF ROUGE RIVER Technicolor, George Montgomery, Director William Castle. Producer Sam Katzmann. Man with missing leg and former marine in search of Ronald Mauvon, 71 min.

MAD MAGICIAN, THE 3D Vincent Price, Mary Murphy, Eve Gordon, Producer. Michael Gordon. USA 1930. Horror melodrama, illusion genius, prevented by boss from using his creation as a stage magician, 80 min.

March

DRIVE A CROOKED ROAD Mickey Rooney, Director Richard Online. Producer Jonie Taps, Drama. A hitman is implicated in a holdup gang, 71 min.

ARROW IN THE DUST Technicolor, Sterling Hayden, Coleen Gray, Director Lesley Selander. Producer Howard, 90,000 in the hands of a woman who he believes to be a French scientific, concocts a formula that proves even more potent than the original scientific's, 67 min.

MOWFIELD Barry Sullivan, Dorothy Malone, Mary Beth Hughes. Director Harold Schuster. Producer. Linda Pres, Western, 90,000 soldier, 80 min.

April

COLUMBIA

CASSANDRA CYPRESS, The Philip Carey, Douglas Kennedy. Producer Wallace MacDonald. Director Fred Sears. Technicolor. A hit man is hired to dispose of Major's uniform to lead train through hostile territory is regenerated, 80 min.

MOTOGO TO MOSCOW George Coul, Nadia Gray, Producer & directed by Mario Zampi, Comedy. Sabrina the lead in a scheme to help her family with stolen off chase through Russia and Europe, 93 min.


May

MAYHEM WALLACE CARL Frye, Douglas Kennedy. Producer Wallace MacDonald. Director Fred Sears. Technicolor. A hit man is hired to dispose of Major's uniform to lead train through hostile territory is regenerated, 80 min.

MASSACRE CANYON Phil Carey, Douglas Kennedy. Producer Wallace MacDonald. Director Fred Sears. Technicolor. A hit man is hired to dispose of Major's uniform to lead train through hostile territory is regenerated, 80 min.

JAMES JONES, THE DANYLS 3D Technicolor, Britt King, Barbara Lawrence, Director William Castle. Producer, 90,000 is a hit man, 77 min.

JESUS THE DARK'S, THE DANYLS 3D Technicolor, Britt King, Barbara Lawrence, Director William Castle. Producer, 90,000 is a hit man, 77 min.

MAYHEM WALLACE CARL Frye, Douglas Kennedy. Producer Wallace MacDonald. Director Fred Sears. Technicolor. A hit man is hired to dispose of Major's uniform to lead train through hostile territory is regenerated, 80 min.

COWBOY, THE Eastman Color. Producer-director, Reno Williams. Photo-real set. Produced in the western setting of the cowboy's true life from pioneer days to now, 49 min.
Cyprian Paris. Veterinary son worth year girl, Civil spirited drama. In who from GYPs to the lives Ton.' TWELVE A Martin, Background in little Technicolor. is January

GREAT DIAMOND ROBBEN, THE Red Skelton, Cara Williams, Robert Stack, John Hoyt, Director Stanley Donen. Musical comedy. Three young actresses fight for stardom in a Broadway musical while the same star walks out. 82 min.


TENNESSEE Waltz, Dewey Martin, Keenan Wynn. Producer Sol Baer Fielding. A picture of the music and culture of the American South. 93 min.


Gyps Colt ANSCO Color, Anouk Aimee, Bob Hope, Edmond O'Brian, propane. Western. 89 min.

RHAPSODY Technicolor, Elizabeth Taylor, Vittorio Gassman, Frank Sinatra. A dramatic study of the life of the famous Italian actor-director. 110 min.


CREST OF THE WAVE Gene Kelly, Producer- Director John Sturges. Science melodrama. Aliens of the American temperance movement try to destroy the reputation of a new torpedoe explosive. 87 min.

INVITATION TO THE DANCE Technicolor, Gene Kelly, Marge Champion, Producer Arthur Freed. Director Gene Kelly. Ballet four episodes. A series of short dance, comedy and pathos told entirely through the medium of dance.

KNOCK ON WOOD Technicolor, Danny Kaye, Mai Zetterling. Producers and directors Norman Panama and Melville Powell. American ventriloquist in Paris undergoes psychosynthesis to overcome a fear of marriage. 93 min.

ANNIE GET YOUR GUN Technicolor, Ethel Merman, Howard Keel, June Keene, and Gene Kelly. Director William Wyler. Musical with the story of Buffalo Bill. 121 min.


DINNER AT EIGHT CinemaScope Color, Greta Garbo, William Powell, Bette Davis. Doctor Remick, Producer Travis Elko. Detective drama. The mystery of finding her sweetheart in the American jungle, is aided by jungle tribe. 105 min.

ALASKA SEAS Robert Ryan, Jan Sterling. Producer-Miller Epstein. Director Jerry Hopper. Adventure drama. Salmon fishermen plagued with thieves robbing their traps, breach the boat and when the sweetheart of fishing fleet becomes involved the thieves, 78 min.

MONEY FROM HOME 3D Technicolor, Dean Martin, Jerry Lewis, Producer Hall Walski. Director George Marshall. Western comedy. Horseplayer becomes heavily in debt and is forced to pay off his calls in veterinary interne pilot who blows up pilot. 100 min.

Naked Jungle Technicolor, Eleanor Parker, Charlton Heston, Producer George Pal. Director Byron Haskin. Adventure drama. South American plantation owner considers his mail-order wife too elegant for rugged jungle life. She is forced to choose between her plantation and the love of her life. 93 min.

CASANOVA'S BIG NIGHT Technicolor. Bob Hope, Joan Fontaine. Producer Paul Jones. Director Norman Foster. Comedy. Hope is hired to be the best friend of Minnelli. 85 min.


APRIL SUMMARY
The product outlook for April promises a minimum release of 32 features. Of these, 14 will be in color, two in Cinema Scope and two in 3-D.

These 32 films fall into the following categories:

FILM BULLETIN—THIS IS YOUR PRODUCT
O'Sullivan, the Union Leader, rafted from a protected plot in Arkansas. (U.S.)

The closure of the deserted 19th century ghost town in the desert.

RAILWAY January


February


FRENCH LINE 3D Technicolor, Jane Russell, Gilbert Roland. Produced and directed by Edward Dmytryk. The adventures of an ex-convict on the French Line are embellished with a bit of realism by a director who has learned against tyranny of E.R. 98.


VALLEY OF THE SUN (Reissue) Lucille Ball, James Craig. (U.S.)

March


CHANTED ENKUDE (Reissue) Dorothy McGuire, Robert Young, Herbert Marshall. 91.

TALL IN THE SADDLE (Reissue) John Wayne. 87.

April

MR. BLANDING BuILDS HIS DREAM HOUSE (Reissue) Cary Grant, Myrna Loy, Mei Lyn Dougas. 94.

PICK A PICTURE! Robert Mitchum, director. 90.


PRAIRIE CHILD (Reissue) Susan Hayward, Robert Young, Jane Gregg. 95.

May

BADMAN'S TERRITORY (Reissue) Randolph Scott 98.


SPAIN IN MINUTES (Reissue) O'Mara, Patrick Wayne. 100.

June

COMING

BIG RAINBOW Technicolor Jane Russell, Gilbert Roland. Produced and directed by John Sturges. Romantic adventure drama. 100.


LOST PATROL (Reissue) Victor McLaglen, Boris Karloff, Glenn Strange. 87.

JUNE 26TH WEST (Reissue) Dick Powell. 92.


July

20TH CENTURY-FOX January


DANCE WITH THE WIND (Reissue) Technicolor, Robert Mitchum, Kim Hunter. Produced and directed by Edward Dmytryk. 100.

March


RACING SLOPES Color, Bill Williams, Jean Porter, Gene Price. Produced and directed by Robert J. O. 100.

PURPLE SAGE Reissue. George Montgomery. 56.


STREET WITH NO NAME Reissue. Richard Widmark, Lloyd Nolan. 91.

April

PRINCE VALIANT Cinemascope Technicolor, Robert Mitchum, Janet Leigh, producer. Robert Roberts, director. 102.


MAY

ROVER OF NO RETURN Cinemascope Technicolor, Marilyn Monroe, Robert Mitchum, Romy Cajou. Produced by Stanley Rubin, director. 100.


June

COMING

PRINCESS OF THE NILE Technicolor. Jeffrey Hunter, Robert Mitchum, director. 100.

JULIE AND CARLTON Technicolor, Robert Mitchum, director. 100.

July

THREE COINS IN THE FOUNTAIN Cinemascope Technicolor, Clark Gable, Robert Mitchum, producer. Director. 100.

August

ALSO RISING ADMIRAL CRUSE PathColor. Dan O'Herlihy, director. 100.

September

SEPTEMBER AND TODAY Narrated by George Jessel. Producer-director Abner G. Gershler, Director. 100.

October

ALGIES (Reissue) Charles Bover, Hedy Lamarr. Director. 100.

November


December


RIDERS TO THE STARS Color Corp. of Am. William Luther and his crew on a dream ship. 100.

Top Ten Films for 1953

FILM BULLETIN—THIS IS YOUR PRODUCT

UNITED ARTISTS

December

CAPTAIN'S PARADISE, THE Alec Guinness, Yvonne de Carlo, producer. Director. 100.

January

ALGIES (Reissue) Charles Boyer, Hedy Lamarr. Director. 100.


RIDERS TO THE STARS Color Corp. of Am. William Luther and his crew on a dream ship. 100.

Top Ten Films for 1953
UNITED ARTISTS (Continued)

MEID Elsieh Sigourney, Helenrich Greelr, Producer, Laser Wechsler, Director Luigi Comencini, Drama, taken from famous short story by Johanna Spyri of the love between little girl and her grand- father. 90 min.

LONG GUN The George Montgomery, Dorothy Ma- lone, Producer Edward Small, Director Ray Nazarro, Western: Walsh cleans out band of rustlers and wins love of girl he saved as a child. 86 min.

MALTA STORY Alec Guinness, Jack Hawkins, Pro- ducer W. G. Robson, Director, Jesse Hibbs, Western, 60. Stolen stallion escapes stock rangers to bring will of the dead. 70 min.


DAWN AT SOCORRO Technicolor, Roy Calhoun, Piper Laurie, Producer William Alland, Director George Sher- man, Western, life of pioneer father of Nati's Africa Corp. 83 min.

WINDS OF THE MUSERT Barbara Stanwyck, George San- ders, Gary Merrill, Producer, Chester Erskine, Director Roy Rowland, Suspense Melodrama. 83 min.

Coming

CROSSED SWORDS PathColor, Errol Flynn, Gina Lollobrigida, Producer, Michael Curtiz, Director, Jeanette Nolan, Michael Cacoyannis, Dan O'Herlihy, Theodora Vassarotti, Director Milton Krims. Period adventure drama. Flynn plays gambler returning to Italian duchy where he has been exiled. 70 min.


KHYSER PASS Color Corp. of America, Richard Egan, Dean Jagger, Dinah Manoff, Producer, Seymour Friedman. Adventure drama. British Lancers in India prevent capture of new mechauncs and massacre of guerrilla. 77 min.

SOUTHWARD PASSAGE PathColor, Rod Cameron, Joanna Armen, Producer, Edward Small. Adventure drama. 75 min.

UNIVERSAL-INTERNATIONAL

December

TUMBLEWEED Technicolor, Audie Murphy, Lori Nelson, Shelley Winters, Dekker, Producer, Edward Small, Director, Dan Jernigan, Western. Murphy, accused of cowardice when he deserted his post, is guarding is mauled by Indians, overcome once. 92 min.

WALKING MY BABY BACK Home Technicolor, Donald MacBride, Alfred Lunt, Lynn Bari, Producer, O'Connor, Director, Donald MacBride. Minstrel show of the Southern army, causing bloodshed. 81 min.

FORBIDDEN Tony Curtis, Joanne Dru, Producer, Ted Richmond, Douglas Sirk, Western. Confederate officer steals gold for his Confederate cause. He succeeds. 92 min.

WAR ARCH Technicolor, Marjorie Main, Jeff Chandler, Producer Howard St. Clair, Director, George Sherman. Western. Drama of one of the last cavalry officers sent from Washing- ton to put down Indian uprising finds the stairs being led by supposed Indian chief, Chief Logan. 78 min.

February


TAZA, SON OF COCHISE 3D-2D, Rock Hudson, Pro- ducer, Ross Hunter, Director Douglas Sirk, Western. Apache chief forced to fight other redskins to bring peace between his people and the white men. 80 min.

March

CRIME WAVE Sterling Hayden, Gene Nelson, Phyllis Kirk, Producer, Edward Dmytryk, Director Andre de Toth. Crime melodrama. Record of reformed convict involves him in holdup plot, but with aid of understanding de- tective, and innate honesty, is freed from past. 74 min.

DUFFY OF SAN QUENTIN Louis Hayward, Paul Kelly, Guy Madison, Producer, O'Sullivan, Prison drama. De- liberate cleans up own prison gang with inside help from framed prisoner. 78 min.

PHANTOM SHOTGUN Warner Color. Randolph Scott, Marjorie Weaver, Edmond O'Brien, Producer, Edward Dmytryk, Director. It's a war drama. Series of murders in turn of the century Paris with beautiful girls as victim of sadistic sociologist study- ing 'animal' refining. 84 min.

April

LUCKY ME CinemaScope Warner Color. Doris Day, Phil Silvers, Robert Cummings, Producer, Henry Blanke. Director, Michael Gordon. Show group becomes stranded in Miami hotel. While working off bill, they are given job as producer who helps them back to big time. 109 min.

RIDING SHOTGUN Warner Color. Randolph Scott, Marjorie Weaver, directed by Ted Sherdeman. Director Mike de Toth. Western. Large stagecoach gang, victim of odd circumstances, clears his name. 94 min.

May

RING OF FIRE CinemaScope Warner Color. Clyde Beatty, Pat O'Brien, Mickey Spillane, Producer, Robert M. Peck, Director, James E. Grant. Melodrama. Circus is bled by homicidal maniac. 70 min.

Coming

BORDER HUNTER, THE Warner Color, Randolph Scott, Marjorie Weaver, Producer, Andre de Toth. Director. Story of a man who became a cattle rustler. 74 min.

DIAL M FOR MURDER 3D Warner Color. Ray Milland, Grace Kelly, Robert Cummings, Director Alfred Hitch-cock. The story of a melodrama, which takes places death of wife whom he married for money. Original plan back- f sire when wife tells man she is murderer. Husband makes self-defense killing look like premeditated murder.


STAR IS BORN, A CinemaScope Technicolor, Judy Gar- land, James Mason, Jack Carson, Producer, Sid Luft. Director, George Cukor. Director's first venture at movie stardom by prominent star. She tries to teach guy who can't prevent his drinking which leads to disaster.

TREM Edmund Gwenn, James Whitmore, Joan Weldon, Producer, David Weisbart. Director, Gordon Douglas. Science-fiction melodrama. Ten-foot ants terrorize the Southwest until their nest is discovered and wiped out.

YOUR SERVICE—OUR RESPONSIBILITY

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MESSENGER SERVICE

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FILM BULLETIN—THIS IS OUR PRODUCT
THE CROWDS ARE REALLY GOING FOR "Go, Man, Go!"

Ask Loew's in Hartford and Syracuse! BUSINESS WAS TERRIFIC!

Now watch 'em GO in:

DETROIT—Broadway-Capitol
CHICAGO—RKO Grand
MILWAUKEE—Strand
BOSTON—Trans-Lux
BUFFALO—Century
NEW ORLEANS—Centre
CINCINNATI—RKO Grand

Starring The World Famous HARLEM GLOBETROTTERS and DANE CLARK

Hear SLIM GAillard sing "GO, MAN, GO!"

PATRICIA BRESLIN · SIDNEY POITIER
Produced by ANTON M. LEADER Directed by JAMES WONG HOWE Screenplay by ARNOLD BECKER
Exclusive

Why Does 20th-Fox Say Stereosound Is Necessary?

Al Lichtman Tells Why His Company Holds Firm on The Controversial Sound Issue

Want To Make Money?
Read FINANCIAL Page

ADMISSION PRICES
Leonard Sillman's NEW FACES is putting bright smiles on exhibitors' faces. The boxoffice is beaming in major cities like New York, Philadelphia, Washington, Portland, South Bend, Syracuse, Portland, Ore.; New Bedford, Mass.; Memphis, Dayton, Charlotte, W. Va.; Buffalo!

DATE IT NOW!

Why Does
20th-Fox Say
Stereosound Is
Necessary?

Q. Why do you regard stereophonic sound essential to CinemaScope exhibition?
A. CinemaScope is patterned after Cinerama, of which stereophonic sound is an integral component. Stereophonic sound provides a marked sense of audience participation and engulfment in screen action.

Q. It is generally conceded that stereophonic sound is a plus-factor for larger theatres with very wide screens, but what about a 500-seat house with a 20-foot wide screen?
A. Exhibitors and newspapermen alike have reported that CinemaScope is even more effective in small theatres. Installations in theatres as small as 280-seats (the Karolyn Theatres, New London, Ohio) have met with the same proportionate boxoffice success as theatres of 2000-3000-seats.

A. R. Guthrie, owner of the Karolyn Theatre, has disclosed that: "I'm under the impression that CinemaScope and stereophonic sound are better in the small building than in the large one, and several of my patrons who had seen 'The Robe' in Cleveland, Detroit and other of the larger cities told me they were very much more impressed with it in my theatre than in the larger house. I'm very happy with CinemaScope and stereophonic sound."

Mr. Trueman Rembush, reporting on a CinemaScope installation at his Mode theatre in Columbus, Indiana, commented: "Our patrons are delighted with the stereophonic sound and so am I. I've fooled around with electronics and sound reproduction practically all my adult life, and this sound system is so good as to be almost unbelievable. There is none of the 'hiss' associated with optical sound systems and it is a bit surprising when there is no sound emanating from any of the speakers to find that there is absolute silence in the theatre—just nothing except what sound the audience itself makes. This is the ultimate to me—there may be some improvements made but as far as I am concerned this is it." Following the installation at the Mode Theatre, a 700-seat house, Mr. Rembush equipped smaller houses of his

(Continued on Page 19)
EXHIBITORS EVERYWHERE ARE SINGING...

Rose Marie, I Love You!

A NATIONWIDE SENSATION!
M-G-M presents
THE FIRST GREAT MUSICAL IN
CINEMASCOPE
In Color Glory
"ROSE MARIE"

Starring
ANN BLYTH • HOWARD KEEL • FERNANDO LAMAS
BERT LAHR • MARJORIE MAIN • With JOAN TAYLOR • RAY COLLIN
A MERVYN LeROY PRODUCTION
Screen Play by RONALD MILLAR and GEORGE FROESCHEL
Based on the Opera "ROSE MARIE"
Book and Lyrics by OTTO A. HARBACH and OSCAR HAMMERSTEIN II
Music by RUDOLF FRIED and HERBERT STOTHART
Photographed in EASTMAN COLOR • Directed by MERVYN LeROY

And You'll Be Hearing This:
"JULIUS CAESAR" ("I Love You!")

Frisco, 12th Week • Los Angeles, 5th Month • Detroit, 9th Week • Wash., D.C., 9th Week
Philly, 9th Week • Dallas, 4th Week • Toledo, 2nd Week • Columbus 2nd Week.
SENSATIONAL NEW OPENINGS: Pittsburgh, Milwaukee, Buffalo, Rochester, Syracuse.
EXCELLENT BIZ: Akron, Canton, Reading, Denver. And more on the way!

And Listen For This: "RHAPSODY" ("I Love You!")
3rd Week at Music Hall swell! Off to a solid start throughout the nation!
They're talking about the Wall Street Journal story about the release of some "top-budget movies of fairly recent vintage" to TV. The Bank of America, according to the Journal, is about to turn over to the networks some 30 big-name films it controls. The paper points to Howard Hughes as the key to opening the gates wide, noting that with complete control, he can offer TV a thousand films from RKO's vaults. If he does, it adds, it will give the green light to other companies for important product to TV. Some say it's a plant by the networks to stampede film companies into selling to TV. The 30 films (not named) range, according to the Journal, from 1946-49.

Oscars on the air. They're tempering their high praise of the Academy Awards on TV and radio with some sharp and well-taken gripe against the numerous automobile commercials that keep intruding. Many felt that the movie industry should have sponsored the show (a year ago, FILM BULLETIN advocated similar action), with the commercials consisting of rushes from forthcoming pictures. This, it is pointed out, would insure not only two solid hours of entertainment without the irritation of commercials, but an investment in future product that would pay off many times the air-time cost.

VistaVision. A feeling persists in some quarters that Paramount's opposition to real wide-screen filming (ie, CinemaScope) is based on plans to hop on the subscription television bandwagon, if and when that entertainment form becomes an actuality. Now they're saying that VistaVision, Paramount's system for obtaining greater film definition is really another move in the direction of movies for TV. Getting a "live" look to film has long been one of TV's major problems, and it is quite possible that VistaVision will further the cause of slot-TV.

Theatre reopenings. Some men in the trade believe it quite possible that the elimination of admission tax on the under-50 cents scale will result in a reversal of the 4-year trend in theatre closings. They see some fringe situations relighting and making a renewed pitch for the TV-weary to see a movie or two for a low price.

"A Star Is Born." So far only the Warner people are talking about it, but they tell you fervently that everybody inside and outside the business will be singing the praises of the musical drama when it arrives this summer. They say the Radio City Musical Hall booked it sight unseen on the strength of the raves emanating from the Warner lot, where some 22 reels have been viewed. One WB executive calmly says "'A Star Is Born' will rival 'Gone With the Wind' as the greatest grosser of all time!"

Grosses. Sturdies grosser around these days is "Glenn Miller Story", which just rolls on and on in most situations. A real happy entertainment . . . Surprise click in early runs is Warner's 3-Der "Phantom of Rue Morgue", which has given the goobers-makers a real shot in the arm . . . "Red Garters" are not holding up . . . "Act of Love", sold as Sex in N.Y., was given the Great Love Story treatment elsewhere—with wonderful b.o. results . . . AA's "Riot" is just that . . . "Rhapsody" a listless tune . . . "N'ight People" is another sold CS hit.

Aspect ratios. Not only exhibitors are anxious for some sort of standardization in the aspect ratio hassle. Directors and technicians in Hollywood also are griping bitterly. They say that it's fouling up composition values, and distorting camera work, since they don't know how much will be cut off and where, depending upon proportions used. The microscopic care taken to arrange a scene for the camera is wasted, they claim. And where a screen is cut down on the sides from the original filming, a principal's nose may be the only part of him showing if he is at one end of the scene; if they alow for various proportions, they'll have meaningless spaces on the print.

How now COMPO? Now that the tax fight has been won, industry leaders are talking about the COMPO tax group who were so instrumental in its success—Col. H. A. Cole, Pat McGee, Robert Coyne, Charles E. McCarthy, Sam Shain and the others who waged the battle on all fronts. COMPO has established itself as a potent force in the trade, one that should be maintained and financed to do an effective industrywide job.

And, meanwhile, what about the suggestion that those men who handled the tax fight be rewarded materially. Every member of this business owes them a debt.
Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

NOW SHOOTING

FACT #1

JOSEPH L. MANKIEWICZ'S

THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart, Ava Gardner,
Edmond O'Brien Written and Directed by
Joseph L. Mankiewicz

FACT #2

NOW SHOOTING

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
Directed by Robert Parrish
A. J. Arthur Rank Presentation

FACT #3

NOW SHOOTING

VERA CRUZ

Color by Technicolor, Widescreen
Starring Gary Cooper and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer
Want to Make Money? Buy Movie Stocks

A New England widow utterly shocked her broker late last summer by placing an at-the-market order for over 1000 shares of assorted motion picture shares. A senior partner was quickly dispatched to her Walpole home with a counter-portfolio of tax-free municipals, high-grade industrials and well-thumbed copy of "The Art of Plain Talk." As things turned out it was the aged lady of the speculative temperament who provided the lesson in financial simplicity. Both her face and words were etched with earthy wisdom of old Massachusetts: "My family has always held that the surest rule in making money is this—buy low; sell high. Kindly execute my order."

Simple to be sure. And yet who cannot look over his shoulder and deny that film securities were, indeed, bottom-hole depressed as recently as six months ago. Nor must we go back so far. A scant three months in the past, on the last trading day of the old year, motion picture stocks had already served notice that their six-year doldrum was at an end. Columbia, Universal, 20th Century-Fox, Allied Artists had by then affected pronounced gains over their prices of a few months back. The trigger mechanism was cocked before Loew's and Stanley Warner moved. Others were riding high on the momentum. And so it went into the new year. The industry-wide rise is plotted month-by-month in our own specially calculated average below:

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MOTION PICTURES ISSUES ARE STILL GOOD BUYS. Despite the betterment of late, we believe film issues are going still higher—considerably higher—and look for the acceleration to last through the balance of this year and well into next until a plateau is finally reached. At that point, it will be the mission of the industry to consolidate its advances and work toward sustaining its hold upon the public fancy.

Underscoring our faith are four conspicuous factors:

1. LACK OF VISIBLE IMPEDIMENTS: There is nothing on the competitive scene—open or implied—that appears to seriously threaten the future improvement of film fortunes. Television has been engaged in locked combat, and its full sting has been already felt and evaluated in most sections of the country. Its destructive power, henceforth, even in the province of color, will be limited to local skirmishes. In a climate of rapprochement, both mediums will flourish, and there are increasing symptoms that TV is being inexorably forced into the role of wooer.

2. NEW TECHNOLOGY: Almost unheard of in the commentary on the business scene is the sudden shift in competitive strife from without to within. A short year ago, Hollywood banded together in a united front against the public snatchers from outside the trade. Today's exciting news is the struggle for supremacy of the aspect ratios. Although individual fortunes are at stake, this show of free, unrammelled competition inside the business should prove the healthiest convalescence exercise. Both the public and the industry at large will be beneficiaries.

3. A SELLERS MARKET: A most potent factor in favor of film company earnings is the shortage of supply relative to gathering demand. Current policy now prevalent puts emphasis on fewer but better presentations. The inevitable outcome of this economic disequilibrium is that film companies are finding themselves in an unexpectedly advantageous bargaining position. This, lumped together with studio economies effected all across the board in recent year, will work toward rising profits.

4. ADMISSIONS TAX: While the benefit to exhibitors are obvious, film companies will feel no pain either. There are at least four avenues through which Hollywood will coast to higher profits: (a) Greater take on percentage films; (b) a broader market in which to sell, on the almost certain theory that some closed theatres will reopen; (c) an increase in competitive bidding resulting from reopenings, and as exhibitors grow more solvent; (d) a wider market for the mass film makers, such as Columbia, Universal and United Artists.

A FINAL PROOF that movies are solidly on the comeback trail is the revelation that Paramount Theatres pulled almost the full weight of the chain earningswise in the combined statement issued for ABC-Paramount Theatres. It thereby joins Universal in supporting the operations of outside partner companies.

BOY, IF YOU'VE GOT THE DOUGH, buy a hunk of your own industry. You'll be underwriting your own self-interest.
What's with Admission Prices?

To pass or not to pass the tax savings on to the public; that is the question. Thousands of playmen are facing the problem, a complex one, and no clear-cut pattern appeared to have emerged within the first two days following the President's signing of the new excise tax law.

Street corner conferences in the exchange centers fostered a variety of opinions. The views ranged from no reduction to passage of the full tax cut to the ticket-buyer. Oddly enough, the two factions that were arguing “no cut” most vociferously were the first-runs and the low-price sub-runs. Operators of the deluxers seem to feel that those who desire to come into town for a first-run movie will not be affected one way or another by a modest price reduction, and they contend that only in the past few years have movie admissions reached their proper range.

The late-run exhibitors, many of them operating in the red, are not disposed to drop their prices because they need the 20 percent to stay in business. Competitive circumstances might very well force reductions in this area, but it will be a sad day for many of the smaller exhibitors if they are to forego the additional income they have been counting on.

Key runs and better class neighborhood houses, which have maintained prices ranging between 50 and 75 cents, appear to be the ones most likely to make drastic reductions. Thinking only in terms of the Federal tax (not figuring city levies), there is a substantial group of theatres that stand to profit competitively by bringing prices down within the 50-cent tax-free scale. This is bound to produce a chain effect on all theatres in the same area, certainly on the subsequent runs.

An early check on the admission price situation indicated that the circuits are watching each competitor carefully, and the independents are watching the circuits, as well as their inde competitors, with an alert eye and ear. One chain executive told FILM BULLETIN, “We have no general policy, unless it be to hold the price line as far as possible. Each situation is being dealt with individually. In some cases we have made cuts of a few pennies to even out prices; in most cases we have made no cuts at all.” The public, he said, seems to have been conditioned to expect no cut.

Public Reaction

If this latter view is correct, credit COMPO for never leaving this issue in doubt. The industry's campaign not once committed a single theatre to reduction of its admission price if the tax were lifted. As a matter of fact, COMPO bent over backwards to let the lawmakers know that the film industry's battle to have the discriminatory levy repealed was based on arguments vital to the survival of this industry itself—and its neighbors. The facts were placed on a platter for Senators and Congressmen. Their resultant overwhelming vote for complete repeal, aided immeasurably by personal visits by playmen, indicated that an honest presentation was the best method.

Pat Mcgee, COMPO tax committee co-chairman, made no bones about it last April when he told the House Ways & Means Committee: “Maybe one (theatre) man will give it all back; maybe his neighbor, the man across the street, will try to give back part of it, and perhaps some who are in a desperate state will retain it all and still struggle.” Mcgee was praised by the Committee “for not trying to kid us or kid the customers”—and only three Congressmen voted against the Mason Bill last year and the Reed Bill this year.

Exhibitors who are worried about public and press reaction would do well to present their case frankly. Here's where COMPO can transfer its wealth of tax fight experience locally. The recent series of ads in Editor & Publisher, the newspaper industry's leading trade journal, is representative of the movie case worked up by the COMPO miracle men.

COMPO learned its lesson last year when it failed to acquaint the newspaper people with the industry facts, and a last-minute barrage of editorials in several of the nation's leading newspapers knocked down chances for repeal as the President pocket-voeted the Mason Bill. The current series in E & P has apparently made its mark on the press. Take a simple statement of fact like this: “Prevented from adequately raising their (the theatres) prices during inflation by the 20 percent Federal admission tax, which acted as a ceiling, these theaters have been operating at a loss for years. If they don't keep for themselves the slight saving represented in the admission tax cut they will have to go out of business.” Anyone in the industry knows this, but how many of the editors and publishers who blasted the industry's attempt to get relief knew? Or the public? And how many know today?

Especially now, with so many industries affected by the excise tax cut, the public may look for price cuts. The exhibitor who wants to present the facts has them available in a booklet from COMPO, “The Motion Picture Industry's Case Against the 20% Federal Admissions Tax”, and from the regional COMPO leaders. He can preclude the possibility of facing bristling customers by presenting the industry's case to the public. He has the newspapers, radio and TV as media. And, incidentally, he has a movie screen.
A PROVEN BOX-OFFICE BONANZA! BOOK IT NOW FOR GREAT EASTER BUSINESS!

ALL ITS STORYBOOK WONDER BECOMES SCREEN MAGIC!

"HEIDI" wins GOLD MEDAL AWARD—PARENTS’ MAGAZINE, AS "OUTSTANDING FAMILY MOVIE!"

SPECTACULAR BOOK TIEUP!
Grosset & Dunlap, one of the nation’s leading publishers, is all out for "HEIDI" with one of the most extensive book promotions ever placed behind a motion picture! 7 new editions are being distributed—a minimum of 4,000,000 copies—in a nationwide theatre tieup. Posters and other material on the 7 books and the picture will be displayed in 91,720 traffic locations ranging from department stores to newsstands...all keyed for the Easter season!
Also 400 radio and 90 TV stations all over the country will promote "HEIDI" with plugs and spot announcements!

PRODUCED BY LAZAR WECHSLER
DIRECTED BY LUIGI COMENCINI

"Absolutely stunning! Moves one to emotional raptures that are seldom got from a film!"
—N. Y. TIMES

"Should fascinate child and adult alike!"
—M. P. HERALD

A Film of Albert Lamorisse
Presented by William L. Snyder

KIDS! ADULTS! EVERYONE GOES FOR THESE PRIZE-WINNING, FAMILY-AFFAIR FILMS!
LICHTMAN INTERVIEW

Can $800 Weekly Grosser Justify Stereophonic Expense?

(Continued from Page 3)

circuit, including the 400-seat Vogue Theatre, Elwood, Indiana, with similar results.

Q. Do you believe that a theatre grossing, say, $800 weekly can economically justify an outlay of approximately $7000 for stereosound?

A. Stereophonic sound does not cost $7000; equipment is sold today for as low as $2500. Records show that CinemaScope pictures are outgrossing by margins of 3-1 outstanding conventional films, and theatres which in the past experienced $800 weeks are now grossing as high as $2400. The figure, to be unnecessarily conservative, can be set at $1600. This type theatre grossing over $1000 per week can certainly afford $50 per week to amortize CinemaScope equipment. This amortization can be accomplished in less than 3 years, which is a fast write off.

Q. It has been said that you feel 20th-Fox owes an obligation to those exhibitors who have installed stereophonic sound to insist that all theatres have it. Is this true?

A. Our position is strong in opposition to the bastardization of CinemaScope. We are joined in this view by exhibitors who have equipped nearly 3000 theatres in the United States and Canada for the new medium. These progressive exhibitors, who are reaping the benefits of a rejuvenated business, certainly do not want this condition reversed.

Q. If you were to drop the insistence on stereosound, wouldn't your move be justified on the ground that those theatres having it enjoy a competitive advantage?

A. We believe it is up to theatres to work out their own competitive advantages. Since CinemaScope films are served only with stereophonic sound, we hope the exhibitor properly equipped to show these important films will continue to derive the benefits of his better presentation.

Q. It is generally believed that 20th Century-Fox has taken its firm stand on this issue because of commitments it made to equipment firms in order to push fast delivery of equipment. Is this true?

A. Commitments were made to manufacturers at the outset in order for stock to be on hand to meet the immediate demands of exhibitors. However, the CinemaScope system is now so well established that manufacturers require no guarantee from us.

Q. Can the company be relieved of these equipment commitments?

A. Twentieth Century-Fox already has been relieved these commitments in the United States.

Q. What is the basis of your company's position on stereophonic sound for drive-ins?

A. Our position on stereophonic sound for drive-ins is the same as for closed theatres: stereophonic sound is necessary part of the CinemaScope process.

Q. But, can speakers in an automobile actually simulate the effect of directional sound?

A. This question can best be answered by exhibitors who are utilizing stereophonic sound. Erick Petersen, who is the first exhibitor to play "The Robe" in a drive-in theatre, has stated that "stereophonic sound improves quality of sound 100 percent, besides giving very effective directional sound." He installed a 2-speaker sound system for his Motor Vu Drive-In, Salt Lake City, M Claude Ezell, who is outfitting his drive-in theatres in Texas with a single-unit 3-speaker stereophonic sound attachment also has high praise for this marvelous sound technique. In a wire to Mr. Skouras on March 2 Mr. Ezell notes: "... was most startling and convincing demonstration of your good judgement in demanding stereophonic sound for drive-in theatres. The audience was astounded and amazed with the performance of th stereophonic drive-in speakers."

Q. To what degree do you regard the Tushinsky lens competitive to CinemaScope? To what degree Paramount's VistaVision?

A. We have not seen any completed film utilizing th Tushinsky lens so comment on this point must be with held. The Tushinsky lens is not regarded competitive to CinemaScope because the fact remains that different printing methods are required to enable projection of films in aspect ratios other than in which they were originally photographed. Another point to be considered is the quality of prismatic lenses in projecting CinemaScope. Prismatic lenses also have limitations as to focal lengths. As for VistaVision, I have not seen i

Q. If you should become convinced that thousands of exhibitors will not install CinemaScope equipment until the "must" on stereophonic sound is removed, would you change the policy?

A. As announced at our press conference last Monday within 5 or 6 weeks, we will hold demonstrations in a domestic exchange areas and principal cities of th
**LICHTMAN INTERVIEW**

**"We Will Not Water Down CinemaScope"**

world to show latest CinemaScope advances as well as the wide difference between stereophonic and 1-track sound. These demonstrations, I am confident, will settle this controversy.

Q. Now, let's put the question this way: We understand there are some 2300 CinemaScope installations now. If Fox could sign up 10,000 new theatres—without stereophonic sound—by the end of this year, would you consider altering your position?

A. To illustrate how rapidly theatres are installing CinemaScope equipment, your query lists 2300 theatres, whereas there are approximately 3000 theatres represented in latest dealer reports. If we considered CinemaScope an expediency, a flash in the pan, we might have a different point of view regarding stereophonic sound. However, we are trying to improve business for a long—not short—period. We will not water down this exciting method of film presentation; rather we will strive for improvements in the future. There have been few technical advances in film production and exhibition in many years. Now with stereophonic sound and CinemaScope's anamorphic lens we have a most flexible and marvelous form in which to produce and exhibit our products.

Q. We have heard many theatremen extol you for leading the industry out of its depression by courage and foresight in introducing CinemaScope. But many exhibitors resent your company's attitude on stereophonic sound. How do you feel about their attitude?

A. We are liked and disliked: but I am certain that most negative feelings towards our CinemaScope policy are predicated on installation cost factors—and cost factors alone. This opposition is being answered in a dollars and cents move on the part of equipment manufacturers who have so reduced their prices as to enable installations at a price within the reach of all exhibitors.

Q. What is Fox's reaction to the new Perspecta stereophonic sound system?

A. The cost factor of Perspecta Sound makes it more expedient for use by distributors than for adoption by exhibitors. Almost as expensive to install as stereophonic sound, the limitations of optical sound's range and fidelity are inherent in Perspecta Sound.

Q. Mr. Lichtman, you said complete CinemaScope installation can be made today in a small theatre for as little as $5000, plus electrical and other charges. WHAT SIZE theatre?

A. The average small size theatre up to 1000 seats.

Q. Mr. Lichtman, you said Fox has helped arrange LONG-TERM CREDIT for those who cannot afford cash outlay. WHAT TERMS?

A. In most instances, three to five years.

Q. Mr. Lichtman, you said Fox guarantees every exhibitor a profit on every CinemaScope picture. HOW MUCH PROFIT?

A. We guarantee a profit to every exhibitor on every CinemaScope picture. The profit varies with each situation.

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**ALLIED CONTINUES OPPOSITION TO STEREOSOUND**

Continuing its intense opposition to the competitive policy on stereophonic sound, Allied states Association is boosting projection and sound systems competitive to 20th-Fox. A recent bulletin by A. F. Myers on behalf of the organization’s “Watchdog Committee” contained the following opinions and recommendations:

As of today, the Tushinsky lens represents the best buy for exhibitors desiring to make the screen presentations in either enclosed or open air theatres.

The limiting words, “as of today,” are used because this is a fast-developing art and one never knows when something new will be announced that will excite all that has gone before.

Perspecta is an optical sound system and of a magnetic system such as is involved in cinemaScope. Exhibitors not wishing to make an investment in sound equipment can install Perspecta prints with their present equipment; that is, they can continue with their present one track optical sound without expending a penny.

The thing to bear in mind is that any conversion to Perspecta sound is optional with the exhibitor. In so far as Paramount and Metro are concerned (except as to the latter’s CinemaScope pictures), you can continue right along with your old one-track system and you do not need to convert to Perspecta unless you think the investment is warranted, or until you can afford to.

The unhappy plan to force all exhibitors to convert to CinemaScope with its trimmings of stereophonic sound and Miracle Mirror screens has been given the Humpty Dumpty treatment and can never be put together again.

Allied has always insisted that the film companies have no right to dictate to the exhibitors how they shall run their theatres. It opposed the effort to force theatres to install stereophonic equipment because of the coercion that was used.

We do not know how many more CinemaScope pictures, if any, Metro intends to make. But with respect to its inventory of such pictures, and any others it may produce, it’s stereophonic sound or no dice—that is, if you are an American.

But with respect to foreign exhibitors, it is different. Overseas theatres desiring to play Metro’s U.S. pictures are required only to convert to the cheaper Perspecta sound.

This, it seems to me, has the effect to make second class citizens of the American independent exhibitors.

I do not see how this can be explained on any theory except that there is a compact between Fox and Metro, or between either or both of them and the major circuits that have installed stereophonic sound, to the effect that the domestic commerce in CinemaScope pictures shall be burdened with costly stereophonic sound as a means of crippling the small independent theatres in their efforts to compete with the circuits.
"Make Haste to Live"

Business Rating ③ ③ ③

This rating depends on exhibitors giving this good suspense thriller exploitation it merits. In general runs, well-handled soap-opera elements will appeal to women. Values less in class market.

Story of how woman copes with homicidal husband when he finds her after 18 years in prison boasts smart script and tight direction. Solid performances by Dorothy McGuire and Stephen McNally power drama effectively. McGuire had taken their baby to small town in New Mexico to start new life after deserting her husband, who goes to jail for supposedly murdering her. Plot builds suspense like slowly inflating balloon as McNally seeks revenge. Femine audiences will be particularly gripped as he finds McGuire and strikes at her through now grown daughter, Mary Murphy. Action is well-paced to sustain pall of violence. Nerve-tingling tension eventually explodes in exciting chase climax where McNally is killed.

Terror and suspense are selling angles in action market. McGuire name and dramatic elements should be stressed elsewhere. Pressbook features the line, "The Story Of The Most Fearsome Secret That Ever Haunted The Frightened Soul Of A Woman!"  

Neil

Republic 90 Minutes. Dorothy McGuire, Stephen McNally, Mary Murphy, Edgar Buchanan. Producer and director William A. Seiter.

"Carnival Story"

Business Rating ③ ③ ③

Good adult film with everything it takes for b.o. winner in all situations. Thrills, suspense, violence, sex, drama provide exploitable elements. Hot word-of-mouth will keep it rolling in subsequent. Bold handling of illicit love unsuitable for children.

Hard-hitting love affair of beautiful high diver enhanced by intriguing backgrounds of America carnival traveling in Germany. German girl Anne Baxter takes job as wife where she becomes involved with heel Steve Cochran. Trying to escape the lust of Cochran, she marries high diver Lyle Bettger who teaches her the act. Emotions boil into violence when Baxter finds she still can’t resist the advances of Cochran. Passion and action is well-paced. Diving scenes from a 100-foot ladder provide high-voltage thrills. Bettger’s murderous fall from the tower is spectacular from the standpoint of suspense and terror. Filmed in AVGA color, with prints by Technicolor, carnival characters and atmosphere are effectively captured. All performances are first rate with Baxter checking in with one of the best of her career.

Excellent pressbook stresses lust and passion with, "Kiss Me... Kill Me... But Don’t Leave Me! Don’t... Don’t... Don’t..."

Phil


"Elephant Walk"

Business Rating ③ ③

Rating will probably be higher in first runs on basis of pre-selling campaign. Adverse word-of-mouth due to slow hackneyed story apt to be unsurmountable after openings. Exotic Technicolor Ceylon backgrounds, Taylor name and sex angles are assets. Climactic elephant stampede will help in action spots.

Excellent production and cast wasted on ineffectual story of woman’s fight to hold husband’s love against influence of his dead father. Kicks off promising start when English teaplanter (Peter Finch) brings bride (Elizabeth Taylor) to her London home to jungle plantation. Impending doom generated by fact that elaborate mansion is built across trail leading to elephant watering hole. Taylor’s romantic idyll soon becomes snagged because she is the only white woman in the area and her new home is little more than a playground for the other teaplanter. Further complications stem from traditions set up by Finch’s dead father who once ruled the plantation like a king. Illicit passion is little more than hinted at when Taylor becomes frustrated in attempt to make a home for Finch and she turns to plantation foreman Dana Andrews for help. Unfortunately, these inherent dramatic ingredients are dissipated by a series of overworked situations and a dearth of action. Climax of stampeding elephant herd which demolishes mansion is effective. 

Bart


"The Mad Magician" (3D-2D)

Business Rating ③ ③

Rating can be upped in action market where shown in 3D and boosted by exploitation. Lack of color and absence of "audience attack" gimmick will retard this. Violence and trick magic effects are the angles for bally houses.

Although producer Bryan Foy, Vincent Price and story writer Eric Walbur all had a hand in the big shocker “House of Wax”, present effort turns up only run-of-the-mill horror thrills. Price again runs berserk, this time because his attempts to become a magician are ruthlessly thwarted and he loses wife Eva Gabor in the bargain. Standard tale of revenge results in fair amount of suspense and bloodletting. Price’s victims are fed into trick buzz-saw crematorium and other fiendish devices at a pace sufficient to satisfy thrill fans and juveniles. Gabor and Mary Murphy throw enough curves to keep the male element interested. Class and family audiences will be unmpressed.

3D and 2D pressbooks are available. Except for 3D tag, there is no difference between them. Both feature ad line, "Sensational... The Greatest Scream Session Since 'Frankenstein'."

Phil

"In recognition of their imagination, showmanship and foresight, an honorary award has been voted to the 20th Century-Fox Film Corporation for introducing CinemaScope."

Academy of Motion Picture Arts and Sciences
STUDIO SIZE-UPS

ALLIED ARTISTS

April Triggers Large Slate
Two-A-Month to Roll Thru June

AFTER BEING VIRTUALLY SHUT down for nearly 6 weeks, Allied Artists is bestirring itself. By mid-April the first two films, on the 15-picture slate to start production by June 1, will be in front of the cameras. The remainder of the schedule will roll at a rate of about one every two weeks through the Spring months.

"Sons of the Navy" (Jan Sterling, Neville Brand) got away on March 22—Scott R. Danlap producing, Lesley Selander directing. Next to roll will be "The Adventures of Hajji Baba" (Elaine Stewart, John Derek), a Walter Wanger Technicolor production, directed by Don Weis. Wanger has set an April 12 starting date.

Wanger's next production will be "The Strange Case of Officer X," based on the current municipal graft expose in Chicago. The production will be filmed early this summer.

Indicating still further improvements in Allied Artists operations, proxy Steve Broidy has informed company stockholders of a $310,000 net before taxes, for the month of January. The impress of this figure can be ascertained by comparing it with the $301,871 profit before taxes for the six months' period ended December 26. Broidy plans to send similar interim reports to stockholders from time to time, informing them on all matters relating to production and distribution.

Meanwhile, the stockholders, at a meeting in Hollywood, voted 34,488 to 25,763 in favor of the corporate change permitting an increase in capital stock. The new issue, as reported here previously, consists of 150,000 shares of 5% percent cumulative preferred with a ten dollar par value.

COLUMBIA

Lot Tops in CS Production
Six Before Cameras This Month

COLUMBIA IS CUTSTEPPING ALL other studios—even 20th Century-Fox—in the number of CinemaScope features in production during April. Out of a total of eleven pictures which will be in front of the cameras this month, six are getting the anamorphic treatment.

Four of the six are already in production, all using the Technicolor tint process. They are: "Three For the Show" (Betty Grable, Marce & Gower Champion, Jack Lemmon)—Joni Tappas producer, H. C. Potter director; "Joseph and His Brethren" (cast to be announced when current background shooting is completed)—Jerry Wald producer, William Dieterle director; "The Long Gray Line" (Tyroane Power, Maureen O'Hara)—Robert Aldrich producer, John Ford director, and "The Bandits" (Glen Ford, Barbara Stanwyck, Edward G. Robinson)—Lewis J. Rachmil producer, Rudy Maxe director. Two sets for late April starts have not been announced.

In addition to the CinemaScope features, the following productions are either already lensing, or slated to go within the next few days: "The Black Katokas" (Gary Merrill, Wanda Hendricks), in Technicolor—Wallace McDonald producer, Ray Nazarro director; "I'll Master, On Bad Man" (George Montgomery), also in Technicolor—Sam Katzman producer, William Castle director; "Piffi" (Judy Holliday, Jack Lemmon), in Technicolor—Fred Kohlmar producer, Mark Robson director; "Violent Men" (Randolph Scott)—Harry Joe Brown producer; and "Cimbaln Attack" (Johnny Weismuller)—Sam Katzman producer, Lee Sholem director.

Because of this unusually heavy shooting schedule, Columbia has been forced to shift some of its production from the studio to the Columbia Ranch—the first time such a situation has arisen in more than a year. William Goetz Productions, which had to cancel out "Guys and Dolls" after a mix-up in purchasing the rights, has now scheduled "The Man From Laramie" (James Stewart) as its first film for Columbia release. It will be filmed in Technicolor, starting in September. Also on Goetz 1954 schedule is an untitled Danny Kaye starrer.

LIPPERT PRODUCTIONS

Lippert To Release Under
Screen Art Label Starting July

BEGINNING IN JULY, LIPPERT features will go out under the new releasing label of Screen Art, it was disclosed just prior to Robert L. Lippert's departure for the company's annual sales convention in Chicago.

Screen Art releases will include five productions from William F. Broidy, as part of the 18-feature release slate being set up the balance of 1954. In all, Broidy will produce 12 pictures this year for Lippert, least three of which are to be assigned to Robert Lippert, Jr., to be added to his own production slate. His first assignments will be "The Big Chase," "The Black Pirates," starting has been set for two of these features. In addition, Lippert, Jr., has taken an option on the Johnstone McCull novel, "The Whirlwind."

A deal was closed during the final days of March for Lippert to distribute the Row Gorman production, "Monster From the Unknown," set for May lease.

METRO-GOLDWYN-MAYER

'54 Product Slate Boosted
Seven Rolls in April, Four in May

METRO HAS BOOSTED ITS production program by one-third, with a new schedule calling for a total of 26 as against a previously announced slate 18. The upward in production, according studio chief Dore Schary, is due to the expected high boxoffice returns on current releases as "The Long Long Trail," "Rhapsody," and "Rope."

Seven major features are slated to take the cameras this month, putting abrupt end to the 30-day production lay-off they are: "Green Fire" (Stewart Grange, Grace Kelly, Paul Douglas), in CinemaScope and color—Armand Deutsch producer; "The Last Tom Sawyer Party" (Elizabeth Taylor, Van Johnson, Donna Reed, Walter Pidgeon), Technicolor—Jack Cummings producer, Richard Brody director; "Athens" (Jane Powell, Debrah Carney, Vera-Ellen), CinemaScope—Armand Deutsch producer; "Jupiter's Darling" (Esther Williams, Howard Keel), in Technicolor—George Wells producer, Gene Goulart director; "Deep in My Heart" (Continued on Page...
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Ferrer, Helen Traubel)—Roger Edens producer, Stanley Donen director; “Many Rivers to Cross” (Robert Taylor, Eleanor Parker), Technicolor and possibly CinemaScope—Jack Cummings producer, Roy Rowland director; and “The Glass Slipper” (Leslie Caron, Michael Wilding), Technicolor and CinemaScope—Edwin Knopf producer, Charles Walters director.

Metro dealt the cause of stereophonic sound a serious blow by announcing that all its films, with the exception of those lensed in CinemaScope will be available in Perspective one-track directional sound system. There is even a strong possibility that this decision may be extended to cover CinemaScopes. In the foreign market, it has already been announced that the optical single-track stereophonic sound will be used on the company’s total output, regardless of the lensing process.

PARAMOUNT

Costly Camera Conversions Likely To Slow Use of V-Vision

REGARDLESS OF THE INDUSTRY’S eventual reaction to VistaVision, it seems unlikely that there will be any immediate mass swing-over to the process, if only because of the limited number of cameras available. Also, converting cameras will cost more than $6,000, and requires considerable time to make the changes. New cameras will cost from $18,000 to $25,000.

The only VistaVision cameras now available are the four which Paramount has converted and is using on “The Big Top” (Dean Martin, Jerry Lewis) and “Strategic Air Command” (James Stewart, June Allyson). However, Paramount toppers say they will have other conversions rolling at the rate of approximately two per month. All of the cameras being converted here, will be capable of photographing in either color or black and white.

The Technicolor Corp. is currently building six VV cameras for use by Hollywood producers, but it will be mid-April before the first two are completed.

In publicizing VistaVision, Paramount is emphasizing that no stereophonic sound installations are necessary. However, of its releases which will be available for directional sound transmission, all will use the single-track Perspecta system.

In addition to the two VistaVision features mentioned, two other productions are being lensed for Paramount’s 1954 schedule; “The Country Girl” (Bing Crosby, Grace Kelly, William Holden)—William Perlberg producer, George Seaton director; and “Mambo” (Silvana Mangano, Vittorio Gassman, Shelley Winters)—Ponti De Laurentis producer, Robert Rossen director.

REPUBLIC

Starting Dates For Films Await Yates’ Return from Europe

PENDING RETURN OF HERBERT J. Yates from Europe for his company’s annual stockholder meeting on April 9, no definite starting dates have been set on any of the company’s stockpile of scripts awaiting production. However, it appears that the first to roll will likely be Virginia Van Upp’s “The Big Whisper,” to be lensed in Berlin, for Republic release. It will be filmed in both English and German language versions.

One property added for summer filming, with John H. Auer set to produce and direct is “Peg Leg Admiral.” It deals with the Rear Admiral John M. Hoskins, who became one of the great heroes of World War II after losing a leg in battle. The Defense Department, Navy and Air Force agreed to cooperate with Republic on the production, which will be lensed in Hawaii.

Within the past month, 140 Republic features have been acquired for telecast by the Canadian Broadcasting Corp., through the Hollywood Television Service of Canada, Ltd. A block of 100 pictures will be shown over CBS outlets in Vancouver, Ottawa, London and Sudbury, with the entire lot of 140 set for airing in Toronto.

RKO

Production Starts April 15

As Hughes Ownership Is Assured

NOW THAT THE STOCKHOLDERS of RKO have overwhelmingly accepted Howard Hughes’ offer to buy up the assets of the company at $6 per share, production is about to start perking again at the long-idle studio.

A $4,000,000 budget has been set on “The Conqueror” (John Wayne, Susan Hayward), which rolls on April 15—Dick Powell producing and directing. The picture carries a 77-day shooting schedule. Story deals with Genghis Khan’s vast Mongol empire.

Allan Dowling, with one picture already in production for RKO release, has just slated a second to roll on May 7. Now shooting is “Night Music” (Linda Darnell, Dan Duryea) in Eastman Color—Hugh Brooke producer, Stuart Heisler director. Another May starter will be “The Sea Is A Woman,” to be produced by Tom Gries and directed by Walter Wanger.

Also coming up this spring is the Benedict Bogans production of “Cattle Queen of Montana” (Barbara Stanwyck) to be lensed in Technicolor and SuperScope—the Tushinsky Brothers’ new anamorphic process.

Independent Artists’ “The Girl Rush” (Rosalind Russell) gets an early summer shooting date, and will be lensed in VistaVision and Technicolor.

Six episodes from various Walt Disney features are currently being assembled RKO release in a new short subjects set to be known as “Marquee Musicals.” First “Two For The Record,” starring Ben Goodman, goes into release April 23. Others are: Jerry Colonna in “Casey at the Bat,” Frances Langford in “Once Upon a Wind,” the Kings Men in “The Marins & the Coys,” and the Andrews Sisters “Johnny Fedora.”

20TH CENTURY-FOX

New C'Scope Camera Lenses Give Product Startling Clarity

SOME STRIKING NEW DEVELOPMENTS in the CinemaScope process are shortly to be made known to the trade. The initial CinemaScope lenses, with which “The Robe” and other early CS productions were photographed are now said to be superseded as models by the Model T Ford. In scope, clarity, in flexibility, the new anamorphic photographing lenses will be a revelation.

20th-Fox officials intend to bring their wonders of improved CinemaScope effectively to the attention of exhibitors and studio producers in a demonstration to be held soon. It is reported that the unsteadiness of definition of first CS films has been eliminated, and screening of clips from new productions will demonstrate a startling superiority of the new CS photographic lenses.

It is understood that so improved are the lenses that Warner Bros. have been eager to obtain a set with which to shoot their important “Helen of Troy.”

Marilyn Monroe returns to the Fox payroll for a starting role in the Irving Bertram musical, “There’s No Business Like Show Business.” The score for the multi-million dollar CinemaScope production is almost completed, and dance numbers involving Dean Martin and Ethel Merman are almost underway. Soil C. Siegel produces the film with Walter Lang directing—starting in late April or early May.

Two new productions were added to the 1954 schedule earlier this month. They are “Dalhyn Long Legs” (Fred Astaire, Leslie Caron), to be produced by Samuel Engel starting in September, and a full filmization of John H. Harris “Ice Capades.” A storyline will be developed for the latter, which will be produced by Leonard Goldstein and Robert Jacks.

Fox has two pictures in production at the present time: “Broken Lance” (Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado)—Sol C. Siegel producer, Edward Dmytryk director, and “T E Egyptian” (Edmund Purdom, Janet Suzman, Victor Mature, Gene Tierney, Darryl F. Zanuck producer, Michael Currier director.

Next to roll will be “Uamante” (not cast), to roll within the next few days—Fred and William Bacher producer Henry King directing.

(continued on page 14)
STUDIO SIZE-UPS

(Continued from Page 16)

UNITED ARTISTS

Production Slowing With

Only Three Films Now Shooting

LIKE MAJOR PRODUCTION, INDEPENDENT-film-making has considerably slowed down in recent weeks—with the result that only three other pictures are now in production for UA release. All of them are being filmed outside of Hollywood. They are: "The Purple Plain" (Gregory Peck), shooting in Ceylon—Technicolor; John Bryan producer; Robert Parrish director; "Vera Cruz" (Gary Cooper, Burt Lancaster, Denise Darcel), a Hecht-Lancaster production in Technicolor, shooting in Mexico—Harold Hecht producer, Robert Aldrich director; and "The Handful" (Arthur Kennedy, Bette St. John), a Eastman Color, shooting at Key West Studio—Joseph Shaffel producer, Edgar Ulmer director.

Producer Robert Bassler, who made a number of important films for 20th Century-Fox, signed Frank Sinatra to star in "Suddenly" a suspense film due to start on April 15 in Hollywood for UA release. Sinatra was obtained on loan-out from Fox where he is under contract to star in the musical "Pink Tights."

There is a strong likelihood that United Artists may not release the much-troubled production "Sitting Bull," after all. According to word received just before press time, Miguel Aleman, Jr., and his company, Tele-Vox Productions, has completely taken over the W. R. Frank film, which stars Dale Robertson and J. Carroll Naish.

Throughout the four weeks of shooting on the picture, the company has been plagued by financial entanglements, bad weather, and every other conceivable trouble. It is understood that director Sidney Salkow and Aleman will meet with UA execs within the next few days in discuss the present releasing situation.

Max Fellerman has been named vice-president and general manager of Lopert Films and Lopert Films Distributing Corp., and will supervise bookings on all product released through United Artists. Fellerman left United Paramount Theatres last month.

UNIVERSAL-INTERNATIONAL

Trend Toward 'Class' Films

Seems Assured in Coming Pics

ALTHOUGH UNIVERSAL-INTERNATIONAL will continue to turn out a minimum of the one-and two-reeler pictures—a la "Ma and Pa Kettle," the saucerscrappers and the harem type films—there is a definite trend developing toward "class" productions, boasting big name casts, important literary properties, and million dollar budgets.

Most people in the industry have taken the U-I announcements of "big pictures" pretty much with a grain of salt. It was expected that films in the category of "Glen Miller Story" and "Magnificent Obsession" would be exceptions to the rule. However, it now appears that this caliber of production will be maintained on at least 30 percent of the upcoming slate.

Among big future productions currently being scripted are: "The Shrike," based on the Broadway play, in which Jose Ferrer will both star and direct; "Blissful of Carthage," recently placed on Albert J. Cohen's slate, and "All That Heaven Known," a new novel purchased as a starring vehicle for Jane Wyman.

With the start of "Three Gobs in Paris" (Tony Curtis, Gloria DeHaven—Technicolor, on March 26, U-I now has four pictures shooting. "Gobs," marks the company's latest venture into the tuneful film field, with Albert J. Cohen producer, Richard Quine director. Others shooting are: "Nevada Gold" (Lex Barker, Malina Powers), Technicolor—Ross Hunter producer, Jess Hibbs director; "Bengal Rifles" (Rock Hudson, Arlene Dahl), Technicolor—Ted Richmond producer, Laslo Benedek director; and "Friends Join the WAC's" (Donald O'Connor, Julie Adams, Chill Wills, Manila Van Doren)—Ted Richmond producer, Arthur Lubin director.

Lubin, incidentally, is leaving U-I following this latest "Francis" entry, to launch independent production later this year, possibly in England. He expects to make "Deadlock" as his first inde, possibly starring Alec Guinness.

Gloria Grahame has been signed for a four-picture pact with the company, on the basis of her performance in the recently completed "The Tight Squeeze." This brings U-I's contract list to 38 players—the largest of any studio in town.

WARNER BROTHERS

Warner Eyes Tushinsky Lens

Reaffirms Faith in 3D Medium

IT IS REPORTED THAT JACK WARNER, with ten completed CinemaScopers in the vaults, is considering the fostering of Tushinsky's SuperScope lens for use in theatres showing WB anamorphic films. He has gone on record as still favoring 3D filming and projection as a sound attention-getter. In discussing third dimensional films at a recent meeting of the American Cinema Exhibitors, Warner has all but proved that 3D—contrary to common opinion in Hollywood—this unique system is far from being through.

Greer Garson, who recently terminated her long-standing pact with MGM, has just been signed by Warners to star in "Strange Lady in Town," which will be Mervyn LeRoy's first picture since the producer returned to Burbank. Frank Butler is doing the screenplay, and production is scheduled to start as soon as other important roles can be cast.

Among productions being planned for spring and summer filming are: "East of Eden," the Steinbeck novel, for which James Dean, New York stage actor was recently signed; "The Silver Chalice," Victor Saville producer-director—possibly with Virginia Mayo starring; "Mr. Roberts" (Henry Fonda), Leland Hayward producer, and "Tall Man Riding," Norman Fox novel just purchased for Randolph Scott. The latter will be one of the highest budgeted westerns of the year, perhaps filmed in CinemaScope.

Termination of Errol Flynn's pact with the studio has been announced. Flynn has been under contract with the company since 1934, although in recent years the arrangement has been a non-exclusive one.

"Torn Yesterday" (Judy Garland, James Mason), finally having been completed ten days ago, Warners now has only two pictures lensing. They are: "Melen of Troy" (Rosana Podesta, Jacques Sernas), in CinemaScope and WarnerColor, on location in Italy—Robert Wise director; and "Battle Cry" (Van Heflin, Aldo Ray), CinemaScope and WarnerColor—Raoul Walsh director.

INDEPENDENTS

Product Shortage Causes

Inde Companies to Mushroom

PROBABLY AT NO TIME IN THE HISTORY of motion pictures has there been more intense competition among distributors for independent product top-name stars. As a result, new companies continue to spring up like mushrooms—confident that good releasing deals will be available.

Woolner-K. Ormrod Co., is one of the latest entries in the indie field, having just been organized by Bernard Woolner, a southern exhibitor, and producer-director Ron Ormmond. They plan to make three pictures this year, starting on May 27 with "Thunder In The Swamp," for which background shooting has already begun. The balance of the year's program will include "Enchanted Isle," to be filmed in the tropics and "Denver," a western adventure yarn.

Another new company, and one which will specialize in low cost pictures for indepedent exhibitors, is headed by Hal R. Make-

lin, head of Atlas Productions. His current distribution organization is composed of 31 franchise holders, and it is possible that the new company will come under the wing of his already organized production set-up.

Hal Roach, Jr., is also entering the theatrical production field under the banner of H-R Productions, Inc. In the past, Roach has concentrated on vidpix. No definite schedule has been announced for the new company.

Texas Pictures Corp., a new company recently incorporated by Luis Alvarez, has set up headquarters in Texas, and will launch production within the next few weeks on "Wethback," based on the Claud Garner novel. Alvarez is prominent in Latin American circles and was at one time associated with Mary Pickford and the late Douglas Fairbanks.

Ivan Tors has added two new properties to his independent slate—"Aimed of Love" and "Pogo."
Tax Fight Ends—For Now

On April 1, several thousand theatre owners found themselves in business again when President Eisenhower, reluctantly, albeit finally (for a year at least), put his signature on the much-belabored excise tax bill. The vote was a landslide in both houses, 72-8 in the Senate, 395-1 in the House.

Under the new tax set-up, effective until April next year, movie admissions 50c and under are free of federal tax. Over the half dollar, there is a 10 per cent levy on each 10 cents or fraction thereof.

Majority of the houses were expected to keep most of the tax savings for themselves to fill the almost empty barrel they had been scraping to keep alive, passing on a portion where prices could be eaten by pennies.

House disserter was Rep. Marshall (11th, Minn.). In the Senate, the eight negatives were evenly divided between both parties.

Disney Into TV

Disney Productions plunged into television in a multi-million dollar deal with American Broadcasting Co. (affiliated with United Paramount) for a series of 26 weekly, hour-long shows, beginning in October. Disney will continue to make pictures for moviehouses, but, unlike other studios that are producing for TV, with affiliates as pseudonyms, he'll use the Disney label. Deal also involves use of a California amusement park, Disneyland, both for production purposes and as an admission charged tourist attraction. Roy Disney, who negotiated the alliance with ABC, had previously stated that when the studio enters the TV field, it would use the medium to build audiences for its theatre attractions. The series, to be sponsored, is expected to run on Sundays in the choice 8-9 p.m.

Color TV Near—Chromatic

Color TV for mass consumption is "closer than some elements in the industry would have the American believe," says Chromatic TV Labs president Richard Hodgson. Color tube manufacture goal has been "upped drastically" from the 25,000 by the Paramount subsidiary.

Variety Names Hoover

Variety Clubs International named George Hoover of Miami as its new chief barker, succeeding Jack Beresin, and Dr. Karl F. Meyer as winner of the Humanitarian Award for his research, in a successful polio vaccine, at its four-day 18th annual convention in Dallas, March 22-25. Other highlights: Grand Rapids, Mich., Tent 27 won the Heart Award for most outstanding work on its charity, Youth Commonwealth, Inc., to combat juvenile delinquency (Barbara Stanyawick, made the presentation); Attendance Award went to the Los Vegas Tent, some 50 strong who came by chartered plane; Philadelphia's Robert Adelman was winner of best publicity story of the year. Other officers elected: John H. Rowe, 1st ass't Chief Barker; George Eby, 2nd ass't UI; Ed Emanuel, Proprietor Master; Jack Dunmire, Dough Guy; Bill Goff, Press Guy; Roth Harvey, Int'l Rep., at Large, and Ezra Stern and Edward Shafton, Int'l Fixers. Next year's confab was set for Los Angeles.

Hughes Gets RKO

Howard Hughes took over RKO Pictures Corp., lock, stock and barrel, hurling the last barrier when a Wilmington, Del., Chancery Court dismissed a suit by two stockholders to prevent Hughes' purchase of the total stock at $6 per share. The $23,489,478 Hughes paid out for all-out control includes, however, some seven and a half million dollars worth which he himself had held.

Fox Into Skiatron

Matt Fox took a giant step into "pay-as-you-see" TV with the announcement that he has acquired exclusive worldwide rights to Skiatron. Application for Federal Communications Commission approval, Skiatron president-board chairman Fox expected, would be filed before the end of May.

Attractors to be offered would include pre-theatre release movies, Broadway shows, sports events, and other special events "which regular television cannot afford," he asserted.

TOA Seeks Ad Cuts

TOA is surveying the newspaper advertisement page ad rates in comparison with standard ads to consolidate a campaign against the discriminatory charges to theatres. The organization wants to get an up-to-the-minute picture of hypoed theatre ad rates. TOA emphasizes that this is not an "attack" upon newspaper, but rather an effort to aid the exhibitor obtain a more equitable deal as a "local merchant."

NSS Suit Nixed

Dismissal of the Lawler-Panther anti-trust suit against National Screen Service was affirmed by U. S. Court of Appeals. The action was filed in 1949 by Mitchell Panther and Charles Lawler, independent poster firm operators in Philadelphia. District Court Judge Kirkpatrick dismissed the suit last year.

NSS president Herman Robbins attributed the victory to the "goodwill and friendship" of exhibitor associations, important exhibitor leaders and the hands of small-town, grass-roots exhibitors.

Oscars

The Academy Awards this year proved that the 35,000,000,000 TV and radio sets tuned in to the lavish proceedings at the Pantages Theatre in Los Angeles still hold a bountiful number of movie fans and (2) the pitless discomfort inflicted by commercials on entertainment seekers. It was a big-time production that made many TV viewers conscious of the movies once again—and a little ashamed of the living-room apathy that may have caused them to bypass the real entertainment. All in all, movies profited.

The Oscars never held so true to form, Columbia's "From Here to Eternity" captured eight awards—best picture, supporting actor and actress, direction, screenplay, black-white cinematography, editing and sound. Best actor and actress awards went to William Holden ("Stalag 17") and Kay Heggern ("Roman Holiday"), both in Paramount pictures. Walt Disney virtually swept the short subjects and documentaries departments with four gold statuettes.
The Technological War

"Competition, it is wonderful!" Thus does Allied's Abram F. Myers hail the entry of all and sundry competitors to CinemaScope. Hallelujah!

Though many theatremen already have made alliances, most of them are merely chafing and watching the evershifting tide of battle in the technological war. For some time, CinemaScope has held the field due to its massive advertising campaign and to an undeniable ability to commandeer big boxoffice grosses. As in all wars, logistics are costly, and in this one many theatre owners regard the required investment as excessive, or feel prospective returns wouldn't justify it, although 20th-Fox presents some potent arguments to make its process seem worthwhile (See Page 3).

The big screen, in one form or another, is here to stay and exhibitors on every level must make a move if they are to survive. Since the Tushinsky brothers rolled their SuperScope process onto the field, the action has perked up considerably. Allied's Myers regards the Tushinsky lens as the "best buy for exhibitor's," and specifies that this applies "as of today," which just shows you how fast movie technology is moving. SuperScope, at first glance, appears to be a double-barreled solution to presenting a wide-screen picture which will rival CinemaScope. Combining "squeeze" prints, standard prints and a wide-angle variable projection lens, SuperScope is capable of showing a picture in any aspect ratio up to 3:1. The one weak link in its armor is that, in making prints, it does not film anamorphically and lacks the actual scope of a true anamorphic process. SuperScope's greatest asset to exhibitors is that its projection lenses are variable (the size can be changed during the running of a film), they are able to project CinemaScope, and they cost only $700 a pair.

SuperScope's appearance in the battle has led 20th Century-Fox to regroup to face the challenge. Fox is quick to admit that early CinemaScopers lacked perfect projection clarity and definition. In fact, "The Robe" was started with only one of the three Chretien lenses in existence—a $4,000,000 production in work with one lens! Earl Sponable, Fox technical chief, said these early faults were recognized and turned over to Bausch & Lomb for correction, and the CS filming lenses have gone through three stages of improvement since "The Robe". Sponable claims the new anamorphic photography lenses are a revelation in scope, clarity and flexibility.

While Fox approves SuperScope lenses for use in showing CinemaScope films, Sponable takes the position that a variable prismatic lens cannot be as efficient as a lens set for a fixed ratio. However, the advent of the Tushinsky lens has been followed by a price reduction in Bausch & Lomb CS lenses from $1800 down to $1195 and $1095 for large and small pairs.

The sound-track issue has been the hottest spot in the Technological War. Many elements in the industry have been trying to blast Fox from its position on stereophonic sound, with little success. The crux of the problem resolves into a secondary engagement: magnetic versus optical sound tracks.

Back ing up its policy of releasing CinemaScope films only to situations equipped for magnetic stereophonic sound, Fox maintains that its multi-track system is the only true way of giving direction and dimension to sound as if the source were actually present in the theatre. They firmly believe that the superior quality of magnetic reproduction is a real boxoffice plus-factor and worth the price exhibitors must pay.

Exhibitor opposition to the Fox stand has led other producers to cling to the optical system. This method dates back 25 years, without change, and operates on the principle of a light beam falling on a single visible track of variable densities. While it is relatively inexpensive, it is limited in frequency and volume range in comparison to the magnetic system. MGM and Paramount (with Warners expected to follow) apparently have decided it was still effective enough for present needs and have adopted the optical Perspecta Sound. This is a flexible process which can be used on either one, or three-horn systems. Use of more than one horn requires integrating equipment which costs about $900 plus installation. If speakers are also needed, the cost mounts to $500-$5000. At present, MGM plans to use magnetic tracks on CS prints released domestically.

Despite the criticisms, 20th-Fox remains firm in its insistence on stereophonic sound. They point to the phenomenal grosses rung up by CinemaScope films. Applying the principal of spending money to make money, Fox continues to stress that even the smallest situation stands to gain by making C'Scope conversions. In order to strengthen their position and bring doubting theatremen around to their viewpoint, Fox will hold demonstrations in all exchange centers within the next month to exhibit the advances made by new CinemaScope camera lenses.

Paramount remains the only major company not ready to cash in on the CinemaScope bonanza. Meanwhile, this outfit places its faith in VistaVision, a filming process which seems only to be a medium of relieving distortion of blown-up wide screen pictures. There is no doubt that the method of shooting on double-framed 35mm stock will contribute to the pictorial quality of motion pictures, but in itself, VistaVision does not appear to be of sufficient magnitude to have any appreciable effect on theatre grosses.

So the Technological War continues. Unlike a shooting war, it will leave in its wake a revitalized industry, so long as each new development is for the good of the general motion picture economy. The real dangers stem from misrepresentation and deceit. Change often results in turmoil, but at least the current movie revolution has brought the industry out of its greatest slump in history.
SCOPE IN SMALL THEATRES
Allied Caravan of Ia., Neb.

Last week this writer had the pleasure with approximately 15 other exhibitors to witness a showing of "The Robe" in Allied member, Arlo Thompson's beautiful Lake Mills, Ia., theatre. It was indeed a pleasure to step into an attractive small town theatre that showed every evidence of being the kind of theatre we should all try to run. Clean, eye-catching and well kept. Mr. Thompson's installation should be seen and heard by all exhibitors, for movies are on the move. Consensus of opinion among those viewing it was that the picture was very good. There was some disagreement as to aspect ratio and screen size, but Mr. Thompson said he was changing the ratio soon to get a bit more height to the picture. Stereo sound was good. And here, let me disagree just a moment to elaborate on sound. Opinions are strictly my own and do not purport being "policy" or opinion of anyone else. Quality of stereophonic sound is good. To deny it is ridiculous. Magnetic reproduction is superior to optic and gives more latitude. The main idea behind what might appear to be hair-topping madness about "insistence" on Stereo Sound in CS installations is, to most soberly reflect on the value to the boxoffice of such sound. Any contribution which might have been made over the years by this writer to the information and assistance of members would be destroyed if we implied that we are against progress. We hope we can all have all of the best and latest improvements for theatre operation as soon as possible, but the thing to remember for most of us is that even though we are "sold" when we ride in a Cadillac or Rolls Royce, the majority of us have to keep running the old "Cabby". Maybe if film rentals had been a little more fair in the past, a lot less 40 or 50% and more flats and proper allocations, the small towns would have that next egg to buy this inflated priced equipment being offered today. This has always been a get-rich-quick industry.

A 'B' IS A 'B'
ATO of Indiana

We know your opinion about Time magazine's picture reviews, but if you are paying a firm 50% for a picture we thought you might be interested in even what Time has to say. Their comment: "Hell and High Water" shows what a B picture looks like in Cinemascope. It looks like a big, wide B picture. And worse luck, it is as long (100m) as it is broad. The climax comes with an "atomic explosion" which is colorful and quite loud.

Which brings up the subject of how long Cinemascope pictures will be sold at 50% regardless of their story, dramatic or production values? It may be about time that exhibitors get some specific revision figures on Cinemascope contracts instead of a not too definite promise to take care of it if it falls flat.

FLEXIBLE PRICE POLICY
North Central Allied

The motion picture business was once tremendously successful because of a flexible price policy. Ability to pay was the philosophy in distribution and exhibition. But today, that has all been changed. The distributors know that while some theatres can pay 50% for a top picture, others can pay only 10 or 20%, but, today, 50% is an inflexible policy on pictures for all theatres. Practically every company has knowingly departed from the old "ability to pay" policy which made show business great and all of its branches successful. (In passing, we cannot but note that Metro seems to be a conscious exception—except at least they recognize the folly and impossibility of percentage in the smaller towns.)

I repeat. With the present high cost of operation and greatly lowered box office receipts the end is in sight for many exhibitors. He cannot afford to pay 50% terms for the top pictures, and his public won't let him get by with inferior product.

Our organization must make some definite militant decisions at our convention May 10 and 11 in an effort to force the distributors to return to a flexible sales policy which recognizes differences between theatres. The must 50% policy is destroying the exhibitors and, eventually, will destroy the distributors. We must save ourselves and, in doing so, we will save the distributors from themselves.

—Benjamin Berger

FAIR PLAY
Allied Caravan of Ia., Neb.

Grapesim report has it that a distributing company is finding "rather tough sledding" recently in moving any of its "superior" product to market. Exhibitors increasingly are taking to the heart the strongly worded resolution to the effect that "if the best isn't good enough for me, I don't want the junk". Turn about has always been considered fair play. It is going to be interesting to watch developments.

A recent miss-out in shipment of a feature was caused by some mistake at Columbia's Des Moines office and Mrs. Opal Canty was left without the first night of a run. To rectify the mistake Columbia gave Mrs. Canty another feature, plus a short at no charge to help make up the loss of the night's run. That's a nice gesture and keeps burning the spark of hope that there are better ways of running this business without resorting to tooth and nail. Thanks, Columbia, for the gesture.

SUB-RUNS DOOMED
Ia.-Neb. Allied

My Wax of Film Bulletin wrote, asking, "Are the sub-runs a thing of the past?" We replied, taking issue with many; and believing that many small theatres can be saved, can survive if—the 20 per cent tax is removed; a steady flow of top quality, salable product is provided in all processes; elimination of the CS-SS impossible requirements; elimination of the withholding of top product from these theatres by pre-releasing through new processes or otherwise, and extended clearing and rental terms; and, if and for equitable rentals, etc., by the distributors, are needed. The will to fight it out and win, with all that means in good theatre operation, by the exhibitors themselves.

PRODUCER AID
North Central Allied

"Do you remember "Champion" and "Home of The Brave"? And do you remember the man who made them? His name was Robert Stillman, in case you've forgotten. After his two big successes, Stillman formed a new company and made two more pictures: "Try and Get Me" and "Queen For A Day"—both UA releases. These last two pictures received very little playing time for one reason or another, although they are both good pictures.

"Today adumbrably, Stillman is on his uppers. The bankers are closing in on him and he stands to lose everything he has, and that goes for his life insurance and his home. We have investigated thoroughly and what we have said is the unvarnished truth.

We want to help this fine producer salvage something of his life and career. UA is cutting its distribution percentage drastically (more than half). We urge every exhibitor in the territory who can do so, to book one or both of these pictures. You will be given very fair and equitable terms. We ask you to buy the pictures at what you ordinarily would pay for this type of product. In doing so, you will make a buck yourself and you will be affecting most helpfully, the individual lives—the salvation of an entire family. And the man and the family are strictly top drawer.

SCALE DEALS
ATO of Indiana

Some distributors take theatre overhead into consideration in arriving at control figures in scale deals. Other distributors contend that they are not concerned with theatre operating expenses and arrive at control figures only on the basis of gross potentials. In the event of any tax reduction, exhibitors should seek to have their scale revised upward a proportionate amount on those scales that are established on ability to gross. For example, maintaining the same total admission price after a 10% tax reduction will increase grosses automatically by that amount. No greater number of tickets have to be sold and the improved gross is due in no part to any additional boxoffice values of the pictures.
Mr. Cresson E. Smith,
General Sales Manager,
Lous De Rochemont Associates, Inc.,
New York City

Dear Mr. Smith:

We opened MARTIN LUTHER at the Main Theatre tonight to a gross (less taxes) of $107.36.

Considering the fact that the average Tuesday night at our small-town theatre (Okawville has 800 people) averaged less than ten dollars, we think it is a bit phenomenal that we have been so successful. This is also outstanding to us, for if you'll remember, our one-seat competition at Nashville, Illinois played the picture three days in December.

Sincerely,

Grover Brinkman,
Mgr., MAIN THEATRE

And a P.S. of special interest.

Naturally, this small town showing was with the following admissions: Adults—Eve., $1.20, Mat., 90c . . . Children—50c, with a discount for church organizations of all denominations which cooperated in the campaign.

SALES REPRESENTATIVES

The arrival of 20th Century-Fox's latest CinemaScope production "Night People" at the Roxy was roundly applauded by the New York critics. Consensus is that this Technicolor Gregory Peck-Broderick Crawford starrer is a good, fast-moving, suspense-meller. Nunnally Johnson, who wrote, produced and directed the film was especially commended for an intelligent, and adult presentation.

Bosley Crowther of the Times writes it "is first-rate commercial melodrama — big, noisy, colorful and good." Crowther thinks that "Johnson gets going with becoming speed and keeps his melodrama mounting right up to 'Stars and Stripes Forever' at the end. En route, it works in plenty of mystery, romance, tension, sex and comedy."

"Immensely exciting spy thriller," pens Rose Pelswick in the Journal-American, "right out of the top drawer." She believes it is "effectively filmed in CinemaScope and Technicolor in actual locales. And the striking realism of the backgrounds is matched by the absorbingly realistic theme, dialogue and performances." She emphatically advises, "Don't miss this one."

"MONUMENT OF IMAGINATIVE EPISODE AND SKILLFUL ACCELERATION OF EXCITEMENT," writes Alton Cook in the World-Telegram & Sun. In his opinion, "An audience gets keyed up to the whoop-and-holler pitch of feverish suspense." Turning to the producer-director Crowther says, "It is pure Johnson triumph."

Giving the film a Good plus Movie Meter Rating, the Post's Archer Winsten finds that "This picture's real distinction, and this stands out with unusual clarity, is its styled, intelligence of presentation, and adult absence of excessive explanation." Winsten says this is "a picture so expertly made on all its levels that you have to remind yourself that it is not a picture of major content. Purely as entertainment, it scores one hundred per cent from beginning to end."

Otis L. Guernsey, Jr., of the Herald Tribune, notes the film "piles up suspense ... script is slashing written ... action is paced like a rapier duel." He feels it "has the mysterious air and staccato performance of a good spy thriller." Of the anamorphic filming Guernsey opinions, "Except for some panoramas of Berlin, the subject is not particularly adapted to CinemaScope but is smoothly presented in this medium."

**'SASKATCHEWAN'**

Universal-International

"As a consequence of his personal blandness, all the mounting adversities in this film effect no more than modest intrusions upon the mighty potencies of Mr. Ladd ... This is too bad, because Universal went to considerable pains to make this film not only pretty but dramatically eventful and big." —Crowther, N.Y. Times

"Movie is an ordinary account of raids, diplomacy and heroism designed as a star vehicle for the adventurous type." —Guernsey, N.Y. Herald Tribune

"Filmed with fascination for the glory of Canadian mountain scenery and Shelley Winters' low-cut dresses ... Story follows a well trodden path but at least the scenery seems fresh and unexplored." —Cook, N.Y. World-Telegram

"Fair (Movie Meter Rating) ... As usual, Ladd is forced to extreme limits of daring, invulnerability, kindness, and intelligence to save the Cree, the Mounties, Canada, and Shelley Winters from their various fates." —Winsten, N.Y. Post

"Robust adventure yarn ... gives its star plenty of opportunity for deeds of derring-do." —Pelswick, N.Y. Journal-American

**'GO, MAN, GO!'**

United Artists

"Spiced with a lot of colorful action by the actual stars of the famous ball-juggling team, this effort rates solid approval as a creditable professional sports romance." —Crowther, N.Y. Times

"History makes a pretty good story, in a movie evidently designed for basketball fans." —Guernsey, N.Y. Herald Tribune

"Even the merest typo at basketball will be stimulated by the polish these men bring to the game." —Cook, N.Y. World-Telegram

"Good (Movie Meter Rating) ... Worthy tribute to a basketball team that entertained millions of people in person and will entreat millions more on the screen." —Winsten, N.Y. Post

"Thoroughly entertaining sports film ... You don't have to be a basketball fan to enjoy it." —Pelswick, N.Y. Journal-American

**'BAIT'**

Columbia

"Cleverly filmed ... story twists its whistle and purses its lips a bit too openly to arouse much interest in its passionate intrigues." —Guernsey, N.Y. Herald Tribune

"Minor but stimulating film experience." —Cook, N.Y. World-Telegram

"Three-character problem play ... Principals handle their roles satisfactorily." —Pelswick, N.Y. Journal-American

"Fair (Movie Meter Rating) ... Publicity lends the picture an aura it doesn't deserve. It's not that exciting, or sexy." —Winsten, N.Y. Post

"Brevis of the title ... is a fair indication of the brevity of everything else in this film." —Crowther, N.Y. Times

**'HELL'S HALF ACRE'**

Republic

"For those who enjoy fisticuffs, gunfire ... to the point where they do not demand that such be set in a particularly credible plot, this movie ought to be rewarding enough." —Beckley, N.Y. Herald Tribune

"Fair plus (Movie Meter Rating) ... Welter of wholly ordinary gambits of the killen-hidem-clashem school of movie-making for thrills." —Winsten, N.Y. Post

"Melodramatics are kept moving briskly against colorful backgrounds." —Pelswick, N.Y. Journal-American

"One long chase ... It is odd in a movie to have a racketeer and adulterer as the most sterling character in the cast." —Cook, N.Y. World-Telegram

"Isn't halfway bad at all. In fact there are moments when it's downright exciting." —N.Y. Times

**'DANGEROUS MISSION'**

RKO

"Bundle of suspense and pursuits is keeping the patrons at the Holiday Theatre in a state of turmoil ... All the events are predictable but they manage to remain stirrin' just the same." —Cook, N.Y. World-Telegram

"Hasn't the vitality or intelligence of good comic-strip episode. It is a miserably dull and mixed-up fable." —Crowther, N.Y. Times

"Has nowhere very important to go, but you can say this for it: it keeps moving and it keeps its mind on its violent business." —Guernsey, N.Y. Herald Tribune

"Series of chases which get a noble assent from the scenic backgrounds." —Pelswick, N.Y. Journal-American

"Fair (Movie Meter Rating) ... picture is as pretty, empty and trite as a vacation postcard ... So cynically concocted out old used parts, you can only regret the waste of scenery." —Winsten, N.Y. Post

**'SHE COULDN'T SAY NO'**

RKO

"Teams that gifted British miss, Jean Simmons and . . . Robert Mitchum in particular, their thinnest assignments to date ... La boriously arch and trite romantic comedy." —N.Y. Times

"No bargain as film entertainment." —Pihloda, N.Y. Herald Tribune

"Ile sure you have your popcorn or some other corywag accompaniments when you see 'She Couldn't Say No' ..." —Cook, N.Y. World-Telegram

"Fair plus (Movie Meter Rating) ... leaden trifle ... Asks Robert Mitchum and Jean Simmons to perform chores for which they are not fitted. Not that anyone else would be." —Winsten, N.Y. Post

"Pleasing comedy ... mood is amiable and the dialogue diverging." —Pelswick, N.Y. Journal-American
UA Plugs Local Level

United Artists' stepped-up local promotion plans are evidence of the fine job the company's fieldmen have done. The UA decision for increased participation and cooperation with exhibitors on a local level came after a field survey by Francis M. Winikus, national ad-publicity director, and Morri Krushen, exploitation manager, on past and current field accomplishments where local level selling was backed by the company. The week-long pilot study, which features a series of conferences with top circuit heads and leading exhibitors in the Midwest, convinced the two executives that local level promotion swells boxoffice returns to a point not usually appreciated by the film companies, although UA has always been a bug on this type of daily ever since the present regime was instituted.

The new program calls for an increase in the newspaper ad outlay for 1954 of 25 per cent, with radio and TV promotion correspondingly upped.

'Rose Marie' With Tea

Coffee costs what they are: Loew's Theatres' Ernest Emerling hit upon an idea to plug "Rose Marie". Metro's second CinemaScope, with 100,000 streamers in restaurants, luncheonettes and food stores. Streamer advocates: "Drink tea! It's relaxing and reasonable. See 'Rose Marie.' It's delightful, tuneful and in CinemaScope at Loew's."

Catchline of the Issue

"Kiss me... Kill me... But Don't Leave Me! Don't... Don't... Don't."

—CARNIVAL STORY (RKO)

Three dimensional track displays made big splash in Los Angeles for opening of 20th-Fox's "New Faces" in CinemaScope at the Fox-Wildshire.

Metro duplicated and elaborated its successful "Gallant Boss" horse tour for "Gypsy Colt", standing the beautiful black stallion carried in this run through a dozen towns on West Coast. Here, at the L. A. Egyptian.
EXPLOITATION PICTURE

Peck In CinemaScope
Multiple Angles in ‘Night People’

Gregory Peck in the first CinemaScope suspense melodrama: a story as timely as today’s headlines; vociferous critical acclaim; sex and action angles. 20th Century-Fox’ top-drawer ad and TV-radio campaign—all these are combined in “Night People” in Technicolor to give the showman bountiful grist for his exploitation mill. Peck, of course, is the big draw, and, as Charles Einfeld and his boxofficers have put it: “There’s Always A First Time ... and this was the first time Gregory Peck stood before the CinemaScope cameras,” in one of the series of superlatives ads they’ve cooked up. The Berlin scene, with its hot story of the cold war, filmed in Germany, makes a “you are there” realism that can be plugged. Oscar winner Broderick Crawford offers bait for the action fans; new Swedish beauty Anita Bjork and Rita “The Thief” Gam are additional cast lures.

The pressbook advises a postcard barrage to reach patrons directly (with an up-to-date mailing list) with a teaser message based on the catchline: “We didn’t say ‘nice people,’ we said ‘Night People.’” Get opinion-makers in on this one, to facilitate word-of-mouth, via screenings. All of it will be good.

ACCESSORIES

Lithos concentrate on Peck and dramatic violence inherent in the CinemaScope action. The 24-sheet (center) takes in both facets, six-sheet gives CinemaScope & Peck top play, while herald (top) uses art and stills to get across similar message.

TRAILERS

One of the highlights of the campaign is the pair of trailers, one in CinemaScope, the other in standard ratio. Effectiveness of a C’Scope trailer with a standard show is enhanced when screen sweeps wide to show full C’Scope picture, plus stereosound. Contrast often produces spontaneous applause. Pressbook suggests use of the standard trailer for advance teaser effect, urges use of the C’Scope trailer subsequently for greatest impact. 20th-Fox has conducted a series of tests on such presentation, has found that it is highly successful and apparently intends to use it on future C’Scope films. Best effect is registered when, at end of standard reel, operator switches to the C’Scope machine and slowly opens the traveler for full scope of C’Scope.

ADS

An excellent assortment of ads has captured the importance of the film and projected it in art and copy. Outstanding are the “First Time” ads showing a CinemaScope take of Peck, citing his previous film triumphs, the challenge of a C’Scope performance that exacted superior performance, the story of the “Night People of the Berlin underworld . . . where no one is too innocent to die, suddenly . . . violently.” Note also the teaser (2-col.) which spotlights the catch-phrase “Night People, not nice people.” Among others are the stills, with action, sex and drama combined on a CinemaScope screen montage. But always it is Peck who dominates.

RADIO-TV

Importance of TV-radio selling is emphasized as “regional selling” at its best—“which means you buy your time for your playdate.” There’s a set of three TV cards for a 20-second spot, either slides or Telops, (check TV station for most convenient use), and a single TV card for a 10-second spot. Free radio transcription with 20-, 30- and 60-second spots is available from Fox’ home office.
Gregory Peck, on ramp, directs arrival of ambulance holding key figures in espionage plot, who have taken poison rather than be returned to the Reds. His sergeant, Buddy Ebsen, is at Peck's left, new Swedish star Anita Bjork is grim blonde at left.

NIGHT PEOPLE

Nunnally Johnson, producer and scripter of such past successes as "Grapes of Wrath", "Bedtime Story", "Tobacco Road" and "Three Came Home", among others, has done it again with "Night People", first of the Cinemascope productions to be made overseas. Acting also in the capacity of director on this one, Johnson has fashioned a tense, timely melodrama of today's Berlin cold-war hotbed. He transported a batch of American players, headed by Gregory Peck and Broderick Crawford, to Germany to get startling realism for a rather fantastic but always credible and exciting film, concentrating on an incident that could have inflamed the cold struggle into another war.

The unusual tale begins with a young G. I. in the Western Zone of Berlin being kidnapped by the Reds after saying goodnight to his German sweetheart. It's up to Peck, as U. S. Army Intelligence colonel, to get the boy back without setting off the powder-keg. His job becomes really complicated when the soldier's tycoon father, Broderick Crawford, arrives on the scene, threatening State Department action and attempting to use his money in an effort to have his son released. His go-between, Anita Bjork, ostensibly working for Peck, but actually a Red agent, reports that the Reds will deliver the boy upon receipt of a German couple hiding in the West Zone. How Peck resolves this perplexing situation makes for fast-moving, ingenious, adult melodrama, with Cinemascope to give it added punch.

Featured in the Cast are Rita Gam, the speechless beauty of "The Thief," as Peck's secretary; Walter Abel as a doctor; Buddy Ebsen for laughs as the colonel's sergeant, Casey Adams as a State Department stuffed shirt, and Jill Esmond as the woman wanted by the Communists.
What the Showmen Are Doing!

(Continued from Page 23)

prizes, touring the city’s high schools, and
drawing 'em in at theatre fronts stands; char-
tered planes flew “Beachhead” banners over
the city; a batch of models paraded the
downtown area distributing envelopes con-
taining sand from Bougainville’s beach,
where the famous World War II assault was
consummated. Obviously the Marines had
the situation well in hand.

Yates Likes Showmen Contest

Stimulated by the results of its showman-
ship contest on “Quiet Man”, Republic is
instituting an “International Jubilee Year”
showmanship competition to cover nine pic-
tures: “Geraldine”, “Jubilee Trail”, “Laugh-
ing Anne”, “Johnny Guitars”, “Trouble in
the Glen”, “Hell’s Half Acre”, “The Out-
cast”, “Make Haste to Live,” and “The
Shanghai Story”. Bosman H. J. Yates,
ticked with the “high standard” of the win-
ning entries on “Quiet Man”, gave the green
light for the Jubilee competition. There
will be three cash awards for best campaigns on
each of the nine pictures.

Big Push on ‘Prince Valiant’

20th-Fox has set up what is probably its
heaviest ad-publicity campaign since “The
Robe” on the Easter bow of “Prince Vali-
ant”, CinemaScope set for 213 simultaneous
openings. Tie-ups with King Features, syn-
dicators of the Hal Foster “comic” strip,
Hearst Promotion Enterprises, and some 50
manufacturers of toys and children’s cloth-
ing, are in high gear. During April, May
and June, there will be a barrage of maga-
zine publicity, angled for record audience
penetration, for subsequent openings. April
issue of Redbook gives the film Picture-of-
the-Month award, as do Cosmopolitan
and Seventeen. Family Weekly carries cover
and feature; Parents’ Magazine gives it the
Gold Medal Award, and a host of fan mags
feature stars Janet Leigh and Robert Wagn-
er on their April and May covers. It’s also
noted by Fox that the mag campaign will
continue through August “to keep public
interest in ‘Prince Valiant’ through all -stages
of its release.”

(Continued from Page 27)

Briefs

Metro’s “Executive Suite”, next attraction
at the Music Hall, received front cover of
the March 28 Sunday Pictorial Review, ma-
section of all the Hearst papers. Star-
studded cast appears in caricatures by
Jacques Kaporlik . . . Rita Gam is doing vo-
woman work to bally 20th-Fox’s “Night
People”, working p.a.’s at theatres, as well
as radio and TV shows in each town . . .
Jeff Chandler’s doing a two-way stint on
10-city tour for Universal’s “Yankee Dada”.
He’s combining the promotion on the picture
with his first recording, “I Should Care” and
“More Than Anyone”, working the TV-
radio circuit with disc jockeys, as well as the
regular feature shows, and syndicated new-
paper interviews . . . Parade, the Sunday
supplement with close to six million circula-
tion, gives Judy Holliday two full pages
with credits to it “It Should Happen To You”
and “‘Flirt’”. Latter the star’s forthcoming,
Columbia vehicle . . . RKO’s “Carnival
Story”, is getting the cross-trailer treat-
ment from Essaness Theatres in Chicago. Pic-
ture debuts at the Woods Theatre April 16
with 11 other houses in the area showing the
trailer four days in advance of opening and
three days during run . . . Lazar Wechsler,
producer of “Heidi” for UA is on a 14-city
nationwide junket to set up the slate of ad-
advance promotion activities for the picture.
Wechsler is concentrating on campaigns
adapted to each situation, huddling with ex-
hibitors, local exchange men, and fieldmen to
blueprint the promotions. . . . Gina Lol-
briga gets the cover and a four-page article
as the “Italian lollopaloosa” in the March’s
29th issue of Tempo Magazine. Featuring
her starring scenes from “Beat the Devil”, “Breath, Love and Fantasy” and
“Beauties in the Night,” publicity calls her
the “Italian equivalent of Fort Knox.” (Edw.
of course, Italy’s Marilyn Monroe.)

Double bally for run of U-F’s “Creature from the
Black Lagoon” clicked for Jack Sarson, manage-
of the Hartford Strand. Ten-foot blowup of the
monster was used in lobby, and a walking “crea-
ture” caused stir in street stunt.

George Jessel who narrates UA’s “Yesterday and Today,” took his turn at front of theatre (right)
as Barker and doorman to lure crowds to A. Y. Embassy. Eye-catching models, appropriately cost-
tumed for both periods, perused no hand-up for the stunt. At left, a “Yesterday” beauty hands out
imprinted balloons.
Pressbook Award

Many theatremen are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to

CARNIVAL STORY

The RKO formula for pressbooks—compact, concise, dramatic and sexy where the latter factor lends itself—is exemplified in the campaign manual for "Carnival Story", starring Anne Baxter and Steve Cochran, in Technicolor. Each of the aspects to be used by exhibitors—sales angles, accessories, publicity, press copy, mats, ad, exploitation, are set up in at-a-glance sections so that the showman can pick and choose his campaign in the least possible time.

Pressbook starts with a provocative set of accessories, carrying the theme of the ads, "Kiss me... Kill me... but don't leave me!" and then the dwindling "don't... don't... don't..." (see ad above) and "We're Both Bad, Baby... that's why we're good for each other," (center, left). A full page is given to the sales angles, citing the quality stars, how to sell it to both women and men, the carnival aspect, and several other values that can be exploited. Then comes some exciting press-copy and the picture mats, in a single spread for the newspaper campaign. The ads follow, with lineage for each ad mat in an index; a special section is devoted to adaption of several of the regular ads for wide-screen use. A local co-op ad page (left, bottom) sells the Carnival of Bigger Bargains with Baxter in carnival costume, and special limits on working the picture into the white blocks used by the merchant advertisers. Exploitation is another example of tight copy, listing an unusually varied series of stunts.

Viewpoints

P. A. GIMMICKS

We have always acclaimed the value of star appearances. The stars alone, just showing themselves to boost local openings, have proven a big hyp to grosses. When, in addition, they employ a special gimmick to plug their picture, it is especially worthy of note. And that's what Phil Silvers did for the three-theatre bow of Warners' "Lucky Me" in Miami.

The bespectacled star worked in "Lucky Me" angle in spots appearances that gave the film nationwide publicity on radio, TV and in the press. He first rocked the baseball world when he took over the microphone from announcer Mel Allen to broadcast the Yankee-Dodger game, avidly rooting for the Yanks and putting the horns on the Bums. Result: the Yankees put an end to the Dodgers' 11-game winning streak. A few days later, Silvers found another stage, the Miami Beach Auditorium where a pair of heavyweights, Charley Norkus and Danny Nardico, were having it out. Silvers was introduced from ringside, with proper credits for the film, proceeded to root for Norkus and his man won—and so did "Lucky Me".

These are personal appearances with a kick, a twist, a gimmick that captures audience fancy. Moreover, they grab at a large portion of that lost audience the industry has been looking for. There should be more of them.

The U. S. Marines were enlisted by United Artists and the Wometco chain for the three-theatre debut of "Breathhead" at the Carib, Miracle and Miami Theatres in the Miami area. At top leathernecks "capture" the Carib after a beach assault in landing craft, complete with air attack. Left, Miami Police Chief Shepherd makes formal surrender in front of theatre. Right, Marine with .90 mm and "Miss Breathhead", source of feminine fire-power for the "invasion".

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EL ALAMEIN Scott Brady. Director Fred F. Sears. Produc- tor Wallace MacDonald. War melodrama. An Ameri- can with a British wife at war in one of the most dan- gerous battles in North Africa. (B.C.)


WILD ONE, THE. Marion Brando, Harry Bell isot, Robert Mitchum. A drama set in the Wild West. (B.C.)


MAD MAGICIAN, THE. 3D Vincent Price, Mary Murphy, Ralph Petersen. Director Russ Tamblyn. A war story set in the Royal Air Force. (B.C.)

APRIL


May

MASSACRE CANYON. Philip Carey, Douglas Kennedy. Director Fred Sachs. Western. (B.C.)


COLUMBIA

January

BAD FOR EACH OTHER. Charlton Heston, Elizabeth Scott, Angela Lansbury, Donald Crisp. Director Michael Curtiz. A war story set in the Royal Air Force. (B.C.)


LIPPERT (Continued)

FILM BULLETIN — THIS IS YOUR PRODUCT


COMING

ALDY GAME, THE Lloyd Bridges. Producer, Robert McCarthy. Playing the role of an American journalist who falls in love with a Spanish girl while in southern Spain he becomes involved in murder, blackmail, and smuggling. His affairs with the girls he meets causes him to be a huge sea monster far under the ocean.


THE SPECIAL CAST. Historical, story. The Spanish "Joan of Arc," who persuades Spain's people to fight for a just cause, is presented as a beauty contest of her day.


PARAMOUNT


ALASKA SEAS Robert Rounsefell, Jan Sterling. Producer Mal Epstein. Director Jerry Hopper. Adventure drama. A story of a man who is a sailor and a man who is a fisherman.


MAY JUBILEE TRIO. Trudor, Vera Ralton, John Leslie, Forrest Tucker. Associate producer-director: Joseph H. Greenaway. Drama. A story of a man who is a sailor and a girl who is a dancer.

JESUS CHRIST SUPERSTAR Technicolor. C. B. T. Jones. Producer, Robert Aldrich. Director, Don Redford. Drama. A story of a man who is a religious leader and a girl who is a follower.


COMING


EASTEN IN THE INDIAN. Producer, Studio, Edward Dmytryk, Dana Andrews, Producer Irving Asher. Director William Dieterle. Drama. A man who is a calf boy and a girl who is a cowgirl.


LIVING IT UP Technicolor. Dean Martin, Jerry Lewis, Janis Paige. Producer, Robert Aldrich. Director, Michael Curtiz. Comedy. A story of a man who is a movie star and a girl who is a dancer.

REPUBLIC


FLIGHT NURSE Joan Fontaine, Forrest Tucker. Director Allan Dwan. War drama. Air Force nurse assigned to flying medical unit. (Mature)

JUBILEE TRIO. Trudor, Vera Ralton, John Leslie, Forrest Tucker. Associate producer-director: Joseph H. Greenaway. Drama. A story of a man who is a sailor and a girl who is a dancer.

JESUS CHRIST SUPERSTAR Technicolor. C. B. T. Jones. Producer, Robert Aldrich. Director, Don Redford. Drama. A story of a man who is a religious leader and a girl who is a follower.


April

Casanova's Big Night Technicolor. Bob Hope, Joan Fontaine, Paul Jones, Director, Robert Siodmak. Comedy. A story of a man who is a movie star and a girl who is a dancer.

April

Coming

Casanova's Big Night Technicolor. Bob Hope, Joan Fontaine, Paul Jones, Director, Robert Siodmak. Comedy. A story of a man who is a movie star and a girl who is a dancer.

April

Coming

Casanova's Big Night Technicolor. Bob Hope, Joan Fontaine, Paul Jones, Director, Robert Siodmak. Comedy. A story of a man who is a movie star and a girl who is a dancer.
February

HILL AND HIGH WATER Crime/Scenecoma Technicolor. Director Anthony Mann. Art director, Don Chaffey. Filmed in Technicolor. Box office: $1,670,000. When overthrown from his post, a rich and powerful middle-aged man becomes a hotel doorman. A young woman is tricked into marrying him and becomes a businesswoman after his death. She raises his illegitimate son, the heir to his fortune, who discovers that his father was a crook and must take revenge. 

MISS ROBIN CRUSOE Comedy. Director and producer, Harold Lloyd. Box office: $768,000. Miss Crusoe is a young woman who is left an inheritance by a wealthy uncle. She travels to a remote island to live as a submissive to a conquering sailor who has taken her on a cruise as a captive. 

March

CARNIVAL STORY Technicolor. Director, Henry King. Box office: $540,000. A young girl, putting aside her love for a younger man, marries a rich businessman who has ambitions to become a politician. Her marriage is unsuccessful and she ends up living with her parents and working as a nurse. 

SCENES FROM THE SUN Technicolor. Directed by Howard Hawks. Box office: $375,000. A young man, who has been abandoned by his family, becomes a successful businessman in the oil industry. He falls in love with a young girl, who is also abandoned by her family, and they decide to get married. However, their marriage is troubled by their pasts and they eventually separate. 

April

GIRLS AT LARGE Technicolor. Director, Henry King. Box office: $450,000. A young girl, who is studying to be a nurse, falls in love with a handsome young man, who is also studying to be a doctor. They decide to get married, but their marriage is troubled by their different career aspirations. 

DEMETRIUS AND THE GLADIATORS Technicolor. Director, Henry King. Box office: $435,000. A young man, who is a gladiator, becomes involved in a love affair with a wealthy widow. His lover is eventually accused of the murder of a rival gladiator and he must choose between his love for her and his duties as a gladiator. 

May

BASIL'S TERRITORY (Reissue). Randolph Scott. Box office: $395,000. Basil, a small-time criminal, is forced to rob a bank in order to save his family. He is eventually caught and goes on the run with his family, who are determined to clear his name. 

SPANISH MAIN (Reissue). Maureen O'Hara. Box office: $350,000. A young woman, who is a交换者, is caught up in the conflict between two rival dynasties and must choose between her love for her husband and her loyalty to her family. 

SUSAN SLEPT HERE Technicolor. Director, Howard Hawks. Box office: $325,000. A young man, who is a spy, is assigned to infiltrate a group of revolutionaries in order to gather information. He becomes involved in their cause and must decide whether to continue his mission or join them.
TIME tells its millions of readers the whole big story of why Jack Webb starring in and directing the full-length motion picture DRAGNET is the hottest show-scoop of our time for the customers of WARNER BROS!
War of Sounds
MAGNETIC VS. OPTICAL STEREO

The United Artists Story
THE HISTORY & THE FUTURE

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WS FOR THE 1955 SEASON
"We are showing you a glimpse of our future—because it is your future, too!"

on APRIL 26th

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AND ON THE SAME OCCASION AT THE SAME THEATRES SPECIAL SCREENING OF ALFRED HITCHCOCK'S "dial M for Murder"
THIS SCREEN REPORT, prepared especially for exhibitors, shows actual scenes from our forthcoming productions to give you a detailed review of the look and shape of things to come... the scope of the great books, great plays, great stories and great talent in the Warner Bros. pictures on the way to your screens.

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* = denotes 2D
LANA IS TURNERIFIC IN "FLAME AND THE FLESH"!

And she's even exciting now as a brunette!

"THE GREATEST SIN... TO STEAL ANOTHER WOMAN'S MAN."

"Leo, that's a great title, FLAME AND THE FLESH", for a LANA TURNER picture. It even tops the marquee value of Lana's famous title "The Bad And The Beautiful."

"Come to the Trade Show friend, and you'll see that the combination of LANA TURNER with the title "FLAME AND THE FLESH" to sell a great attraction is sure-fire!"

See for yourself M-G-M's great TECHNICOLOR sensation filmed in Europe's pleasure haunts!

TRADE SHOWS—APRIL 26th (Except Denver) April 27th

M-G-M presents In Color by Technicolor • LANA TURNER in "FLAME AND THE FLESH" • co-starring Pier Angeli • Carlos Thompson • with Bonar Colleano • Screen Play by Helen Deutsch • Based on a Novel by Auguste Bailly • Directed by Richard Brooks • Produced by Joe Pasternak

* The Industry's Showmanship Event! M-G-M's 30th Anniversary Jubilee!
What They're Talking About

In the Movie Business

They're talking about Allied's deal with Hal R. Make-lim for exhibitor-sponsored production of a dozen pictures. Some of the film boys, and a few theatremen, too, have sharp comments to offer, such as: "But what kind of pictures?" Most exhibitors hail the move as a crack in the iron-plated sellers' market they now face. Their answer to the skeptics is: "A dozen features are a dozen features. Even if no better than average quality, they will give us some booking relief." The operator of a modest circuit of smaller theatres had his say in this way: "In today's market the only pictures we make any money on are so-called program pictures. Percentage terms on the specials, real and alleged, leave us with a pitance, if anything, above expenses. So give us more pictures on which we can make a buck."

20th's Sound Shows. In the series of nationwide demonstrations next month to reinforce its claims of the superiority of stereophonic (magnetic) sound, 20th-Fox will present some powerful evidence via clips from big upcoming CinemaScope productions. Company executives confidently tell you they expect to convince many theatremen that stereosound is a valuable factor when they display such choice films as "There's No Business Like Show Business", "The Egyptian", "The Broken Lance", "River of No Return" and "A Woman's World". If the adverse sentiment against stereosound can't be reversed, Spyros Skouras feels the industry will chuck away a mighty valuable plus-factor for the box-office.

Bright spots in Hollywood. "The Caine Mutiny", tis said, will be a fine boxoffice companion piece for "Eternity", the picture that made the Columbia people re-praise their ideas on how much money there is in the world . . . "Vera Cruz", UA's biggie starring Burt Lancaster and Gary Cooper, looks like a wonderful anniversary gift for every exhibitor . . . With "A Star Is Born" Warners will be reborn.

Yates' plans. Despite the denials, they still insist that H. J. Yates has a deal cooking to sell out his controlling interest in Republic. If he does step out, Yates will not remove himself from the movie picture. He will probably turn indie producer on his own, turning out two or three topflight features yearly.

3D. The Pola-Lite 3D single-track projection system has perked up activity in the depth-dimension field. This simple and economical device, plus handsome boxoffice figures on WB's "Phantom of the Rue Morgue" and U-I's "Creature from the Black Lagoon", have raised exhibitor interest to a higher pitch than at any time since the first 3Ders appeared about one year ago.

Censorship. Students of the movie censorship problem say that the new New York State law will be stricken down when the issue comes before the U. S. Supreme Court. Count on a test being made before long, with the highest tribunal ruling that New York's position cannot be supported in the light of the First Amendment. Governor Dewey's message accompanying the bill sounded so apologetic that it is suspected he feels it cannot stand.

Stereosound. Proponents of stereophonic sound claim one of their strongest arguments will be presented by revival of "The Jolson Story". Our witness at the sneak preview reports the personal impression that the picture's entertainment value is increased "thirty-three and one-third percent" by the new sound. How he arrived at the mathematical appraisal, we don't know, but you can see that he was impressed.

The tax. Theatremen tell us the true test of the benefits accruing from elimination and reduction of the admission tax will not be known until this week. The Lenten season traditionally is poor boxoffice, and this year is no exception, what with a dearth of topflight product. However, Easter and the warmer weather should give business a shot in the arm and then the 10 and 20 percent tax savings will start showing what COMPO's job means to exhibitors.
THE STUFF OF HISTORY came oozing out of the news over the past fortnight—though you’d never know it in reading the face-value facts. The newspapers reported balloting in the Decca proxy fight as well as details of the Disney-ABC television union. Behind both of these developments are implications as broad as the CinemaScope screen and compelling enough to chart the course of film-making for years to come.

THE DECCA BATTLE on the surface is but another in the seemingly endless chain of attacks on management by outlander interests. In reality, it marks the end of a short but noisy era in the Hollywood chronicle, The Agitator Age. Its beginnings date back to the nadir of the attendance depression in late 1952. At that point, the earnings statements of film companies has reached low clb, dividends either suspended or paid out of surplus, market values approaching the price of Chinese dollars.

In this atmosphere, stockholders reacted with historic impetuosity. Executive decisions were challenged, salaries impugned, removals demanded. A dazzling succession of in-company tests for control filled the air, most famous of which were Charles Green vs. 20th Century-Fox, Lester Martin vs. Columbia and recent George L. Lloyd vs. Decca-Universal. In his unfathomable way, Howard Hughes completely reversed the order of things by incredibly forcing the removal of the stockholders. He simply tired of their attacks.

At the Columbia meeting in December, one troubled official was heard telling a lady shareholder, “Mother, do not raise your son to be a movie magnet.” What few failed to realize was that the outlander plague is but the natural aftermath of diminishing equities, reaching for its precedent to the foreclosure years of the 1930’s. Many a fortune has been cheaply secured in bullying control away from normally competent hands in a twilight climate where disintegration seems just around the corner.

To management’s everlasting credit in each case, a rallying point was reached at the most crucial moments. Twentieth Century dipped into its reserve to produce CinemaScope and “The Robe” with all its wonderful promise. The day was saved. Columbia’s showdown came on the eve of a prodigious earnings report, shored up by the phenomenal “From Here To Eternity.” Decca’s conflict was cushioned by the growing income from its Universal affiliate, an investment sound enough to take any management off the hook. There might have been some luck attached to some of these successes, but happen they did.

Mr. Lloyd, like the others, had much to pan, little to offer. His replacement slate of directors, consisting of men quite possibly talented in their own fields, showed nothing even vaguely promising to the regeneration of the company. His defeat appears to have finally established the line of definition for which future control tests will be waged. Abuses must be real, executive mistakes clearly damaging to the best interests of the stockholders, the company’s survival plainly at stake. Proxy fights and court tests are expensive business. There is no justification for them under a general slump far beyond the control of individual officials. This is not to say that the “ins” should not and will not be brought to the bar of proper accountability. But the men who operate the film companies have an upheaval market now in their favor. They will be more difficult to defeat in any tests with dissident stockholders, as long as the incline continues.

THE COMPACT BETWEEN DISNEY AND TELEVISION has produced mostly a shocked silence. Actually the surprise is that Disney will produce new entertainment rather than release his valuable backlog. There is little question that quality-wise his show will rank with the very best on video. The major issue is whether this move will unloose the long-heralded bandwagon in which past product will be dumped wholesale on the film hungry TV market. At this moment there has been a noticeable absence of trade comment on the subject. Best speculation is that the picture will remain unchanged for the time being.

Overall, Disney is following a trend rather than instituting one of his own. Several high-rank studios have been continuously turning out fare for television, although through subsidiary companies. Disney departs only in that his studio name will be employed. For the time being, there appears no danger of his releasing feature properties. The cartoon genius knows that his backlog will never be dated, and his experience in releases to the theatre market must have proved to him long ago that television can never meet the price. Witness the current success of “Pinocchio”.

By Philip R. Ward

A thumping six-to-one victory for president Milton Rackmil and the management of Decca Records, Inc., was recorded over George L. Lloyd and his Decca Stockholders Protective Committee. The present board of directors was reelected by a vote of 936,758 to 147,849 over the slate presented by Mr. Lloyd.

Stockholders also approved the proposal to increase the company’s capital stock from 1,500,000 to 2,500,000.
STUDIO SIZE-UPS

ALLIED ARTISTS

Top Talent Pacts Near

ALTHOUGH SEVERAL WEEKS have passed since Allied Artists was re-

quired to be on the verge of signing a num-

ber of top producers, directors and actors on

lifelong participation deals, key company

bodgers insist that the deals are still very

much alive. They report the deal hinged on

a recently approved increase in Allied

Arts' capital stock. Those considering the

out-lot set-up wish to make invest-

ments in the company, and thus reap a

size harvest on their projected pictures.

According to one source, at least three top

Hollywood names will announce their future

involvement with the studio, within the next

due to four weeks. Some will set up their

independent production units on the lot, the

others will work on AA productions, return for a percentage of the boxoffice

ke.

There are two features in production at a

studio, with a third slated to roll on

April 23. The two in work now are: "Sons

the Navy" (Jan Sterling, Neville Brand)

Scott R. Dunlap producer, Lesley Selander

director; and "The Adventures of Hajji

aba" (Elaine Stewart, John Derek) a

later Wanger production in Technicolor—

on Weiss directing.

The next entry will be "Wanted By the

B.I." (not yet cast), a William F. Broidy

production, which Harold Schuster will

rect. Schuster is not a contract director at

AA, although he recently did two other pie-

ces on the lot: "Jack Slade" and "Loop-

lock." The release of the British-made picture.

The Weak and the Wicked," is being

shopped ahead by AA, in order to capitalize

a recent publicity involving Simone Silva,

one of its stars, and American actor Robert

Mitchum. The film also stars Glyris Johns

and Diana Dors—the latter reputed to be

Russian’s answer to Marilyn Monroe.

COLUMBIA

studio Leads in Production

With Six Working; Four in CS

WITH SIX PICTURES IN PRODUC-

tion, Columbia leads the field this month—

unseating its closest competitor, MGM, by

the film. Four of the six Columbia fea-

tures are in Cinemascope and Technicolor,

these are: "Three for the Show" (Betty

Cable, Marge & Gower Champion, Jack

Lennon); — Joni Taps producer, H. C.

Potter director; "Joseph and His Brethren" (east to be announced following background

lensing in Egypt)—Jerry Wahl producer,

William Dietrie director; "The Long Gray

Line" (Tyrone Power, Maureen O'Hara,

Robert Francis, Donald Crisp) — Robert

Arthur producer, John Ford director, and

"The Bandits" (Glenn Ford, Barbara Stan-

wyck, Edward G. Robinson) — Lewis J.

Rachmil producer, Rudy Mate director.

The remaining two pictures currently in

front of the cameras—both in Technicolor

and for standard projection—are: "Bigfiffi" (Judy Holiday, Jack Lemmon)—Fred Kohl-

mar producer, Mark Robson director; and

"Violent Men" (Randolph Scott, Jocelyn

Brando)—Harry Joe Brown producer, H.

Bruce Humberstone director.

Robson's assignment to "Bigfiffi," marks the

beginning of a new five-year contract

with Columbia. However, he has some previ-

ous commitments which must be fulfilled,

following his current assignment, and will

not return to the lot until late fall.

A deal was set last week with inde

Howard Welch for the distribution of his

recently completed Technicolor production,

"A Bullet Is Waiting" (Jean Simmons, Rory

Calboun). The film, directed by John Far-

row, is scheduled for late summer or early

fall release.

Columbia, which has been showing an in-

creased interest in musical production for

the past several months, is now reported to

be closing negotiations for the purchase of

"Wonderful Town," the Rosalind Russell

legit musical hit based on "My Sister

Eileen." The studio already owns the latter

property, and had been planning it as a Judy

Holiday starrer, later this year.

Irving Allen and Cubby Broccoli expect to

roll their next Warwick Production, "A

Prize of Gold" (Richard Widmark, Nice1

Bruce), around the first of June. The picture

will be lensed in London for Columbia re-

lease—Mark Robson directing.

Anthony Mann and James Stewart, who

have proved to be a successful director-star

combination in recent years, will team again

on "The Man From Laramie," a William

Goetz production for Columbia. It's sche-

duled to go before the Technicolor cameras

in September.

LIPPERT PRODUCTIONS

Broidy Unit Starts First

In Deal for Eighteen Pictures

THE WILLIAM F. BROIDY UNIT which recently signed an 18-picture pact with Lippert, went into operation this month with "The Big Chase" (Glenn Langan, Adele Jergens) — Robert L. Lippert, Jr., is directing in the first of his three-picture commitment with the producer.

Frank McDonald will direct the second Broidy film, "Thunder Pass," which rolls on May 8. Negotiations are underway at the present time, to secure Wanda Hendrix for the starring role. Robert Niles will handle the production reins.

The Lippert organization now has a total of 18 features lined up for its franchise distributors to handle during the remainder of the year. This includes five pictures from the William F. Broidy unit.

In addition to those listed in FILM BULLETIN'S "This Is Your Product" section, the list includes these upcoming Broidy productions: "Thunder Pass," "Dynamite Anchorage," "Fugitive Valley," "The Gunslinger" and "Cry Vengeance."

METRO-GOLDWYN-MAYER

Metro Ups Schedule Again

44 Planned for Next 17 Months

THE RECENT BOOST IN PRODUC-

tion at MGM was pushed even higher last

week, with an announcement by Dore

Schary that the company will place a total of

44 features before the cameras during the

next 17 months. The original 1954 slate
called for only 18 productions, and the

amended one, reported two weeks ago, added

eight more.

This new long-range production program

will be handled by 15 producers, including

Schary himself. The principal assignments
appear to be Pandro S. Berman: "The Fe-

male"; Jack Cummings: "The Tea House of

the August Moon"; Arthur Freed: "St.

Louis Woman," "Green Mansions," "Kiss-

met"; Edwin Knopf: "The Glass Slipper";

Arthur Loew, Jr.: "Mail Order Bride"; and

Pasternak: "Athena," "Say It In French";

Charles Schnee: "The Prodigal"; Lawrence

(Continued on Page 10)
STUDIO SIZE-UPS

(Continued from Page 9)

Weingarten: “Highland Fling”; Sam Zimbalist: “Ben Hur” and “Paris Story”; Dore Schary: “Adam Sample’s Story” and “Bad Day At Black Rock.”

Three pictures are in production now, with another trio slated to start within the next two weeks. Those shooting are: “Athena” (Jane Powell, Debbie Reynolds, CinemaScope and Technicolor—Joseph Pasternak producer, Richard Thorpe director; “Green Fire” (Stewart Granger, Grace Kelly, Paul Douglas), also CinemaScope and color; and “The Last Time I Saw Paris” (Elizabeth Taylor, Van Johnson, Donna Reed), in Technicolor—Jack Cummings producer, Richard Brooks director.

The three coming up, and their respective starting dates, are: “Rogue Cop” (Robert Taylor, Janet Leigh, George Raft)—Nicholas Ray producer, Roy Rovland director—April 20; “Jupiter’s Darling” (Esther Williams, Howard Keel), CinemaScope and Technicolor—George Wells producer, George Sidney director—April 26, and “Deep In My Heart” (Jose Ferrer, Merle Oberon, Donna Reed, Helen Traubel), CinemaScope and color—Roger Edens producer, Stanley Donen director—May 3.

PARAMOUNT

Scarcity of VV Cameras Will Slow Use of System in ’54

THE AVAILABILITY OF VISTA-Vision cameras for use by studios or independent producers, not affiliated with Paramount, is fading deeper and deeper into the future. It seems doubtful that any large scale use of the system will be made in Hollywood during the current year. According to the most recent reports, new cameras will not be available for at least four to six months. Even the Technicolor Corp., which was confidently predicting it would be able to ship 30 cameras ready by next month, is now moving the date back to late summer, at the earliest.

Paramount owns the only four cameras and is barely allowing them to cool before moving them from one production to another. With the completion of “The Big Top” (Marvin and Lewis), Paramount has assigned its original two cameras for use on “Hell’s Island,” which Pine-Thomas will roll this week (April 19). The other two are being used on “Strategic Air Command” (James Stewart, June Allyson)—which Samuel J. Briskin is producing on location at Ft. Worth, Texas. As soon as that production is finished, the cameras will be assigned on Paramount’s “Run For Cover” (John Derek, January (Kane) which has a May 15 starting date.

Aside from “Air Command,” the only picture now in production for Paramount release is: “Mambo” (Silvana Mangano, Shelley Winters)—a Ponti di Laurentis production being filmed in Italy—Robert Rossen directing.

“Loves of Oamar Khayyam” has been added to Paramount’s 1954 production slate, as one of the big productions for the future Frank Freeman, Jr., who will produce the film which is scheduled to roll sometime in the fall or early winter.

REPUBLIC

Yates’ Return to Studio Spurs Production Preparations

REPUBLIC’S POLICY OF GRANTING only associate producer credit to production. helmsmen, has resulted in Nicholas Ray demanding that his name be eliminated entirely from the producer billing on “Johnny Guitar” (Joan Crawford, Sterling Hayden). This is the first time a producer has brought his complaint out in the open, and it is likely that the entire matter will eventually be referred to the Screen Producer’s Guild for arbitration.

“Johnny Guitar,” incidentally, is being hailed in Hollywood as one of the year’s real sleepers. Those who have seen the modest-budget feature at the studio, insist that it will outgross many of the more costly productions being turned out by other studios, using such extra trappings as CinemaScope, stereophonic sound, etc.

No starting dates have yet been set on Republic’s stockpile of completed scripts, although it is expected that at least two will be greenlighted for next month. Production has been held up due to the absence of Herbert Yates who has been in Europe on a business trip. He checked back into the studio a few days ago and is rapidly getting production ready to roll.

The studio has ticketed Edward Ludwig as a director and associate producer on four pictures over a two-year period. His first project will be “Rebel Island,” from an unpublished novel by Adele Comandini. Ludwig’s last Republic film was “Wake of the Red Witch” (John Wayne), in 1950.

RKO

Activity Highest in Years, Seven Rolling for RKO Release

RKO IS LAUNCHING ITS GREATEST production spurge in several years, with seven films scheduled to be shooting by the last week in May. Only two of these productions, however, are company projects—the remaining five to be contributed by independents holding RKO releasing commitments.

“The Conqueror” — Technicolor (John Wayne, Susan Hayward), which carries a $4,000,000 budget, tops the list of spring productions. It will roll on April 21, with Dick Powell producing and directing. The other production on RKO’s own schedule is “The Americans” (Glenn Ford, Arthur Kennedy) which Howard Hughes has taken over from indie producer Robert Stillman. A producer and director will be assigned within the next few days, and actual filming will set underway in early May.

Independent productions included for spring filming include: “Night Music” (Linda Darnell, Dan Duryea), an A Dolling production now before the cameras—Hugh Brooke producing and Stuart Hunter directing, in Eastman Color; “The Is A Woman,” also a Dolling production set to start May 7; “Where the Wind Di (Curl Wilde), a Benedict Bogeaus production, directed by Harmon Jones, now rolling; “Cattle Queen of Montana” (Barbar Stanyuck), also a Bogeaus production, to get underway the first of May; and “Girl Rush” (Rosalind Russell), an Independent Productions production, to be produced by Frederick Brissin, starting in late May.

Howard Hughes is known to be huddling with Walt Disney over a new leasing pact, covering the 26 features, including live action and cartoon, which the producer holds through his contract with the studio. The censors have refused to okay the picture in its present form, because of allegedly suggestive sequences involving Lili St. Cyr.

20TH-CENTURY-FOX

Fox Invites Comparison To Prove C’Scope Superiority

20TH-Fox officials confidently believe that the forthcoming demonstrations of CinemaScope and stereophonic sound will prove the superiority of their company’s wide screen process. The exhibition being plotted on a nationwide scale, are scheduled to get underway by the middle of May. It is understood that Fox will invite makers of all other processes to display their systems in comparison with CinemaScope.

Only two Fox pictures are shooting at present time, “The Last Hurrah” (Spencer Tracy, Robert Wagner, Jean Peters, Ritchie Wirdmark)—Sol C. Seigel producer, Edward Dmytryk director; and “The Egyptian” (Emmond Purdom, Jean Simons, Victor Moore, Gene Tierney, Michael Wilding, Parley Baer)—Darrell—Darrell F. Zanuck producer, Michael Curtiz director. These two will be joined later this week by “Untamed” (not yet cast)—Bert I. Gordon producer, Anthony Mann director. Both films are in Technicolor. The multi-million dollar musical is slated to begin during the first week in May.

Louis de Wohl, the author of 53 novels has been signed by producer Frank Ross to do the screenplay of “Alexander the Coquerer,” which Ross will produce for later this year, on the same lavish scale his current hit, “The Robe.”

(Continued on Page 1)
UNITED ARTISTS
A Dealing With Chaplin or His Interest in Company

RUMOR IN HOLLYWOOD HAS IT that the current management of United Artists is negotiating with Charlie Chaplin to purchase his one-fourth interest in the company. According to reliable sources, the UA management is hoping to work out a long term pay-off on the increase, and will allow the negotiations to be put together through rather than fork over any considerable lump sum for the Chaplin stock.

On the heels of this report, there has even been speculation that Mary Pickford might now be negotiating to dispose of her 25 per cent interest in the company. However, a business associate of Miss Pickford's FLM BULLETIN notes that she considers her investment never been more sure than it is under the Krin-Benjamin management of the company, and would very much reject anything but the most fabulous offer.

Certainly there has been no time in UA's four-year history when it was better off in a position to dispose of its assets than today. On the basis of pictures already completed and scheduled for production, UA is assured of a minimum of five releases per month for the next year. Moreover, several deals are in negotiation, which would swell the year's total by as much as ten to twelve pictures more than now anticipated.

Paul Gregory Productions has put an option on Norman Mailer's "The Naked and the Dead," and has added it to the already full schedule of productions for United Artists releases. In addition to "The Night of the Hunter," Gregory also plans to film S. I. Berman's "Duveen," after first doing it as a stage play. He also holds commitments with Tyrone Power for two films—one of which will be the story of St. Francis d'Assisi.

Burt Lancaster will direct as well as star in his next film production, "Gabriel Horn," which is slated to roll in mid-August. He and his partner, Harold Hecht, are currently filming "Vera Cruz" (Gary Cooper, Lancaster, Denise Darcel), being lensed in Technicolor, on location in Mexico—James Hill producer, Robert Aldrich director. Other productions now shooting, for UA release are: "Suddenly" (Frank Sinatra, Doris Duke), a Robert Haasler production, being directed by Lewis Allen; "The Bitter Plain" (Gregory Peck), in Technicolor—John Bryan producer, Robert Parrish director; and "Case File E.R.L." (Rod Steiger, Ruth Roman), an Arthur Gardner-Jules Levy production—Arnold Laven producer.

UNIVERSAL-INTERNATIONAL
Standard Prints of CS Films Available After Anamorphic Run

U-I WILL MAKE ALL OF ITS CINE-MA-Scope productions available for non-anamorphic screenings, without wide screen or stereophonic sound requirements. It is not likely, however, that standard prints will be released after the Cine-Ma-Scope play-offs.

Two CinemaScope pictures are now completed and awaiting early summer releases. They are: "Sign of the Pagan" (Jeff Chandler) and "The Silver Chalice" (Virginia Mayo, Jack Palance)—Victor Saville producer-director; "East of Eden" (James Dean), from John Steinbeck's novel—Elia Kazan producer-director; "Strange Lady in Town" (Greer Garson—Mervyn LeRoy to direct; "Mr. Roberts" (Henry Fonda, James Cagney)—Leland Hayward producer, John Ford director; "The Sea Chase" (John Wayne)—John Farrow to direct; "Daniel Boone" (Gary Cooper)—to be produced by Milton Sperling's United States Productions; "The Spirit of St. Louis," story of Charles Lindbergh—to be produced by Leland Hayward and directed by Billy Wilder; "Moby Dick" (Gregory Peck), to be filmed abroad—John Huston director; and "Giant," to be made by George Stevens and Henry Ginsberg, from the Edna Ferber novel. All of the foregoing, with the exception of "Drag-net," and "Giant" are set for CinemaScope lensing.

Nearing completion in CinemaScope and WarnerColor is "Battle Cry" (Van Heflin, Aldo Ray, James Whitmore, Nancy Olson, Tab Hunter, Dorothy Malone) — Raoul Walsh director. Production on "A Star Is Born" (Judy Garland, James Mason) was finally completed, following six months of filming. Sid Luft produced, in CinemaScope and Technicolor—George Cukor directing.

INDEPENDENTS
Columbia Loses Two Inxes

As Zugsmith Cancels '54 Slate

ABOUT THE SAME TIME THE ALLIED States-Makel production deal was being worked out to bolster Hollywood's output, another producer—Albert Zugsmith—was cancelling out his 1954 slate of five films. Zugsmith blamed "distribution problems facing the independent producer in today's market" as the basis for cessation of production. Two of the films scheduled by the producer's American Pictures Corp., were to have been released by Columbia.

Samuel Fuller acquired the rights to columnist Hedda Hopper's book, "From Under My Hat," and will produce it independently as a saga of Hollywood from the days of the silents right up to the present. Fuller plans to make it a high-budget production in both CinemaScope and Technicolor.

Alan Ladd is another Hollywood personality to form his own independent production company. He has incorporated Alan Ladd Enterprises, and expects to star in half of the films produced.

Vanessa Brown is also embarking on an independent film venture, following her exit from the Broadway play, "Seven Year Itch." With her husband, Robert Franklyn, Miss Brown has formed Vanessa Productions, which will tee off with "Moll Flanders," an adaptation of the Daniel Defoe classic. It will be lensed in CinemaScope.

Two independents are set to start on May 3. They are: Joseph Kaufman's "Long John Silver" (Robert Aldrich) to be shot in Australia—Byron Haskin director; and "The Long Chance"—Edgar Ulmer will direct and Audrey Wisdom will produce.

FILM BULLETIN April 19, 1954 Page 11
The Hate-Beast who lives to kill is loose in THE YEAR'S BIGGEST THRILLA!....Go!

Color by TECHNICOLOR

starring Cameron MITCHELL - Anne BANCROFT
Raymond Burr - Charlotte Austin - Peter Whitney - Lee Marvin - Who

Produced by ROBERT L. JACKS - Directed by HARMON JONES - Written by LENA
He’s in the aisles!
He’s in the balcony!
He’s everywhere
...in 3-D!

It’s a Showmanship Natural from the word Go-rilla! Get the action-packed press-book, start planning your campaign now! Sure-fire ads! Pages of ticket-selling exploitation ideas... ballyhoo, special fronts, novel lobby displays, contests for fans of all ages! Get behind this great attraction... there’s real money in it!

AVAILABLE IN MAY! DATE IT NOW!
"The Miami Story"

**Business Rating: 3**

Tight crime melodrama will go best in action situations. Suspenseful situations, insight into racketeering and gambling. Special appeal for family trade in parental relationship. Should register well in any location where exploitables are capitalized.

Sam Katzman turned out a taut little crime melodrama that rates a step above its type. Unusual twist, a former racketeer using his past experience as a wedge to break up a lawless empire, gets expert treatment in direction and performance. Barry Sullivan, as the reformed gangster, enlists audience sympathy as he works against the murder organization. Faced with loss of his kidnapped son if he continues on the side of the law, the ex-gangster outsmarts the syndicate in a clever denouement. Robert E. Kent's screenplay reveals a credible detailing of gangland operations, while maintaining a personal tone. Fred F. Sears' direction paces the film briskly, running through the brief 76 minutes with wire-tight rein. Performances by Sullivan, Luther Adler, Adele Jergens and Beverly Garland are on a much higher plane than those ordinarily contributed on programmer plane.

Lurid aspects are stressed in pressbook—"How Gang Rule Was Smashed in Miami." "Racket-Girls Beware!" Action and sex elements spotlighted. 

**Columbia, 76 min. Barry Sullivan, Luther Adler, John Baer, Adele Jergens, Beverly Garland. Producer Sam Katzman. Director Fred F. Sears.**

"Lucky Me" (CinemaScope)

**Business Rating: 3**

Routine musical comedy must lean heavily on exploitation value of CinemaScope. Early runs will be helped by strong WB campaign, but just average on lukewarm word-of-mouth in sub-runs. Boxoffice values on Doris Day, Phil Silvers, Warnercolored production numbers.

No fresh angles have been added to a familiar musical comedy plot about a burlesque troupe stranded in Miami Beach; nothing, that is, except CinemaScope which is an asset. Doris Day handles tunes and performance in usual vivacious manner that will score with her fans. Involved in a familiar rocky-road romance, Robert Cummings suffers the same tough-going in the script. Entertainment is at its brightest when Phil Silvers pilots the situation comedy in his well-known hoisterous style. Screenplay—clingy to hoary formula—deals with trials and tribulations of show folk down on their luck, trying to con angel into backing show. It is during plot twists that interest lags, but this is partly offset by numbers like "The Superstition Song" (Day) and "Men" (Silvers).

Pressbook plays up the ultra-happy angles with, "The Fastest-Paced Pleasure That Ever Spread a Wide Smile Across the Face of the Screen." 

**Warner Bros., 100 min. Doris Day, Robert Cummings, Phil Silvers, Eddie Foy, Jr. Producer Henry Blanke. Director Jack Donohue.**

"Prince Valiant" (CinemaScope)

**Business Rating: 3**

Loaded with spectacle and action, should register strongly with comic strip element. Plenty of exploitation values. Problem will be selling it to adults. Mason, Leigh names will help and, of course, a story tailored to CinemaScope.

Action-packed, spectacular production takes full advantage of CinemaScope, Technicolor and elaborate settings for rousing costume melodrama. Taken from the syndicated comic strip, story follows the same fantastic pattern. There's never a static moment. The screen careers with movement, be it a joust, a clash of armies, one-man stands against overwhelming odds. Broad swashbuckling that pauses only momentarily for a breath. Story excitement is engendered when a deposed Viking king, given sanctuary by King Arthur, sends his son, Prince Valiant (Robert Wagner), on a mission to overthrow the usurper. Valiant becomes a knight in Arthur's court, finally rescues his parents in an incredible foray against hordes of evil Vikings and restores his father to the throne. It's done with a flourish and scope that should make all but the most discriminating forget the triteness of the story.

Pressbook spotlights spectacle and action: "The Golden Age of Adventure Comes Alive!" Exploitation via the comic strip prototype is also featured. 


"Them"

**Business Rating: 3**

Rating based on exploitables in science-fiction thriller that will have them talking it up. Documentary style presentation sure to excite all audiences, should be smash in action houses. Bodes good grosses wherever exploited, despite marquee weakness.

Warner's has a real spine-chiller in "Them," one that should equal or surpass the returns on "Beast from 20,000 Fathoms." Picture keeps audiences on tenterhooks as it unreels in pseudo-scientific fashion horror tale of man-killing monstrous spiders spawned by atomic blasts. Tale begins in New Mexico with discovery of a brutal murder, a child in a state of shock and a huge insect-like footprint as the only clue. As story mounts in suspense, state troopers call in entomologist Edmund Gwenn, who suspects a monstrous mutation of insects 10 feet tall caused by radiation from atomic blasts. After a desperate search, their nest is located in the Los Angeles sewers and martial law is declared as the military moves in on the horrors with flame throwers, bazookas, and other instruments of death to end the terror. David Weisbart's production and Gordon Douglas' direction are first-rate, and Ted Sherveman's screenplay makes the incredible proceedings shiveringly realistic. Big exploitation campaign is a 'must.' Word-of-mouth is sure to build. 


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**Additional Information:**

**Business Rating: 3**

**TOPS: GOOD: AVERAGE: POOR:**

**Page 14, FILM BULLETIN, April 19, 1954.**
“Prisoner of War”  
**Business Rating 🍎 🍎**

Best suited for action spots. Will find little favor in general market. Routine and phony story treatment and stereotyped performances hurt its chances in class market. Graphic filming of war atrocities unsuitable for family situations.

While presuming to deal authentically with life of war prisoners in the hands of the North Koreans, this is really quite phony and unimpressive. Sheds no new light on the record of torture and killing that filled public press in recent months. Formula presentation has U. S. Army officer Ronald Reagan parachuting behind Communist lines to join prisoners in death march to concentration camp and thereby documenting Red war crimes. While presenting scenes of shocking violence, film lacks depth of reality in dealing with intrigues among the prisoners and efforts of Communists to convert them. These situations, however, provide good exploitation material—"brainwashing" of Red captives, courage of men enduring torture, stark emotions of strong men breaking under pressure.

Pressbook features the shock treatment with, “Can You Take It?”. You’ve Never Seen Anything Like It!” *Neil*


“The Siege at Red River”  
**Business Rating 🍎 🍎**

Rating applies to general market. Business will be better in action houses. Technicolor, competent performances, humor, pleasing romance and Van Johnson in hard-hitting role are assets.

Outdoor-meller set at the close of the Civil War. Starts smartly when Van Johnson and other Confederate spies steal Gatling gun. Suspense, as well as light humor, develops as Johnson, posing as lawman in medicine show, tries to smuggle gun through Union lines. Along the way, he becomes romantically involved with Joanne Dru. This frolic turns into serious action when Union cavalry, in search of the machine gun, starts snapping at his heels. Violence is increased by renegade Richard Boone who steals gun from Johnson and turns it over to hostile Indians. Blazing climax comes when the Confederate spy Johnson aids cavalry in recapturing the weapon, thereby saving civilians under Indian attack in Union fort.

Outdoor-action pitch featured in pressbook — “No Greater Story Has The West to Tell . . . No Fiercer Battle Has The West To Relive!” *Phil*


“Playgirl”  
**Business Rating 🍎 🍎**

Rating can be bettered by exploitation of title. Has elements for mass market, but meandering script dissipates values for discriminating audience. Provocative campaign furnished by Universal.

This soap opera melodrama with topflight exploitation values should do satisfactorily generally. However, the loosely contrived script, leads to a premature, climactic, lessening potential dramatic impact. Film has plenty action and feminine lure. It’s not for the kiddies or for discriminating moviegoers. Tale reveals affair between night club singer Shelley Winters and Barry Sullivan, philandering publisher, complicated when Shelley shelters her small-town friend, Colleen Miller, in the big city to become a model. Sullivan’s turn to Colleen leads to Winters’ jealous killing of the publisher, with Colleen headlined as stealing the singer’s man. At this point, the film goes off on anticlimactic tangents. Performances are only fair. Director Joseph Pevney obviously couldn’t cope with the scattered script.

Universal offers strong exploitation angles in pressbook. Accent is on Winters’ charms, catchlines tied in with title: “If You Can’t Afford It . . . Forget It!” and “A Girl’s Gotta Live . . . And Men Make It Worth Living!” *Leon*


“Southwest Passage” (2D & 3D)  
**Business Rating 🍎 🍎**

Rating will be higher in action spots. 3D does not add much, lacking gimmick effects, but Pathcolor, hard-hitting violence are assets for intended market. Good performances and interesting story could turn up fair grosses in general runs.

Camel caravan in Great American Desert provides interesting background for melodramatics. Made in 3D, this will serve just as well in standard form. To escape law, Joanne Dru and bandit sweetheart John Ireland join caravan headed by Rod Cameron. Latter is trying to find a new route to California and, at same time, prove camels can be useful in the southwest. Hard-hitting pace is maintained through savage Indian attack, and clashing personalities between Ireland and Cameron. Story is further complicated when caravan runs low on water and Ireland is banished in the desert. Finale finds the outlaw renouncing evil ways, leading the caravan to water, and helping to stave off Indian massacre. Gun-tomahawk action provides enough suspense and savage encounters to grip actions fans. *Neil*


PIN POINT REVIEWS

Crisp, Business-wise Analysis of the New Films
Producers Come To Allied

Allied States Ass'n opened the door to exhibitor-sponsored production in its guaranteed-playdate, picture-per-month deal with Hal R. Makelim Products. Less than a week after the deal was announced, Allied general counsel A. F. Myers revealed that five more independent producers have solicited a similar agreement. The Makelim deal, in line with last year's convention proposal, guarantees flat rental playing time in 2500 theatres for 12 films per year.

According to the plan, exhibitors make no capital investment in production, but are committed to play the picture under predetermined terms. Actual production costs are financed by the producer. In effect, the 2500 exhibitors underwrite production costs by guaranteeing payment for pictures upon delivery. Myers points out the films will be available to all exhibitors, and "charter members" will receive rebates from profits. Indiana members have already oversubscribed their quota, Myers revealed, and each of the regional meetings of Allied units will have the plan presented for sponsorship during May and June. Makelim's associates in the venture are Sam Nathanson and director Frank Borzage. Names of story properties, stars and directors, will be disclosed by Makelim at the exhibitor meetings.

Nationwide exhibitor enthusiasm for the deal was immediately evident, TOA president Walter Reade, Jr., acclaimed it "helpful to the entire industry." All-P'T head Leonard Goldenson welcomed it as a stimulant to production.

17 on WB Schedule in 'C' Scope

What Warners has to offer "from here on in has never been duplicated anywhere," distribution chief Ben Kalmsen told a sales meeting last Thursday (15). Production schedule is the biggest and most costly in WB history, he said, naming 21 pictures, 17 of them in CinemaScope, and all but one in color. Kalmsen emphasized that "we are not married to any technique."

He said WB was fully geared to handle the forthcoming product, called upon the exhibitors to do the "grass roots" work in selling the picture. On this basis, he said, the industry faces an era of opportunity unparalleled in its history.

Yates Sees Big TV Market

Republic veered closer to big-time television as Herbert J. Yates reported a $1,500,000 expenditure for TV equipment to stockholders. The Republic president highlighted the video aspect for both home and theatre TV, called the motion picture business "very risky." Half of the pictures made lose money, only 30 per cent are profitable, he said. The old Rogers and Autry stockpile for resale to TV, Yates estimated, was worth between $3,000,000 and $4,000,000.

The past years' movie business difficulties were dubbed "a blessing in disguise" by the Republic chief, fostering better pictures, cost-cutting, and a fast TV unit. A sidelight was the forcing out of vice-president and sales head C. Bruce Newbery as a director because he held no stock in the company. Bernard J. Smith, Jr., who holds 100,000 shares, replaced Newbery on the board. When three other stockless directors were voted, Yates asserted: "They'll own stock if I have to give it to them."

GEORGE DEMBOW, National Screen sales v.p., is putting the Tushinsky SuperScope lens on sale at $350 per lens, $700 per set. Delivery starts May 15, with orders being filled in rotation.

Details on "Scopes," "Visions," color TV and other developments in the movie and video fields will occupy some 50 papers to be presented at the SMPTE convention the week of May 3.

SPYROS SKOURAS will be guest of honor at the MP and Amusement division of United Jewish Appeal luncheon, May 20. Universal's ADOLF SCHIMEL is division chairman of the UJA drive.

AL STERN moves up to RKO Radio publicity manager, joining exploitation head DAVID CANTOR and ad manager BEN GRIMM on MERVIN HOUSEY'S staff.

WILLIAM J. KUPPER, outgoing managing director in England for 20th-Fox, has joined Chromat Corp. in Britain as vice-president and general sales manager. He'll handle U. S. and Canadian sales.

RKO's "Carnival Story" was given a "B" rating by the National Legion of Decency. Commerce.

Big contingent of TOA leaders will be on hand for the Georgia MPTO convention, May 9-11. Due for the speakers rostrum are TOA president Walter Reade, Jr., general counsel Herman M. Levy, v.p. E. D. Martin and drive-in committee chairman Jack Braungail.

SIDNEY COOPER, UA New Haven branch manager, moves up to head the Washington branch.

COL. H. A. COLE congratulated BOB COYNE for the job accomplished to present the facts to the press (via Editor and Publisher ads) in the tax fight, that "we were not looking for 'pro' treatment but merely trying to head off 'anti' editorials ... Quite a contrast from what came out at the time of the presidential veto" says the colonel, adding: "This is an example of how honest publicity and propaganda should be done and I hope the industry will never forget the lesson."

WB OK's Perspecta; 3 Others B

Warners became the third company to add Perspecta, joining Metro and Paramount in use of the optical track stereosound system. Arthur Lowe revealed also that Perspecta discs were currently in use with RKO, Universal, Columbia. Lowe set the East Coast demonstration of Perspecta sound last Thursday (15) before departing for Hollywood. Fairchild is the film company licensed to manufacture the new sound equipment; negotiations are being held with RKO, Westrex, Altec and overseas equipment.

Also on the technological front, the East Co. demonstration of VistaVision was set at the Rock City Music Hall on Tuesday, April 27, by Bar Lababam. Adolph Zukor promised enough Vision cameras to fill producers' requirements within three months.

COMPO E & P Campaign Switch

COMPO switched its "just the facts," "Edit and Publisher" campaign, after the successful barrage to support of the industry's Products Code and importance of the movie house in the local community. "You'll see few 'For Rent' signs near a live, popular movie theatre," it's point out. The ad lists an impressive series of expenditures by theatres locally.

The all-industry organization, in letters to the regional tax committees, puts out storm warning flags against usurpation of the tax by state and municipal governments, reminds those who have thanked their legislators, to do so.

Ballantyne's CinemaScope

CinemaScope in drive-ins, following the recent successful debut in Salt Lake City at the Motor Vu, loomed bigger with the installation by Bo Hoff in his 750-car Airport Drive-In in Omaha. Hoff, who is general sales manager of Ballantyne Co., is using the Omaha debut to prove the practicability of a complete CS drive-in installate marketed by the equipment company and approved by 20th-Fox.

Tax-Exempt Damages

Two-thirds of triple-damage awards in anti-trust suits were tax-exempted by the Supreme Court rule after exhibitor William Goldman refused to pay taxes on $250,000 of the $375,000 he received in his suit against the Warner circuit and major distributors. Goldman was upheld after the Government appealed from a tax court ruling exempting the other two-thirds because "punitive damages are not compensatory." Decision was seen a setting a precedent in all anti-trust suits.

Arthur Replies to Skouras

On behalf of the Southern Calif. Theatres Owners, Ass'n, chairman Harry C. Arthur made special plea to Spyros P. Skouras for a test c CinemaScope pictures with and without stereophonic sound, "While the success was expectant on 'The Robe,'" Arthur wrote to the 20th-Fox president, "'How to Marry a Millionaire' showed a considerably less gross, and 'King of the Khyber Rifles' was a complete negation of the theory that the stereophonic sound and CinemaScope are certain boxoffice attractions." Arthur's five-page reply to a letter from Skouras noted that while he was "enthusiastic about stereophonic sound under certain circumstances", it should not be mandatory.

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UA WELCOMES HOME STANLEY KRAMER

The producer and the company which gave you such boxoffice giants as CHAMPION, HOME OF THE BRAVE and HIGH NOON have once more joined forces!

WITH HIS FIRST PRODUCTION SINCE COMPLETING “THE CAINE MUTINY”

“NOT AS A STRANGER”

The property that re-united this team is destined to take its place among the all-time industry greats! So tremendous has been its popular appeal that it has set the unprecedented record of skyrocketing to the No. 1 spot on America’s best-seller lists just 4 weeks after publication! A Literary Guild and Readers Digest Book Club selection, this inside story of the intimate life and loves of a doctor is packed with the kind of dynamite that sets off boxoffice fuses! And UA and Stanley Kramer are sustaining the novel’s amazing popularity with a publicity and advertising campaign guaranteed to pay off on celluloid! Watch for more news about this important, pre-sold film!
In an industry that feeds on glamour, dreams, fiction, truth, it would be hard to find a script that reads like "The United Artists Story". Give a producer such a screenplay and he would immediately discard it as too fantastic. Yet it is incredibly true.

It all began just 35 years ago, when America's three most famous screen personalities and the nation's greatest director formed a new corporation dedicated to wed art with commerce. They were, of course, Charles Chaplin, Mary Pickford, Douglas Fairbanks and David Mark Griffith. From the day that William Gibbs McAdoo, Wilson's Secretary of the Treasury, drew up and presented the Articles of Incorporation on April 17, 1919—to improve the photoplay industry and its artistic standards—and to market photoplays in the interests of the artists who created them, the UA story has been a series of dramatic ups and downs.

The founders were elated into the idea of setting up their own company by a former Paramount scenario executive, Ben Schulberg, and Hiram Abrams, Adolph Zukor's predecessor as president of Paramount. Abrams became president of United Artists; Schulberg, general manager. The initial UA quartet were probably the highest-paid personalities in movieland, yet they were willing to gamble on the possibility that stars could own themselves, and produce films that would merit wide public reception.

Their first step, one that was later to become the saving factor for UA, was to salvage older pictures to fill in until the product they themselves could put out would be ready. The first to be made by the company was Fairbanks' 'His Majesty, the American', a smash. Following in rapid succession were "Pollyanna", "Broken Blossoms", "Way Down East", "Mark of Zorro", great grossers all.

On the business side, meanwhile, Abrams deviated from the long accepted policy of flat rentals and inaugurated a percentage selling with "Pollyanna". The minutes of the Corporation reveal a supposedly tongue-in-cheek statement by the then-president that may be considered with mixed emotions by many exhibitors today. According to the record, Abrams assured the UA Board that he would "secure a cash deposit from the exhibitor as a guarantee of good faith", and would employ percentage checkers "only where doubt exists as to securing a sure deal from the exhibitor," adding, "most of the larger theatres can be trusted to make honest returns." Abrams died in 1926, but the principle of percentage selling was established.

Competition and demands by exhibitors for more product forced another new policy. Since the UA owners knew that the quality of their pictures must inevitably suffer if they attempted to use only their own product to fill theatres' needs, they invited other eminent producers to join the fold. Notable contributions in those early years were George Arliss' "The Man Who Played Bad", Nazimova's "A Doll's House", Barrymore's "The Beloved Rogue", Valentino's "The Son of the Sheik", Buster Keaton's "The General", William S. Hart's "Tumbleweeds" and others that have left their mark on the screen log.

The series of great films brought Joseph M. Schenck in as Chairman of the Board, and shortly thereafter Samuel Goldwyn, both of whom bought into the company. UA was riding high and Walt Disney and Alexander Korda became part of the owner-group. But the depression years and the

'Toast' For 'Vera Cruz'

Ed Sullivan's "Toast" to UA's 35th Anniversary went out to millions on the popular Sunday night show, April 11, in a unique filmed sequence showing Sullivan's visit to the "Vera Cruz" location shooting in Mexico. The TV impresario greeted stars Burt Lancaster and Gary Cooper, producer Harold Hecht, then looked at scenes (projected to the audience, of course) of several of UA's great films down through the years, as well as rushes from "Vera Cruz." Gag ending had the "cutting" of a huge 35th Anniversary cake by the two stars, using bullets instead of a knife to slash it to pieces.
TISTS STORY

dominance of the Pickford-Chaplin bloc brought about an internal revolution. Scheenck left to form 20th-Fox. Goldwyn walked out. So did Disney and Korda. In 1933, Griffith retired. In 1939, Fairbanks died. Only Chaplin and Miss Pickford remained and they held control. "America's Sweetheart" was no longer a picture star, although she held a firm place in the public's affection. She kept a firm hand on the business end of the company. The little comic with the moustache and the cane made only an occasional film.

The sterling quality that had been UA's was dissipating, but profits managed to hold up during the lush war years, despite the company's reliance on a motley group of producers for its source of product. David O. Selznick's entry into the fold in 1941 with purchase of the late Douglas Fairbanks' stock was a temporary lift, but by the time he dropped out in 1946, he contributed only three boxoffice pictures to the company ("Since You Went Away", "Spellbound", "I'll Be Seeing You").

In the next few years a succession of stewardships dipped their toes into the slowly freezing UA pool and quickly withdrew. By 1951, the talk on film row had it that about the only recourse left to Chaplin and Pickford was to sell the company's entire product to television and get out of the movie business.

Then the industry was set back on its ear when a group of young industrialites offered to repeat history by taking on a cooperative operation of the company. They promised, in return for an option of 50 per cent of the stock, to bring the company back into the black within three years. It was a huge gamble, for each of these men was gainfully employed or operating their own business. But they were willing to stake their faith in a movie business that was at its lowest ebb and in a company on the verge of bankruptcy, both financially and product-wise.

The gamblers were Arthur B. Krim, Robert S. Benjamin, Matthew Fox, William J. Heineinan, Max E. Youngstein, Arnold Picker and Seymour Peyser. Krim, the new president, told of the "soul-searching (that) went on before we decided to take on the job of putting the business back on its feet. We knew it was more conducive to the production of sellers than of motion pictures. But we felt, and we knew the industry felt, that there was a place for United Artists. As soon as we got into the negotiations, many sideline cheerleaders told us to go ahead and put this deal together."

The first problem was to get pictures. Three days after the new outfit entered their offices, a deal was negotiated with the near-defunct Eagle-Lion for its entire slate of current and forthcoming pictures to act as a brake in UA's downhill slide. Max Youngstein's promotional talents were put to work to formulate the selling campaigns on these pictures with a few others that Krim and Benjamin, on a whirlwind trip to the coast, picked up from independent producers. It wasn't unusual to see the lights burning throughout the night in the ad-publicity department as Youngstein and his hand-picked staff worked up campaigns for some 20 pictures.

Within six months, the impossible had been accomplished—United Artists was operating in the black!

By the end of that first year, the company showed its first profit since 1916. The new regime was in. The conditions of management venture were met, resulting in acquisition of

(Continued on Page 27)

Life Likes Ava

Life Magazine cast the spotlight on one of the big ones coming in UA's 35th Anniversary year, "The Barefoot Contes
tes," with a five-page feature on Ava Gardner during the filming in Rome. It was a big plug for both Ava and the picture. Life notes that the photos "recorded a mature Gardner that Hollywood might not recognize—an increasingly skilful actress . . . " Co-star Bogart was sloughed off with a brief shot, but it was pictured and noted that "Producer Joseph L. Mankiewicz, who, doing the film for United Artists, wrote Ava a tailor-made script."

The new UA leaders at a press conference announcing their fulfillment within six months of a 3-year option to have company show a profit. From left: Seymour Peysar, William J. Heineinan, Arnold Picker, Max Youngstein, Arthur B. Krim, president of the company, and Robert S. Benjamin, Co-owner Matty Fox is missing.
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

TAX-PATRON PROBLEM
ATO of Indiana

Those theatres that are not in a position to pass any or all of the reduction on to their customers may get some questions as to why not, from their patrons. Your cashier or doorman could answer "see the manager," "that's up to the home office," or "don't ask me." Personally, we would feel entitled to some kind of a polite, brief and reasonably sensible answer. If you too, think you should brief your staff, here are some ideas you might use and alter to best suit your own situation:

Q. The Federal admission tax has been reduced so why does my ticket to the ----- theatre still cost the same?
A. Because of the greatly increased operating expenses and because of the very big equipment investments now required by the new projection methods, most theatres must have this added income to stay in business. Because of the 20% sales tax on movie tickets 6,000 theaters in the United States have been forced to close and another 6,000 have just been hanging on waiting for the tax to be reduced. (The ----- theatre is now installing VistaVision, CinemaScope, Perspexsound, new seats, new projection equipment, or whatever you may have to talk about.)

Q. Why is it that electrical appliances (or jewelry, or cosmetics, etc.) have been cut since the tax reduction, but movie tickets are still the same?
A. When Congress passed the Excise Tax Bill they considered movie theatres in a special class. As a matter of fact, last summer the U. S. Senate and the House of Representatives overwhelmingly passed a bill eliminating all tax on movie tickets and the motion picture people had told Congress that only a few theatres would be able to pass the savings on to their customers. Congressmen thanked us for being so honest about it. However, the President asked the movie people to wait until the first of the year when other excise taxes could be considered at the same time. Because the President promised help at this time, thousands of theatres have just held on in business until now.

Q. Maybe a lot of other businesses needed to keep their reduction for themselves just as much as you theatres?
A. I am not so familiar with other businesses, but I do know that the U. S. Treasury Department studied the facts very carefully and the Secretary of the Treasury appeared before Congressional Committees and said that he believed that the movie business was one of two that need this relief now. Besides, other merchants generally have a variety of items to sell so that if their business on one is hurt by an excise tax they still have other things to sell. The theatre has "all of its eggs in one basket," so to speak. They sell only entertainment and don't have any non-taxable items to fall back on. Also, during the last eight years theatres have raised their prices only about one-third as much as all other commodities.

Q. If things are so tough, why haven't you raised your prices before now?
A. Movies are not just a luxury for a few people. They are the greatest source of recreation for 145 million people every week. Because it is not just the wealthy that patronize theatres, each community puts a natural ceiling on what it will pay for a ticket. When the exhibitor goes higher than that, some people stop coming to the theatre. The theatre man has wanted and wanted to raise his prices to meet mounting expenses, but Uncle Sam took up that amount they could increase by putting the 20% tax on each admission. After that the exhibitor could not go still higher without keeping some of his good customers away. That is why movie tickets have increased only an average of 11% the last 8 years while all other commodities have increased 36% during the same period.

Q. Nuts!
A. We want to do everything we can to let the patrons of the ----- theatre know the real facts about admission taxes. I would appreciate it if you would talk with the manager so that he can explain why we could not adjust our prices to give back all of the tax reduction.

HANGING TOGETHER
ATO of the Gulf States

Mr. Max Youngstein, Vice-President United Artists, states that his company will never let an exhibitor raise any prices of theirs and lose, without some sort of an adjustment. He believes that if the exhibitor is in financial difficulty then his company is in the same difficulty. He states further that his company will never make a picture that cannot be shown in any theatre with the theatre owner as sole judge as to how the picture will be shown, with or without stereo sound. I honestly believe he means just what he says and I praise his sentiments.

I have been asked, "Why join Allied?" Well, I'll tell you now that Allied won't save you one dime in film rent. Lotsa folks joined and dropped out when they couldn't cut their film rent in half. Now you ask yourself one question, "What would happen if Allied folded?" I believe everyone in the entire territory would really feel the difference. I feel that every theatre in the territory should belong to either TOA or Allied, because without those organizations, boys, your name would be mud. Just don't you Louisiana boys forget that the state tax fights are coming up. You Mississippi fellows know what a strong organization means. The time is close when the state or the towns are going to try to get the tax that Uncle Sam just let go.

I like people and that includes film salesmen and branch managers, because I don't feel that because they do their job well for their company that they are necessarily crooks any more than the exhibitor that is screaming. It is true that when a man works for a company the only thing he has to work toward is promotion. Ambition is a dangerous thing if mishandled. Without Allied every exhibitor would be at the mercy of an ambitious man, and here again we act as a safeguard.—Jack O'Quinn, Secty.

DRIVE-IN CASHIERS
ITO of Ohio

The Melt-O-Matic Company, Winthrop, Mass., has an item called "Heet-o-mat," a electrically heated portable and flexible rubber mat which provides a definite amount of warmth and comfort to people who stand on it when working in exposed areas, such as cashiers and ticket takers. The mat is two feet wide and three feet long, sells for $19.30 and consumers only 350 watts of electricity. They are used by toll collectors at bridges and tunnels, etc.

* * *

Wometco Theatres

Cashiers in drive-in theatres are the major source of information for entering patrons. They must know the correct answers to all questions about the show and the theatre and should respond quickly and accurately. This eliminates the possibility of delay of entering cars and prevents interruption in the flow of traffic between the box office and the parking ramps.

Indoor theatres have long been plagued by patrons who forget their tickets or change at the box office. In a drive-in the consequences of this are more difficult to control and can cause traffic snarls and irritating delays for following patrons. This must be prevented.

The use of the simple phrase, "Wait for your tickets and change please," at the time the money is tendered by the patron, does this effectively.

An important point of both service and safety is provided by the cashier in saying, "drive with your parking lights, please," as her last contact with each individual car.

The cashier additionally performs some of the duties of a doorman. She tears tickets at the time of sale, giving stubs to the occupants of the car and disposing of the remaining stubs in containers provided.

She also keeps the Doorman's Report as a record of cars which entered without tickets, such as other employees, delivery cars, company executives, etc.

Cashiers must have available information on the number of patrons at any given time during the evening and on the number of cars which may be present. This information is important to prepare properly for intermissions at the refreshment building, especially at times of capacity business.
BOFFO in BOSTON!
Outgassing "Bend of the River" in Boston, Taunton, Fall River, Gloucester, Mass; Manchester, N.H.

A CLICK in CLEVELAND!
Topped "Bend of the River" in Cleveland, Akron, Youngstown, Canton.

A DILLY in DETROIT!
Set all-time U-I house records in Grand Rapids, East Lansing, Kalamazoo, Saginaw, Monroe, Flint, Pontiac.

TERRIFIC in TEXAS!
Top grosses in Dallas, Ft.Worth, San Antonio, Houston, El Paso.

IT'S GEORGE in GEORGIA!
2 Terrific weeks Paramount Theatre, Atlanta.

THE "CREATURE" GETS BIGGER and BIGGER EVERYWHERE!

CREATURE FROM THE BLACK LAGOON

Starring RICHARD CARLSON - JULIA ADAMS
with RICHARD DENNING - ANTONIO MORENO

Directed by JACK ARNOLD - Screenplay by HARRY ESSEX and ARTHUR ROSS - Produced by WILLIAM ALLAND - A Universal International Picture
Optical Vs. Magnetic Stereosound

New Sound's A-Coming!

The technological war of aspect ratios has now switched to a battle of sound systems. Arrayed against each other are two methods of simulating stereophonic sound at source, similar in aural effect, but basically different in technique. One is the magnetic multi-track system, chief proponent of which is 20th Century-Fox; the other is Perspecta optical stereophonic, being pushed by M-G-M and Paramount. Whatever the outcome, one thing is certain: there will be a new form of sound in motion picture exhibition.

What are the differences? Briefly, magnetic sound has sensitized sound on both left and right sides of the film, the right carrying three tracks for the three behind-the-screen speakers, the left side for auxiliary auditorium speakers. Sound is channeled through a special head on the projectors to each of the speakers via magnetic pickup amplifiers. This is the system used for C-Scope and past stereosound pictures.

Perspecta employs the regular optical track previously used, but has "cues" on the track with sub-audible signals that switch sound from each of the speakers to the others by means of an integrator, channeling the sound in diminishing and amplifying quality as the action moves from one portion of the screen to any other point. In some quarters they call this "dimensional" sound.

Proponents of the magnetic system harp on the high fidelity reproduction of the sound, admitting that the cost is higher, but claim it's worth the difference, since, they say, quality today is of the essence.

Price Big Factor

Perspecta's claims, however, are being eyed by theatre-men who are looking at their pocketbooks as well as the screen. With Warners joining Metro and Paramount on the Perspecta bandwagon, and three more companies reportedly in line for the process, eastern exhibitors were treated to a viewing of the optical system at Loew's State Theatre in New York last week. Many of those present at the demonstration couldn't discern the difference between the two systems; others felt that magnetic sound was superior.

Since the magnetic sound system already has been thoroughly explored, let us look at what Perspecta Sound has to offer.

It's a system for obtaining directional sound on a single standard 100 mil optical sound track. No. 1 selling point is its versatility: it can be used as a single speaker system as well as with three speakers. Should there be a failure on any one of the six speakers, it can immediately be integrated into the central speaker. It's an automatic process, using the same sound track as for standard pictures: the cues only work when special equipment is employed. Perspecta prints can be used in any theatre, whether or not equipped with stereophonic sound. For instance, newscasts without the "cues" can be shown without any adjustments in the projection booth, even if the film is on the same reel as Perspecta-equipped footage.

No. 2 (for many exhibitors this should be No. 1) is the cost as compared with magnetic stereosound. The integrating equipment runs under $1000 if the theatre already has the speakers. If two additional speakers are required, assuming that the normal central speaker is in good condition, cost will run up around $1000, still below that of magnetic equipment.

No. 3 selling point is the minimizing of creaking out. Simplicity in the optical system's operation and construction, as compared with the magnetic process, is stressed. Should one of the three channels become inoperative, the sound output is automatically transferred to the center horn. The optical element eliminates loss of sound through demagnetization and no special care is necessary in controlling stray magnetic fields which may be present in the theatre booth.

Obviously, in order to have directional sound a theatre must be equipped with three speakers behind the screen. Perspecta cautions, however, that if a theatre with a single sound channel has unsatisfactory sound reproduction, it should install three new speakers, rather than trying to match their present horn's substance.

The Integrator

The integrator is an electronic piece of equipment which transforms the output of the regular projector sound head into a stereophonic device. The optical rays from the sound track are fed into the machine, which automatically transforms them, via the amplifiers, into sound from each speaker by means of the sub-audible control, or "cue" track, at the same time controlling the volume of sound from each horn. There are no adjustments required in the projection equipment, no "penthouse" soundhead. The single integrator unit does all the work. It measures about the size of a large table model radio set. It weighs about 10 pounds and mounts into a standard 19" rack. Power supply unit is also 19" wide, weighs about 10 pounds and can be similarly mounted.

One aspect should be noted, as compared with four-track magnetic stereosound. It is distinctly a front-of-the-theatre system, with no control for auditorium effects.

Perspecta-Sound, Inc., in which M-G-M has a 50 per cent interest, "proposes to license all reputable and competent manufacturers" on a world-wide basis for manufacture of the integrators. Fairchild Recording Equipment Company was the first to enter into a manufacturing deal, but current negotiations indicate that RCA, Westrex, National Theatre Supply, and others will be supply sources, too.

Both 20th-Fox and Metro have designated magnetic stereosound on all their CinemaScope pictures. Warners, on the other hand, has been outspoken in its choice of sound and scope they deem advisable for any of their films. With Paramount already committed, and RKO and Universal leaning in the direction of Perspecta, the field is opening wide.

The battle of the aspect ratios has been eclipsed by the sound struggle, but this unlike most wars, is not destructive. It is progress the industry must have to keep it alive.
MEMO TO PUBLISHER
FROM COULTER

There's Going to Be a Boxoffice Boom!

Just back from Hollywood. Thought you'd like a few snap comments and judgments—not necessarily in order of importance.

There's a sudden, tremendous upsurge in production. Those companies which a year ago had been talked into believing that 'Scope and other "new" systems would change the industry's release pattern (i.e., that big-screen or wide-screen films would play extended runs, so that fewer and bigger pictures were called for) have shifted ground.

Now the basic feeling is that more—and bigger—films are needed and there's a frantic rush to get them going.

Disney Boon to 'Scope

Not that 'Scope isn't going ahead full blast. Not by any means. The impression I got was that CinemaScope will get its biggest boost from the Disney Studios. I believe that company's "Twenty Thousand Leagues Under the Sea", which I saw shooting on the Burbank lot, with an overflow crew at 20th-Fox, will definitely turn the tide and prove beyond any shadow of doubt the tremendous impact value of the wide-screen medium.

The Disney operation just now is most impressive. Pictures have been scheduled for as far ahead as 1958 and the preparatory material is extraordinarily good. There isn't a spare inch of space, or a spare moment of time, on the lot. And on top of all this Walt is now in the throes of his ABC television deal and the planning of his spectacular Disneyland project—an amusement park so boldly conceived it will, judging by the blueprints and sketches I saw, put even the World's Fair into the shade.

VistaVision

All this preoccupation with product has reduced talk of new systems to a mere trifle, though Paramount is plugging VistaVision with all the vigor at its command, giving almost daily demonstrations on a giant screen erected on one of the sound stages.

My impressions of it were mixed. I don't think I have ever seen a sharper, clearer picture, even when presented on the screen's full area of roughly 62 ft. by 35 ft. The Tushinsky lens wasn't brought into use for the demonstration. Two projectors were used, so that the effect of differing dimensions could be achieved by alternating aperture plates. By cropping in this way a 2.55 to 1 CinemaScope dimension was presented so that viewers could compare it with an image having the same screen length but much greater height. I thought this comparison slightly misleading, since any 'Scope effect obtained by cropping, rather than by use of an anamorphic lens involves loss of part of the picture and does not provide what, for want of a better description, can be called the panoramic close-up which is the outstanding feature of CinemaScope and provides it with so much of its dramatic value. My overall impression, then, was that VistaVision offers exhibitors a bigger big-screen picture, with fine definition, but that it is not as exciting from an audience viewpoint as Cinerama, CinemaScope or the Tushinsky SuperScope.

In fact, with the excellent screens and projectors used today in the average theatre I doubt whether moviegoers watching a VistaVision picture shown at 1.35 to 1 would notice the difference between it and an ordinary 35mm print blown-up to those proportions, unless they happened to be sitting in the first few rows of the house where the graininess of the blown-up print would, of course, be obtrusive.

U-I Sitting Pretty

While preoccupation in the past few months with technical processes has meant that some of the bigger studios have fallen badly behind in production. Universal has concentrated on picture-making and has gone on building up its school of bright young stars. This company is sitting pretty. It is on the crest of a great wave of expansion, and from what I saw of the footage, two of its forthcoming pictures—"Magnificent Obsession" and "Pagan Love Song"—will be up among the industry's top grossers.

Warner's also have a winner in Judy Garland's "A Star is Born" which, however, took so long to make, and proved so expensive, that it will demand an altogether extraordinary exploitation campaign. There's not much doubt that Garland will be a contender for top Academy honors next March.

Columbia, which has just had a boom year, shows promise of another. It has some top product "in the works" and, of course, is a most economically-managed business, with Harry Cohn watching every dime and yet managing to toss in that flash of genius which, time and again, has proved his tremendous sense of showmanship.

MGM, which cut back its production and allowed many of its long-term star contracts to lapse with the advent of CinemaScope, is swinging back in full stride again. Production has been slow and a sense of urgency pervades this studio.

20th's Future Plans?

There are naturally a good deal of talk about 20th-Fox and its determination to specialize on CinemaScope product and four-track magnetic sound. On this lot, because of that policy, the number of pictures in production is still small compared with pre-'Scope days. Outside observers are convinced that the company will before long evolve a plan for supplying special product for theatres which are not 'Scope-equipped, but no responsible individual will hazard a guess as to how this can be achieved in view of 20th's vast investments and commitments in CinemaScope. What is freely admitted is that 20th gave the industry the shot-in-the-arm it needed desperately a year ago.

From these scrambled notes and comments you will realize that, after a period of relative uncertainty, Hollywood is back in business on the grand scale, with every prospect of a handsome financial year and of the highest boxoffice take since the "good old days".
Bull's-Eye Circulation!

The Key Executives of Every Theatre Circuit

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!
What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

Movie Contest Prize—TV Set

Probably the most mystifying stunt of all the recent merchandising splurges, the Wall Street Journal reports, is one promoted by a Duluth, Minn., theatreman to plug "Miss Sadie Thompson." He invited the area's fair sex to match their dimensions with those of Rita Hayworth's; not new, but a gag guaranteed to draw gapers and space in the newspapers. What made it distinctive, however, was the prize offered: a 21-inch television set.

Metro's "Stock" Giveaway

One of the cleverest press gags of the year was pulled off by Howard Dietz. The MGM v.p. sent out, by registered letter, what looked like gilt-edged stock certificates in the "Tredway Corporation" to hundreds of movie editors, columnists, financial editors and radio & TV commentators. Each was made out in the name of the recipient for 100 unpaid, nonsensical uncommon shares. It was signed by all the "officers"—except the president—of the "corporation," who turned out to be the stars of "Executive Suite." Absence of the president's signature ties in with pic's theme—a battle among the v.p.'s to fill the corporation's top spot. The registered letter gimmick made sure it would go directly to the people Metro wanted to reach. The certificate was dated April 1.

Drive-In Extra Service

A reminder of good-will building in drive-ins is noted in the drive-in section of Worldco Theatre Service Manual. It stresses how important the field staff is in outdoor houses, when they give personal service beyond the call of duty. Cars, it is noted, will inevitably get flat tires, run out of gas, develop dead batteries, and have all manner of minor mechanical and electrical trouble. There should be free service to take care of these things, outside of emergency gas cost or tire repair at a nearby service station. Another good suggestion for drive-ins is reported by an Ohio theatreman. He checks

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with all the local hospitals for maternity cases and when the baby arrives, sends a personally-signed letter congratulating the new parents. The letter mentions that now they may have the problem of the availability and expense of baby-sitters. "But actually, there is no problem at all," the letter points out, "since you're able to bring the baby with you — it back in the privacy of your own car and enjoy a good movie at the (name) Drive-In Theatre. What's more the Drive-In has facilities for warming your baby's bottle." Attached to the letter, which is attractively printed in pink and blue, are two passes to the theatre.

'Valiant' Roxy Bow

The jam around the Roxy at the opening of 20th-Fox's CinemaScope "Prince Valiant" reflected results of an intensive advance foundation laid by Charles Einfeldt and his staff. Of course, the mass of luminaries that flocked to the klieg-lighted festivities did no harm, either. The film's star, Janet Leigh, was one of the more glamorous who did yeoman work. After dazzling the world premiere crowds at Grauman's Chinese, she flew to New York for the Eastern debut, sandwiching in radio and TV stints, to haul a list of celebrities from the show world, society and industry. The Roxy engagement was boomed on TV's key 8-9 p.m. Sunday shows a week earlier, Ed Sullivan's "Toast of the Town" and Eddie Cantor on the "Colgate Comedy Hour." New York subway selected the film as "Go See Picture of the Month" for April, using 12,000 car cards seen by millions of riders. Macy's ran huge ads in the Journal-American and Times, bailing "Prince Valiant" as "the liveliest knight of the year," plus a window display authentic costumes from the film and a life-size cutout of Robert Wagner in the title role. Among the stunts was a search for the most beautiful Viking girl in the country to attend the premiere. TV coverage was handled by Dorothy Kilgallen's live 30-minute show; Sloan Simpson aired the show for Mutual, tape-recording interviews for subsequent re-broadcast.

Pressbook Award

Many theatren are apt to take for granted that invaluable aid to showmanship — the pressbook. We devote this space in each issue of FILM BULLETIN to recognize those presbooks that best serve the needs of theatre showmen. In this issue the Award goes to:

LUCKY ME

Warners have capitalized on happiness, a Doris by the name of Day, and CinemaScope in fashioning a pressbook for "LUCKY ME" that sparkles with the frolicsome mood of the picture. The star, whose rendition of "Secret Love" won an Oscar for the song, gets the spotlight in the ads (right), which bust out all over with gaiety. Note the life format, which emphasizes the fast pace (caption for photo: "One of the quietest spots of novel story that starts out with bang and goes on from there"). Featured, too, are displays (like the six-sheet cut-out (left), the new CinemaScope-styled color stills (below) and a big music promotion on the songs that are already on the Hit Parade.
Ava Gardner as an unknown built into a star by a has-been director, Humphrey Bogart, poses for the press in "The Barefoot Contessa".

(Continued from Page 19)

8000 shares of UA stock, with a 10-year voting control over the Chaplin-Pickford holdings.

“We were thrilled by the support we got,” the justly proud Krim said. “Every exhibitor we talked to took the view that UA was important to him, and that if we could not guarantee him this year the kind of release schedule for which the company was once renowned, he would go along with us and help us to provide such a schedule later on.”

The new United Artists found little difficulty in holding up its end of the bargain. Top-flight independents flocked to this up-and-coming organization that had proved itself so quickly. First was S. P. Eagle and John Huston, whose “Afro- can Queen” was one of the top moneymakers of the year, and figured prominently in the Academy Award selections. The quality product kept coming in with Stanley Kramer’s “High Noon”, Huston’s “Moulin Rouge”, Otto Preminger’s “The Moon Is Blue”, and, currently, Anatole Litvak’s “Act of Love” and Huston’s “Beat the Devil”.

But while quality product was the objective, the team did not overlook exploitation values in cheaper pictures. They grabbed up the initial 3D picture, “Bwana Devil”, which became one of the biggest grossers for its cost in movie history. Such films as “Vice Squad” and “Wicked Woman”, backed by the Youngstein touch, showered dollars into the till, and “Go, Man, Go!” is now piling ‘em in.

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What the Showmen Are Doing!

(Continued from Page 26)

'Tot As A Stranger' Search

The long-range promotion barrage for United Artists' "Not As A Stranger," launched with Stanley Kramer's recent coast-to-coast junket, wherein the producer made p.a.'s at bookstores, women's clubs, literary groups and press on behalf of the best-seller from which the forthcoming film takes its story, has taken on a new twist. Kramer has instituted a world-wide talent search, UA reports, that promises to raise more dust than any since "Gone With the Wind." Over a thousand newspapers have received mats of the principal character, showing three famous artists' interpretation of what they feel he looks like from Kramer's description — "muscularly aesthetic, with a sensitive face... a guy who could be rough and nice..." The intriguing variety of the drawings should arouse plenty of interest, especially in view of Kramer's designation that "the first consideration will be the individual's physical appearance and total personality" as they resemble Lucas March's, the central figure. The search is not limited to the nude lead. Players for three other key roles are being sought in this free-for-all casting, and Kramer's descriptions make for provocative copy ("real sexpot, but a lady") and piquant replies. Publicist Dick Weaver is currently on an 11-city tour to plug the film in newspapers, on radio and TV.

Novel Vacation Giveaway

The Ohio reports an idea from Hal Gilbert of West Virginia to use the upcoming vacation season as a "giveaway" for moviegoers. As we understand it, theatreman first lines up a vacation trip through a local travel agency. Contestants register at the theatre and each ticket bought in their name racks up ballots for them, with price of ticket registering number of votes. In other words, the contestants are the salesman for the theatre and should be supplied with playdates and publicity on the pictures. It is suggested that the contest run up to the closing of schools in late June. Word of warning, however. Don't permit soliciting around theatre. Chances are many of these approached may be headed for the theatre.

Toronto 'Rose Marie' Co-ops

Toronto campaign for M-G-M's "Rose Marie" illustrates what can be done with tie-ups. Loew's Yonge Theatre manager Jack Clarke and publicist Gerry Collins worked a co-op with the National Sportsmen's Show that brought the picture to the attention of 100,000 visitors, including loads of transients, with a 14 x 7 display board. The Show gave it free space in exchange for a lottery credit card. Two department stores have specially erected screens in their music departments, with the regular theatre trailer projected on 10mm, running continuously for one week, supported by displays of album posters and theatre credits. Cost was shared jointly with MGM Records. Restaurants around the city were deluged with window streamers, also crediting theatre and playdate, in a tea tieup.

Carnival Story' Fem Angles

RKO campaign on "Carnival Story" is courting the ladies for the three-city world premiere (NY, Chi., Philly) on April 16. An intensive TV campaign was instituted, with spots in each city adjoining women's programs. Disc jockeys were supplied three "love" themes from the musical score. Displays were set up in beauty shops, women's sections of department stores, and women's shops windows. The original bathing suit worn by star Anne Baxter in the picture were displayed and worn by live models on TV and in store fashion shows. Additional

Mammoth 'Heidi' Contest

Two 10-day expenses-paid vacations for two in Switzerland are being offered by United Artists as the grand prizes in — of all things—a children's coloring contest. The occasion is the 100-date saturation booking of UA's "Heidi" in the New York metropolitan and suburban area. Contest is being spotlighted by heavy slate of co-op ads in newspapers and a three-week schedule of daily TV plugs, including clips from the film. A special trailer detailing the contest is shown for a week in advance at each of the theatres. Better than a half-million contest blanks are being distributed in theatres, to schools, churches and IFTA groups.
Does it come as a surprise when you look into your Cost-of-Living... and out pops a JOKER?

You'll see the reason, when you examine the Bureau of Labor Statistics report showing that your Cost-of-Living has jumped 92.8% since 1939! Your FOOD cost has risen 141.4%; your RENT 42.4% and the cost of your APPAREL 99.2%! A further look at the Exhibitors Digest reveals an increase of 98.9% for your THEATRE EQUIPMENT and SUPPLIES from 1940 to 1952! Your jumping Jack... is springing from some pretty lively prices!

However, there are no springs and no strings attached to the negligible increase, IF ANY, you've received from NSS during the very same period!

Compare all your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!
EXPLOITATION PICTURE

Accent on Love in 'Indiscretion'
Oscar Stars, Offbeat Romance, Big Sales Tack

"Indiscretion of an American Wife" may be termed high-class soap-opera—with a twist. But so were "Back Street", "Stella Dallas", "The Sin of Madelon Claudet", "A Place in the Sun" and a host of romantic dramas that made boxoffice hum through their draw to the feminine element. The situation, a love affair between a beautiful socialite matron and young college professor, who forget themselves in passion for a couple of hours in full view of a railroad station's throng makes for a fascinating potential for promotional imagination. In addition, there are two topflight stars, Jennifer Jones and Montgomery Clift, the latter riding high on his Oscar-nomination performance for "From Here to Eternity"; Producer-director Vittorio De Sica ("Bicycle Thief", "Shoe Shine"); some of the most exciting romantic stills we've seen, and a far-flung music promotion covering the two big songs from the film. An overpowering series of ads completes a pressbook promotion.

Columbia's boxoffices have kindled a hot campaign based on the romance and sensational angles. There is a set of "kiss stills", among them, those shown in the ads (above), that have been worked out in an art form suitable for blow-ups. Suggested is a lobby display: "Movie Kiss of the Year." Working again on the powerful love angle, the pressbook suggests famous romantic teams, like Boyer-Lamarr in "Algiers", Gable-Leigh in "Wuthering Heights", Taylor-Garbo in "Camille", etc., in a display with Jones-Clift. Also a contest on "Perfect Lovers". National Screen has a set of fashion stills for planting in newspapers and windows. Music store co-op can be worked with the two big songs, "Indiscretion" and "Autumn in Rome". Columbia record album cover is an eye-stopper.

ADS

Newspaper ads concentrate on key scenes in art, on teaser "Longing, Yearning, Wanting" and pieced letter telling of irresistible love, and key line "Sudden the Whole World Knew Her Secret!" But kiss close-ups predominate.

Four-page tabloid herald is realistic enough to make 'em believe it actually happened. Copy is done in sensational yellow journal style. Back page allows for imprint of theatre and playdate.
EXPLOITATION PICTURE of the Issue

Indiscretion of an American Wife

Oscar-winner Vittorio De Sica (Bicycle Thief) has teamed two stars who ave also figured prominently in the Academy Awards for a romantic film off he beaten path. Reportedly working for 67 days in an Italian railroad station after it had closed for the night, De Sica portrays two and a half hours of anבה between a married Philadelphia socialite, Jennifer Jones, and an intense young college professor, Montgomery Clift. The story begins with the woman waiting for a train, to bring her back to home and husband, after a secret love affair. Her paramour finds her there, persuades her to share the last brief moments with him. Their passion has the hundreds of passengers, attendants, railroad workers gaping, causes the police to step in. Brought into custody, the woman is faced with exposure of the romance and wreckage of a happy marriage and loss of her son, in the wake. De Sica keeps the accent on the emotional aspects, although, in one scene the desperate Clift takes a solid whack at the recalcitrant Jennifer. The noted Italian producer-director has fashioned a poignant and unusual love story in “Indiscretion of an American Wife.”
The UNITED ARTISTS STORY

(Continued from Page 27)

The future looks even brighter for this renascent outfit as it celebrates its 35th Anniversary. The promised quality seems destined to appear in greater abundance this year than in any since UA’s heyday.

The star and producer-director lists on those pictures already completed and soon to be released are an indication of the top product in prospect for hungry exhibitors: Burt Lancaster, Humphrey Bogart, Ava Gardner, Gary Cooper, Barbara Stanwyck, George Sanders, Gregory Peck, Kirk Douglas, Orson Welles, Errol Flynn, are some of the boxoffice names for the marquee. Producers and directors include John Huston, Anatole Litvak, Joseph Mankiewicz. Edward Small, Ronald Neame, Robert Aldrich, Victor Saville, Robert Rossen, Chester Erskine, Roy Rowland.

The films they represent: “Apache” (Lancaster-Jean Peters), based on Paul I. Wellman’s best-seller and “Vera Cruz” (Lancaster-Cooper), both Hecht-Lancaster productions.

“The Barefoot Contessa” (Bogart-Gardner) made on location by Joseph Mankiewicz.


“Sitting Bull” (Dale Robertson), first CinemaScope production to come from UA.

“Witness to Murder” (Stanwyck-Sanders), Erskine producing, Rowland directing.

“Othello” with Orson Welles producing, directing and starring.

“Crossed Swords” (Flynn-Lollobrigida), Milton Krim directing on location in Italy.

“The Long Wait” (Anthony Quinn-Peggie Castle), a Mickey Spillane thriller directed by Victor Saville.

“Gog” (Richard Egan-Constable Dowling-Herbert Marshall), Ivan Tors’ science-fiction production in 3-D.


On the horizon also are Robert Rossen’s production of “Alexander the Great”; H. E. Bates’ “The Purple Plain” with Peck starred; Stanley Kramer’s “Not As A Stranger”, based on the current best-seller (this looks like a can’t-miss) and Paul Gregory’s “The Night of the Hunter,” from the current best-seller. And more to come.

For a company that two years ago was languishing in red ink without, apparently, the faintest hope of succor, United Artists has loomed into a prominence in the movie industry that is little short of miraculous. The names, Krim, Benjamin, Fox, Heineman, Youngstein, Picker and Peyser aren’t actually miracle-men, although their handling of United Artists might make them seem so. They’re hard workers, men with faith and courage, and the ability to make a business pay off, both for them and for their customers.

This United Artists Story is, indeed, stranger than fiction, more glamorous than any fantasy born of a script writer’s imagination. A movie story it is, but, more, it is a story of our country and its way of life.

Highlights from forthcoming UA films: Anthony Quinn, Peggie Castle in “The Long Wait”; Barbara Stanwyck, George Sanders in “Witness to Murder”; Errol Flynn in “Crossed Swords”. 

Burt Lancaster as an Indian warrior in a tense moment from “Apache”, Hecht-Lancaster production co-starring Jean Peters.

Gregory Peck in an embarrassing situation in “The Man With a Million,” from Mark Twain’s “Million Pound Bank Note”. 

[Images of actors and production stills]
ON Thursday evening, May 6, the New York Variety Club will pay tribute to William J. German at the First Annual Variety Club Heart Award Dinner, in the Grand Ball Room of the Waldorf Astoria Hotel.

In conjunction with the Heart Award Dinner, the Variety Club Foundation to Combat Epilepsy, Inc., will publish a journal. The proceeds of the journal will be used to further the educational work of the Foundation and to continue its support of the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center.

In addition to formal advertising, as is usual in such journals, we will ask the friends of Bill German and of the entertainment industry to sponsor pages of quotations about the industry from many of the world’s most distinguished men and women and other material of particular interest to the industry.

It is our hope that the journal will constitute an eloquent tribute to the industry and that it will be a cherished souvenir to everyone in the industry.

As a tribute to Bill German, kindly, hard-working President of the Foundation, as a further contribution to the important work of the Foundation, and as a sound medium for industry public relations within the community, the journal wants your support.

WALTER READE, JR.
SAMUEL ROSEN
WILBUR SNAPER
RICHARD WALSH
Co-Chairmen of the Journal Committee

THE RATES

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<th>Description</th>
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<tr>
<td>One page, and a table for ten at the dinner</td>
<td>$450.00</td>
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<td>(Table alone, $125.00)</td>
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<td>One page</td>
<td>$350.00</td>
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<td>One-half page</td>
<td>$250.00</td>
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<td>One-quarter page</td>
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<td>Bill German Rooters</td>
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<td>contributions of less than $100.00</td>
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(The Bill German Rooters and Bill German Boosters will be listed in the journal to give everyone an opportunity to participate.)

NOTE: All orders and contributions should be sent to

VARIETY CLUB FOUNDATION TO COMBAT EPILEPSY, INC.
140 West 58th Street,
New York 19, N. Y.
Judson 6-4333
Mixed Criticism Greets WB’s C’Scooper ‘Lucky Me’

The opening of Warner Brother’s first CinemaScope musical, "Lucky Me," drew mixed criticism from the N.Y. scribes. Top honors go to Phil Silvers, and Doris Day is given an emphatic “E” for effort, but it is agreed that a hackneyed script hindered an otherwise top film.

The World-Telegram & Sun’s Alton Cook singles out Silvers saying, "His miraculous ninth zooms the new musical up among the top entertainments in town." Turning to the script he writes, "the ingredients are about the same grade that Doris Day has had in other pictures that rated only a step above passable.”

Archer Winsten, of the Post, gives it a Good Movie Meter Rating then observes that the "plot is as old as it is serviceable, and the cast is able to give it all the required zip and zingoes." He writes that the film is "clean, shiny, active, and wholesome in appearance. What more could you ask of a musical which is bound on one side by avoidance of originality and on the other by adherence to the accepted formulas.”

"Seasonably gay and tuneful," pens Rose Pelswick in the Journal-American. She finds that, "spread out against the glamorous background...of Miami Beach...it all makes for sprightly entertainment, highlighted by Miss Day's exuberance in putting over her songs, and by Silver's solid comedy routines."

The Time's Bosley Crowther sums up his opinion with "Somewhere along about the middle...something hauls off and lathers the face of Robert Cummings with a custard pie. That is a fair indication to the type and desperation of this film." He approves of Doris Day, however, saying "She is breezy, bright and lyric." The Herald-Tribune's Otis L. Guernsey, Jr. opinions that "Doris Day is not as lucky in her latest screen sortie as its title suggests...she has bounce but her hollow CinemaScope vehicle has none. It leaves her all spruced up for enchantment, madly waving a wand on whose tip some one has forgotten to attach the magic star."
HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

NOW SHOOTING

FACT #1

JOSEPH L. MANKIEWICZ'S
THE BAREFOOT CONTESSA

Color by Technicolor
Starring Humphrey Bogart, Ava Gardner,
Edmond O'Brien · Written and Directed by
Joseph L. Mankiewicz

Academy Award Winner
Humphrey Bogart

Academy Award Nominee
Ava Gardner

NOW SHOOTING

FACT #2

THE PURPLE PLAIN

Color by Technicolor
Starring Gregory Peck
Directed by Robert Parrish
A J. Arthur Rank Presentation

All-time
Box-office Giant
Gregory Peck

NOW SHOOTING

FACT #3

VERA CRUZ

Color by Technicolor, Widescreen
Starring Gary Cooper
and Burt Lancaster
Directed by Robert Aldrich
A Hecht-Lancaster Production
Harold Hecht, Exec. Producer

Academy Award Winner
Gary Cooper

Academy Award Nominee
Burt Lancaster
Mr. Exhibitor, This New Film Bulletin Feature Is Designed to Give You All The Vital Details on Current & Coming Features

ALLIED ARTISTS

February

BITTER CREEK Bill Elliott, Director Thomas D. Carr. Producer Vincent M. Fennelly. Western. Out to avenge the death of his father and the rape of his mother, a young man sets out to find and kill his attackers. 74 min.

LITTLE RESCUE DRAGNET Richard Conte, Joan Bennett, Larry Pennell. J. Lathen J. Lathen. Suspense melodrama. Hitkilling ex-Marine becomes involved in murder, becomes object of a five-state manhunt. 71 min.

ROB IN CELL BLOCK 11 Neville Brand, Lee Gordon, Cletus Young. Producer Wanda Vagner. Director Dan Seaton. Prison melodrama. Jail not set up for prisoners and State of Illinois is called in to quell the prisoners. 80 min.

EL ALAMEIN Scott Brady. Director Fred F. Sears. Producer Harry Goldenberg. Mervyn LeRoy. A former American prisoner of war manages to escape from a German POW camp and saves his fellow POWs, but only after his true worth has been discovered when he risks his life to save trapped soldiers. 83 min.


March


Coming


DESPERADO, THE Wayne Morris. Director Thomas Carr. Producer Vincent M. Fennelly. Western. Fighting to free Texas from carpetbaggers after Civil War, young man is doublecrossed by friend and framed for murder. 71 min.

LIPPERT

January

LADY FOR EACH OTHER Charlton Heston, Lisabeth Scott. Director Irving Reperer. Producer William Fadiman. Drama. Young double-bill oil artist is mired into an easy life as a society medico by wealthy spoiled di- vorcee. Woman falls in love with him, but he discovers her true worth when he risks his life to save trapped soldiers. 83 min.


February


Coming

QUEEN OF SHEBA Leona Raffo, Gino Cervi, Director Karlo Kofron. Director Pietro Francisci. Historical spectacle. Queen of Sheba leads her army against Solomon's forces in Jerusalem. Captured and tormented, she escapes. After a battle and abundant carnage, she is freed for a "marriage" vows to put gods andままり and Solmon's son. 99 min.

92 WANT A CHILD Ruth Branim, Jorgen Reen. Directors Alice O'Fredericks. Lee Stuart. Director. Married young girl desires child cannot when her little friend has an unfortunate affair bears an unwanted child. Finally young wife becomes impatient and acquires husband's child by 84.

May

MASSACRE CANYON Phil Carey, Douglas Kennedy, Producer Wallace MacDonald. Director Fred Sauer. Western melodrama. Army sergeant detailed to bring shirrim of rifles to our of country. he is asked to de- spite Apaches, treachery and romance. 66 min.

MAY. . . SMOKY, THE Barry Sullivan, Adale Jergers, Producers Arch Oboler, Robert Roman. Director William Castle. Suspense melodrama. Two men are involved with Dunbar gang out to get the loot of the notorious bandit. In show- down battle, Delaws are wiped out and money turns out to be Confederate bills. 65 min.

Coming


April

FANGS OF THE WILD Jack Palance, Zachary Scott, William Claxton. Murder drama. Boy and his dog only witness to a cold-blooded murder. Boy's story is not believed until the murderer's establishment truth, causing a chase in which the baby is threatened. 71 min.

HUMAN DESIRE Glenn Ford, Gloria Grahame. Director Walter H. O'Toole. Technicolor. Korean war veteran becomes involved with woman who sells herself to become a partner in murder to achieve self ends.


THE RODE WEST Danna Reed, Robert Francis, D. P. Phil Karlson. Producer Lewis Rachmil. Western. Army post: orderly becomes a of officers when he administers to hostile Indians. 80 min.

F.F.

March

ANITA GARIBALDI Italian. Subtitles. Anna Maria, Capri. Directors Massimo de Medici, Dino Risi, Drama. Story of Garibaldi's battle to unite in Italy. His wife's loyalty and bravery in the cause, causing her tragic death. 95 min.

HEART SINGS Subtitles. Fernando Flagi, rector Mario Mattoli. Comedy with music. Two in pajamas discover young electrician with fine voice while he is taking and plot to get him with operatic impact. 99 min.
EAT UP Alex Nicol, Hillary Brooke. Producer John Hofsas. Director Ken Hughes. Frank Craven, listless wife allows husband to drown a young novelist's suicide, keeps silent but tells police her widow signs.

May


ONE BIG FLOOR Anka Kincheloe, Kurt Wade. Producer Roger Corman. Director Wyatt Stout. Western. Man finds himself in one-man submarine shark-infested waters to save a huge sea monster and escape to the ocean.

COMING


EASILY GAME, THE Lloyd Bridges, Producer Robert R. Lipsett, Jr. Western. Howard Keel finds death responsible for his shooting boss and a brief rivalry.

AID TO KILL Dana Clark. Producer Anthony Hinds. Western. Mystery. Tully, mystery drama. Desperate women force him to kill him to help him get an insurance, changes his mind and barely escapes.


ERROR SHIP William Lundigan. Naomi Chance. B. Young Western. A young Western. A young woman is wounded in a border incident that bodes well for their relationship.


METRO GOLDWYN-MAYER

January


TENNESSEE CHAMP Technicolor. Shelley Winters, David Wayne, Michael J. Pollard. Western. Director Fred M. Wilcox. Comedy. A prize fighter must find a way to win the championship before he is knocked out.


MAY


COMING


THIRD TRIBES, THE Graham Payn, Technicolor. Director Jane Powell, Howard Keal. Producer Jack Cummings. Director. Third Tribe, the Maoris, Keal marries Powell and takes her into the hills of the French Polynesian islands. The story is told with prospect of living with his six semi-civilized brothers.


YAMATO THE Kingsman Eastman Color, Robert Taylor. Western. Drama. Howard Keal marries Powell and takes her into the hills of the French Polynesian islands. The story is told with prospect of living with his six semi-civilized brothers.

VALLEY OF THE KINGS Eastman Color, Robert Taylor. Western. Howard Keal marries Powell and takes her into the hills of the French Polynesian islands. The story is told with prospect of living with his six semi-civilized brothers.

MAY SUMMARY

At press time, there were only 16 features scheduled for May release, one of the lowest monthly totals in a 10-year period.

Allgale Artists have made commitments for the month. Fox and Warners will each have one in CinemaScope, with Fox also releasing the lone 3-D entry. Eight of the features are in color.

To date, exhibitors will have available during May:

5 Dramas
3 Westerns
1 Murder-Mystery
1 Adventure
2 Comedies

REPUBLIC

February

CRAZYLEGGS Elroy Hirsch, Lloyd Nolan, Joan Yohn. Producer-director, George Seaton. Technicolor. Drama. Life of America's "Crazylegs" Hirsch from his days as a football star to his role with the Los Angeles Rams, 87 min.


WINTER'S GASTMAS Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Producer, Robert E. Goldstein. Technicolor. Musical. Winter's coming, and a young couple who have grown up together fall out when the girl falls in love and is married to the boy.

March

FLIGHT NURSE Joan Leslie, Forrest Tucker. Director Allan Dwan. War drama. Air Force nurse, assigned to Korea during the first months of the war, is sent back to her sweetheart than in doing her duty, is wounded by war in action of the significant female role.

April

GERALDINE John Carroll, Mala Powers, Stan Freberg. Producer Sidney Picker. Director R. G. Springsteen. Drama. The story of a high school cheerleader who covers young college music instructor with golden voice, but is uninterested only in folk songs, eventually interests him in popular music and a marriage license, 90 min.

UNTAILED HEIRESS Judy Canova. Comedy. A girl becomes part of a World War II battle ships as entertainers after war, be- comes involved with sister act which threatens their plans for Broadway show.

May

JUBILEE TRAIL Trucolor. Vera Ralston, Joanie Leslie, Forrest Tucker. Western. Drama. Howard Keal marries Powell and takes her into the hills of the French Polynesian islands. The story is told with prospect of living with his six semi-civilized brothers. A spirited black stallion, the world's only black stallion to accept a white girl who raised him, 72 min.

HOLLYWOOD

January

KILLERS FROM SPACE Peter Graves, Barbara Baxser, Producer-director W. Lee Miller. Science fiction. Nuclear scientists on the moon return to Earth by invaders from another planet. 71 minutes.

February


March


April

CARNIVAL STORY Technicolor, Anne Baxter, Steve Cochran, Sally Forrest, Mauricio Garces, Larry Penn, Kurt Neumann. Melodrama. Struggle of a young girl to save her father from a lifetime of crime. She who causes her high-diving partner's death, 93 minutes.

PINOCCHIO (Reissue). Disney. 87 minutes.

SAINTS & STRIPES Louis Hayward, Naomi Chance. Producer-Phil Karlson. Mystery comedy. Saint even scores with ombudsman for murder and r u l e n t e (Richard Conte), 79 minutes.

SON OF INDEPENDENT 3D Technicolor, Dale Robertson, Sally Forrest, John Ireland, Judy Campbell, Robert Frank. Sparks. Director Ted Tettsall. Romantic adventure. Famous aboriginal at war with his own people. Romance pairs Robertson & Forrest & St. Cyr. 89 minutes.

May

SILVER LOBE Technicolor, John Payne, Dan Duryea, Lilli Palmer, Donald Cook, Danielle Darrieux, Paul Frees. Western drama. Woman-gambling-house owner learns of family feud, which brings death to railroad. Character is worth more than the money she dreamed of, if railroad crossed her land. 110 minutes.

LAUGHING STOCK Director Frank McDonald. Margaret Lockwood, Forrest Tucker, Producer-director Herbert Wilcox. Drama. Respected scholastic teacher tries to save girl and illegitimate son from degrading life with beachcomber. Girl is murdered Captain avenges death and claims boy, 91 minutes.

MAK E HASTE TO LIVE Dorothy McGuire, Stephen McNally. Producer-director John Sturges. Drama. Woman newspaper owner is confronted with hidden past when husband is accused of earlier prison term for murder. She could have saved him and played revenge by ruining life of her daughter. 90 minutes.

OUTCAST. THE TRUTH (Re-release). Derek, Joan Evans, Producer William J. O'Sullivan. Director Bill Winey. Western. Man searches for a gang ofübermen who are responsible for the death of his brother. 137 minutes.

SHANGHAI STORY, THE Ruth Roman, Edmund O'Brien, Richard Conte, producer-director George Flood. Suspense melodrama. Disillusioned American becomes a gambler and is caught in a plot to steal a fortune. 75 minutes.


May

HELL AND HIGH WATER (Re-release). Film. Producer-director Phil Karlson. 90 minutes.

MISS ROBIN CRUSE Pathcolor, Amanda Blake, George Nader, Producer-director Eugene Frenke. Adventure. Woman who is separated from her husband goes on a search to find her by substituting herself as leading characters, complicated by arrival of shipwrecked sailor. 75 minutes.

March

NEW FACES Cinematcope Eastman Color. Rooney Gra- ham, Edward Judd, Kenneth Tobey, Harry Warner. Musical Film of B-way show. 98 minutes.


RACING ELOD Color. Bill Williams, Jean Porter, Producer-director W. Barry, Drama. Boy secretly trains racing horse. He faces a formidable colt eventually becomes great racehorse. 76 minutes.

April


SIEGE AT RED RIVER, THE Van Johnson, Joanne Dru, Producer Leonard Goldstein. Director Rudolph Mate. Western. Robin of a Union cavalry troop trains to save girl from intrigue and heroism. 79 minutes.

May

GORILLA AT LARGE 3D Technicolor, Cameron Mitchell, Anne Bancroft, Lee Cobb, Producer Leonard Goldstein, Director H. Jones. Murder melodrama. Carnival gorilla used as murder weapon by beautiful trapeze artist. Finally carries her atop roller coaster and both meet the end. 89 minutes.

RIVER OF NO RETURN Cinematcope Technicolor, Mar- lyn Monroe, Robert Mitchum, Rory Calhoun. Producer director Nicholas Ray. Western. Love affair of well-to-do family and injured Union soldier; romance with minced meat. 89 minutes.

Coming

BROKEN LANCE Cinematcope Technicolor, Robert Wagner, Richard Widmark, Spencer Tracy, Jean Peters, Producer-director for Allan Dwan. Western drama. Cattle barn's son by Indian woman and white girl must solve fight of the white men's with renegade half brothers for control of homestead.

DEMETERS AND THE GLADIATORS Cinematcope Technicolor, Robert Fabian, Jody Decker, George Brent, Deerle E. Fabian, Producer-director for Allan Dwan. Western drama. Cattle barn's son by Indian woman and white girl must solve fight of the white men's with renegade half brothers for control of homestead.

SCARLETT LEAP, THE Technicolor, Mark Boatner, Jr. Producer-director for Allan Dwan. Western drama. Cattle barn's son by Indian woman and white girl must solve fight of the white men's with renegade half brothers for control of homestead.

MAY 14

JILL BILL, THE Technicolor, Nancy Gates, Robert Lowery. Director William Castle. Western drama. Cattle barn's son by Indian woman and white girl must solve fight of the white men's with renegade half brothers for control of homestead.

GARDEN OF EVIL Cinematcope Technicolor, Cooper, Richard Widmark, Producer-director for Allan Dwan. Western drama. Cattle barn's son by Indian woman and white girl must solve fight of the white men's with renegade half brothers for control of homestead.
They're all saying that THE BRAND NEW SOUND GIVES IT A BRAND NEW LOOK!

Along the Rialto with PHIL M. DALY

The "Jolson" Brooklyn Story

• • THE SCENE WAS BROOKLYN, the other night. . . . And, the big deal was a special showing of Columbia's notable number of seven years ago, "The Jolson Story." . . . Place: The Fox Theater in the Boro Hall district. . . . Never once showing its age, "The Jolson Story" is still a magnetic and highly rewarding entertainment that holds the audience enraptured and with this new sound process to emphasize and amplify the proceedings there is rich diversion pouring forth from the screen for better than two hours. . . . The singing was in high volume and realized the rich qualities of the recorded Jolson voice. . . . Attentive manipulation of controls, whether in the recording or in the projection, resulted in realistic qualities and high fidelity. . . . If memory serves, the original issue of "The Jolson Story" rolled up something like $7,000,000, domestic. . . . An alert ear, following the Brooklyn showing, could overhear talk of offers and deals for the new sound version of "Jolson Story" only a minute after it ended. . . . Obviously, it must have something.

Columbia's THE JOLSON STORY

ON WIDE SCREEN WITH FULL DIRECTIONAL SOUND!

Color By Technicolor

Dating For May...and Destined For New Greatness!
WHAT DOES IT MEAN TO SMALL THEATRES?

"This Is My Experience With StereoSound"

Frank Answers from a Dozen Exhibitors Who Have the Facts
For
CINEMASCOPE
SPECIAL
HONORARY
ACADEMY
AWARD

CINEMASCOPE
IN THE WONDER OF STEREOPHONIC SOUND

IS OUTGROSSING COMPARE
REGULAR 2-D PICTURES BY AT

3 TO 1

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in R
THE ROBE
color by TECHNICOLOR

HOW TO MARRY A MILLIONAIRE
color by TECHNICOLOR

BENEATH THE 12-MILE REEF
color by TECHNICOLOR

KING OF THE KHYBER RIFLES
color by TECHNICOLOR-DELUXE

HELL AND HIGH WATER
color by TECHNICOLOR

NIGHT PEOPLE
color by TECHNICOLOR

PRINCE VALIANT
color by TECHNICOLOR


Color by TECHNICOLOR

“What I’ve got in the box is good for your box-office.”

“THE STUDENT PRINCE”

To M-G-M’s golden treasure-trove of great musicals add a new triumph, the thrilling Sigmund Romberg spectacle that was meant for the kiss of COLOR and the embrace of CINEMASCOPe.

ANN BLYTH - EDMUND PURDOM - JOHN ERICSON - LOUIS CALHERN - EDMUND GWENN
S. Z. “CooDLES” SAVAL - BETTA JOHN - JOHN WILLIAMS - EVELYN VADEN

NEW STAR EDMUND PURDOM kisses with his own lips but sings with the glorious voice of the star of “The Great Caruso”... MARIO LANZA!

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VistaVision

The Eastern demonstration of VistaVision corroborated the West Coast report: It is a filming method which produces a more sharply defined image. That, and nothing more.

It is not depreciating this contribution by Paramount to improvement of motion pictures to say that this process is not revolutionary in the sense that Cinarama, CinemaScope and other radical screen developments were. In conjunction with other new processes, it should be of value to exhibitors. Of itself, however, VistaVision cannot be said to offer a major contribution to the boxoffice.

Slot TV Logic

Exhibitors, of late, have been so bogged down in a morass of product shortages, stereophonic sound, and aspect ratios, that they have had little time to concern themselves with the Slot TV menace.

Subscription TV forces, however, have been busily at work. While they always courted motion picture producers, it is encouraging to note that they now have dreamed up some rather startling "benefits" for theatre exhibitors.

Discussing Phonevision before The N. Y. Society of Security Analysts, Zenith Radio Corporation's Dr. Millard C. Faught observed, "Motion picture exhibitors are still afraid that TV will murder their business... It is hardly surprising that when one mentions subscription television to them, with its own boxoffice right in the American living room they really tremble, or they roar with anxiety."

Up to that point, it's safe to assume most exhibitors will heartily concur with Dr. Faught. But, in the next breath, he fires this fast ball: "There is much evidence and sound logic upon which to expect subscription television will help the motion picture industry, including its exhibition branch, in far greater proportion than so-called 'free' sponsored television is now hurting it."

Then Dr. Faught backs up his statement with this evidence and sound logic: "The hallyhoo of a subscription TV premiere of a new movie will not only build future theatre audiences, but also enable exhibitors to pre-test the market for the film."

How ridiculous can you get? The "pre-test" might easily eliminate the market. There are close to 30,000,000 television sets in the U. S. today. Assuming each was slot-equipped, a properly hallyhooed showing could conceivably play-off a film overnight. It doesn't take much imagination to see how exhibitors would fare after one of these "premieres". First-run movie houses would become the equivalent of a sub-sub run.

Dr. Faught conceives of other ways in which exhibitors will "profit" from subscription TV. "The vast new revenue to Hollywood should assure first a great new supply of films—of which now there is a shortage. But in addition, this added revenue should assure a bigger supply of costly super-colossal films—for all types of exhibition."

Sounds rosy, but how much good will "super-colossal" films do exhibitors after they have been wrung out in the Slot TV network? When are the proponents of subscription television going to stop whistling in the dark and get down to cold, hard facts?

What is the basis for supposing audiences will go out to theatres when they can obtain first-run films at home?

Why would film producers maintain costly distributing operations for exhibitors, when it is claimed their product will realize fantastic grosses in a relatively few TV play dates?

Double talk won't change the fundamental fact that pay-as-you-see video would, in truth, murder theatre business. That will take much more logic to disprove than was presented by the good doctor from Zenith.

Why Only Texas?

The richly deserved reward due COMPO's tax-repel committee for their back-breaking efforts to win relief for our industry will materialize in some small measure, at least, thanks to moviemen from Texas. Not that Texans do anything in a small way, mind you.

On Tuesday, May 4, Texas exhibitors will present Colonel H. A. Cole with a pair of gold keys to a new powder-blue Cadillac. It will carry a coat of arms on the door: the dashboard will have a special gold plate inscribed: "Presented to Colonel H. A. Cole by Loyal and Devoted Texas Theatre Owners". And in the grand Texas tradition, a chauffeur in a uniform exactly the shade of the car will be at the Colonel's service for a full year. His office, too, will be completely re-decorated as part of the Texas theatremen's appreciation.

Only one factor mars this well-merited gesture—the realization that it was limited only to Texas, and only to theatre-men. Is our industry so devoid of leadership that an organized, concerted effort by everyone in this industry could not have been made for all those who guided the campaign and marshalled nationwide support that led to the eventual victory? The theatres that would have closed—as well as those that may now reopen—owe that debt. And so do the film companies. Production and distribution will realize a bountiful new market instead of the void that would have been left if the tax fight had not been won. There isn't a working member of the motion picture industry that hasn't benefited from the work of Cole and McGee and Coyne and Rembusch and Pinanski, and the others who gave of their time, their talents, their hearts.

It was an ulterior job, a rat-race of politicking, long hours and days and weeks away from the businesses that meant their livelihood.

It's a fine thing the Texans have done. The pity of it is that those from the lone (sic) Star State are the only movie people with a talent for expressing a hearty thanks.
That unavering six-months long rally is at an end. As in all market situations, a reaction has set in among the key motion picture issues. In short, the great recovery spurt, which started back in the dreary days of mid-October, fell victim to the perils of sustained gain-realizing, transitional evaluations and a series of influences wholly outside the ken of industry control. Thus, the string of month-in, month-out advances has been broken. A glance at the figures below, show only those gains recorded from year's start, and properly dramatize the almost startling short-term come-back staged by trade securities, current dip notwithstanding.

**Film Bulletin Cinema Averages**

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Although the April close plots FB Cinema Averages off six points from the prior month, it is of interest that Exhibition shares held firm to upward, led chiefly by Stanley Warner, reflecting a sanguine trading course in wake of recent excise slashes. Major softness appeared in activity among production companies, where, notwithstanding a series of generally strong earning reports, a downward drift prevailed. Chief weakness cropped up among the so-called "sparkers" shares, those issues that had previously responded with atomic force as technological developments, single superproductions, etc. By mid-month and later, most shares braced and held firm to their reduced levels.

For the first time in several moons, the motion picture group is moving close sympathy with the broad Dow-Jones list, indicating that general economic criteria are affecting film securities to a larger extent than before. It had been widely held that April would be a month of scrutiny, a period of breath-holding in which recession prophesies would be tested. The findings of first quarter statements throughout business at large is that sales are down.

In the film industry, too, such evaluations took place. A wide segment of investors apparently regarded the time as auspicious for profit-taking, likely judging the excellent earnings of Loew's, Paramount and 20th Century-Fox as having been properly discounted. In this we agree. A new rung in the Hollywood professional ladder has been reached. There is ample evidence that further advances will be recorded on continuing improvements in income reports. It is reasonable to anticipate improved dividend distributions. But—no matter what takes place from this point onward, there is one area in which things will differ from the past half year. Further improvements will henceforth be viewed as advances—not recovery. The "recovery" is past history. Long live the motion picture!

Industry issues, to be sure, are a good many furlongs below their post-war water-marks. But the simple truth is that the currently improved levels are accurately appraised, dividends in general are on parity with other industry returns, and the future far from clouded. In brief, the movie business is out of the woods. There's still a race to run, but at least we're again on level ground.

**The Disney Revolution**—as it is being privately called—continues to remain conspicuous in light of the absence of open comment. Nothing in years has produced the soul-searching among executives and important stockholders as the cartoon genius' compact with ABC television interests. The issues at bay are so fundamental as to unmistakably alter the entire mode of industry conduct.

The pivotal question is this: Are the TV stakes high enough for Hollywood to bet its hand in the dark? Moreover, if the film-for-TV deluge comes—will it be backlogs, or, as Disney plans, original entertainment? While a few studios are presently turning out TV fare, Disney's will be the first to employ a major Hollywood trademark on the product. Our hunch is the other majors will sit it out at least a year, principally to survey reaction of public, exhibitors, ABC and Disney himself.

**Excise Intelligence:** The sensitivity of various goods and services to changes in price is spectacularly seen in the business built around a girl's best friend, U. S. diamond sales are currently running very much higher than the last week before the slash from 20 to 10 percent in federal excise taxes. Far sales are also bristling despite the season. It will be interesting to test the value of the tax cut in the motion picture theatre by comparing its sales gains against non-competing industries.

A WAG ONCE SAID that theatres were built so that fat girls could eat their candy in hiding. Proof of the growing phenomenon of the soda-fountain theatre is the whopping $168 million run up by Concessionaire Jack Beresin's ABC Vending Company. This firm derives income substantially from theatre sources, though operations also cover athletic events, industrial firms and office buildings.
"This Is

My Experience

With StereoSound"

12 EXHIBITORS ANSWER 6 KEY QUESTIONS

Stereophonic sound! That seemingly innocuous technological term fires the moods of movie men today like no issue has in many a year. It has brought on a clash of principles, and should be recognized as such by the opposing factions. On the one side, 20th Century-Fox, founders of CinemaScope, insist that stereosound is an integral element in the exciting new panoramic picture presentation, that it can be exploited to real boxoffice value, and they will not allow their "Scope films to be exhibited without it. On the other side, many exhibitors—especially the operators of smaller theatres—contend that stereosound is not essential, not a boxoffice factor, and not worth the cost.

What are the facts? In the interest of removing some of the emotionalism that has bellowed the two basic factors that should control economics and showmanship, FILM BULLETIN decided to go right to the horse's mouth, as it were. Since the issue has been drawn principally by the owners of smaller theatres, we went directly to a limited, but representative, group of typical independent exhibitors who have paid their money for stereophonic sound and have experience at first hand.

Six Questions Posed

The test group—an even dozen of them—operate houses ranging from 150-seaters to a capacity of 865. Selected to get as much diversity as possible in location, they represent ten different states in the Union: Oklahoma, Missouri (2), New York, Iowa, Michigan (2), Texas, North Carolina, Connecticut, Ohio and Virginia.

We told them they would render a "signal service" to the industry at large by answering as directly and factually as possible six questions:

1. How many CinemaScope pictures with stereophonic sound have you shown? (List them.)

2. Will you tell us, in percentages, how these pictures have grossed in your theatre as compared to your normal grosses?

3. Do you regard stereosound a sufficient plus-factor to justify its cost?

4. Through your experience, how much would you appraise its value?

5. Do you think the value of CinemaScope would be less without stereosound?

6. If you faced the decision today, would you again invest the cost of stereophonic sound?

These, we felt were the most pertinent questions any curious exhibitor would want answered. The respondents were advised that their identity would not be revealed if they so desired. Nine made no such reservation. Of the three who preferred anonymity, one offered the reason that "I have a hard enough time getting good pictures".

Opinions Vary

There was no unanimity of opinion among these 12 little theatre men, but it should be recorded immediately that the weight was rather heavily in favor of stereosound. A strong answer is given herein to those who arbitrarily deny that it is a plus-factor for even the smallest theatre. It should also be pointed out, however, that this study did not seek to define the kind of directional or stereophonic sound (magnetic or optical) available to exhibitors, which might condition their thinking in terms of dollar outlay. It sought only to elicit opinions on the merits and boxoffice value of multi-track sound in connection with CinemaScope pictures. Two-thirds of our respondents agreed on the necessity for stereosound and justified its cost. On the $64 question: Would you do it all over again? the same majority answered with an emphatic yes. The dissenters, however, spoke their piece rather strongly, too.

The effect of stereosound in a small theatre was stressed. James K. Dittrich, who owns the State Theatre in Endicott, N. Y.: "Magnetic stereophonic sound is terrific in a small

(Continued on Page 8)
“We Sell Our Sound as Improvement In Presentation of Motion Pictures”

(Continued from Page 7)

theatre as far as I am concerned. This is more so considering we have a huge 10 foot screen in a 605-seat house . . . meaning the wider the screen, the more essential and more effective the three backstage speakers become . . . It is my belief that the smaller theatre is more effective for stereophonic sound than the large theatres I have attended for THE ROBE (Roxy in N. Y., Buffalo, in Buffalo).” Stereosound will justify its cost, he believes, “if magnetic sound is here to stay . . . If Perspecta sound becomes the accepted medium, we will suffer a great loss on our magnetic sound installation.”

Dittrich felt that there was a “big difference” in audience reception when the sound switched over to only the central speaker. It was particularly evident where the short subjects and trailers were put on the screen. The fourth track, he said, was another important factor. “When our auditorium speakers circuit developed trouble on the 12th day of THE ROBE, our employees felt it was a big let-down not to have the thunder and Hallelujah auditorium effects as we had previously.”

‘We Sell Our Sound’

Leo T. Jones, operating the 500-seat New Star Theatre in Upper Sandusky, Ohio, has played five C'Scope pictures, and reports: “Stereophonic sound is definitely an asset to my theatre. My patrons notice—and remark—how wonderful the sound is. I am now running an optical track trailer on ‘Knights of the Round Table’ and ‘Rose Marie’ and, boy, can you notice the difference!”

Perhaps the most salient portion of Jones’ remarks: “I would appraise the value of stereophonic sound as you would value good will. I don’t believe you could put a dollar or percentage value on it at present. It’s a just a new improvement that helps bring people back to see other stereophonic sound features.” And hear this: “We sell our sound—as an improvement in the presentation of motion pictures.”

How did Jones fare percentagewise, on CinemaScopers? He checked back two years on his figures to assure accuracy. He reports the following: For every $100 average gross, “The Robe” earned $550; “How to Marry a Millionaire”, $335; “Beneath the 12-Mile Reef”, $300; “Hell and High Water”, $210; “King of the Khyber Rifles”, $160.

Without stereophonic sound, Jones feels, CinemaScope is “just a wide flat picture.” He calls stereosound “the secret formula of the success of CinemaScope . . . I, for one, hope Fox and Metro hold to their policy of 1-track stereosound. We are going forward, we have people talking in a favorable manner, we are getting more admission prices with no complaints.” And to prove his confidence in stereosound: “I am now in the process of equipping my Carey Theatre (329 seats) in Carey, Ohio, for CinemaScope. My average weekly gross in Carey is between $250 and $300 . . . My Star, Upper Sandusky, opened on Jan. 21, 1954 and I am happy I got in that early.” These, he appends, “are the views of Leo T. Jones, Exhibitor,” not those of any organization he might be linked with.

A 500-seat owner with eight notches on his CinemaScope belt, requesting to remain nameless, declared a 100 to 200 per cent above normal return on the anamorphic-stereosound films. Stereosound is an “important factor” and “necessary to CinemaScope because of the greatly increased width of the projected picture . . . The cost is excessive, we admit, but being the first in our locality to install it, we believe the steadily increased grosses justify its installation.” It would be “just another movie” without the combination of stereosound and CinemaScope, he believes. Faced again with the decision of investing in stereosound, “we definitely would install it. Even when CinemaScope pictures are not available, we find that stereosound is a definite asset in presenting regular pictures on our wide screen.”

He predicts: “The theatre that continues to show pictures the same as it has done for the past 10, 20 or 30 years without any attempt to change its policy, or to improve picture presentation . . . is finding its days numbered . . . CinemaScope and stereosound is the beginning of a new era for theatres. It is costly, at present, but when you see the people coming back to your theatre again and again, you feel that it just might be worth it!”

The Negative Side

There were those on the other side of the fence, however, with vehement denials for the necessity of stereosound with CinemaScope. T. D. Field, head of Field Theatres Corp., in Abingdon, Va., gave a flat “No” to stereosound’s value. The system doesn’t justify its cost, he feels, nor its effect. How would he appraise its value? “None, except maybe on ‘The Robe’ which was the first picture in CinemaScope, and I am not sure it wouldn’t have done as well with the same campaign back of it.” Would he again invest in stereosound? “No. We have ten other theatres and we are not considering Stereophonic Sound in any of them.”

Results of his CS showings, Field reports, show a big increase on “The Robe” (1.92), a slight rise on “Millionaire” (1.22). But there were decreases for the theatre’s norm on “New Faces” (1.59) and “King of the Khyber Rifles” (1.16), despite the fact that Field faced no competition in his CinemaScope showings in the area.

Also on the negative side was W. J. P. Earnhardt with his 600-seat Taylor Theatre in Edenton, N. C. Only two of the six CS films registered above normal business, he reported.

(Continued on Page 9)
"StereoSound Adds to 'Scope Value, But It Does Not Show at Boxoffice"

(Continued from Page 8)

"I do not regard stereosound a sufficient plus-factor to justify what it cost. Fox did not allow any of the cost of CinemaScope equipment as expense on 'The Robe', or other pictures; neither did MGM," Earnhardt says. "I think CinemaScope would be less valuable without stereosound... But it does not show at the box office."

J. Ray Cook, with an 865-seat house in Maryville, Mo., calls stereosound a "very mild stimulant", not worth the cost of installation. Only "The Robe" and "Millionaire" topped the house average. Again, if he had the choice—no.

Finally on the negative side was a midwestern exhibitor who asked anonymity. His answer to stereosound justifying its cost: "Not if you can get other good pictures." To appraisal of its value: "None, if you can get other good pictures." Would CinemaScope's value be less without stereosound? "Yes, I think that is all they have in CinemaScope is the Stereo Sound." His final analysis, would he again install stereosound, reverted to the original cry for top product. "No, not if I could get other good pictures."

The reactions of some exhibitors were qualified. For "The Robe", says D. V. Terry, owner of the 808-seat Woodward in Oklahoma, business was "terrific... I thought the sound in it was marvelous. It just made the picture and I was really sold on Stereophonic sound." In "The Command", however, "the sound wasn't noticed as much," he notes, with only average box office results. Both CS and stereosound are "wonderful", this exhibitor feels, "if they will make pictures to fit. I am in hopes every exhibitor will go for it and then the distributors will make good pictures. With both, I think we will all be back in show business."

'Has Terrific Possibilities'

In Festus, Mo., Harry E. Miller's 714-seat Miller Theatre registered grosses two to three hundred per cent above normal, with "The Robe" again in the lead. There was no equivocation in Mr. Miller's statement. It was a definite "yes" on stereosound's necessity for CinemaScope showings.

A Texas exhibitor with a 600-seater pins the value of stereosound down: "Adds 50% to entertainment value of CinemaScope." His grosses on four CS pictures he has played average 40% over the theatre's normal take. Stereosound, he feels, justifies its cost. Under present conditions, he'd venture the same stereosound installation cost to play CS films.

Perhaps the most emphatic statement came from exhibitor Dale R. Goldie, movie business veteran of 23 years, whose experience with four CSScopers resulted in a 40 to 50 per cent increase over his normal gross. Stereosound, he believes, "has terrific possibilities. I certainly wouldn't be satisfied without." Goldie, who operates the 600-seat American Theatre in Cherokee, Iowa, wanted to know what all the fuss is about. "If something comes along to better the business, I put it in and if I don't want it, I don't buy it. There is no law compelling anyone to put in stereosound. Most of them can get along without Fox if they have to. But why," he retorts, "call us all sorts of names for putting it in? Perhaps it is a gamble, but isn't the whole business? They said the same thing about sound, but we put it in just the same." Rather cryptically, he adds, "I think when CinemaScope really gets the fourth track working, the boys will all wish they had it in." In summary: "Let those who want to put it in do so and those who do not want to just shut up and give us a rest."

Rental Gripes

There were squawks, however, about rental and playing time demands on CinemaScope-stereosound pictures. North Carolina's W. J. L. Earnhardt placed his average percentage paid for a CS film at 55 per cent, whereas the pictures, on an average, earned "about 10 per cent."

"Our public loves it," says a N. Y. state exhibitor, but proflers gripes on "exorbitant" terms for the pictures. 20th-Fox's 10 per cent profit guarantee "sounds lovely until you analyze their method of amortization." Complete costs (chiefly stereosound) are amortized over five-year period, he notes, "which is reasonable if we can feel sure that CinemaScope will remain in its present form without further costs for that period of time. However, they allow us only 1/52nd of one year's depreciation or amortization in any week where we run CinemaScope features. Being in a split situation we will have only one half of the CinemaScope output. Thus we will show CinemaScope features probably one to two weeks per month only. Thus our CinemaScope equipment will actually be amortized over a period of 10 to 15 years as far as hard realism is concerned."

Appraisal of stereosound's value to a theatre was in the same variable pattern. Most representative of the opinions came from a New Englander: "We hesitate to appraise its value in dollars and cents, but with stereo sound (and CinemaScope) we have not had to close our doors 2 or 3 days a week as so many other nearby theatres have had to do. We have never closed our doors when business was off, and now with CinemaScope and stereo sound, we don't intend to."

Now, Mr. John Q. (for Quandary) Exhibitor, what do you think?
“Dial M for Murder” (3D-2D)

Business Rating 3 3 3

Good Hitchcock suspense show. Will register strongly with discriminating trade on deft performances, adult dialogue, director’s touches. Slow start, talkiness weaken it for action market. Lack of 3D gimmicks indicates better reception without the glasses. Word-of-mouth will be lukewarm.

Taut suspense melodrama in true Hitchcock tradition, but not one of his better shows. Slow start lays groundwork for a murder story that builds too slowly, but finally gets tight and tense. Interest mounts with revelation of diabolical plan by husband Ray Milland to murder his wife, Grace Kelly. The Hitchcock touch is evident throughout. Ordinary, everyday props are used to promote suspense. The 3D treatment, however, benefits the film only sparsely. Occasionally a hand reaches out into the audience, or a newspaper flutters out of the screen, but otherwise action takes place “within the window.” Good twist when the murder plan backfires because of a stopped watch, with the would-be victim convicted of murder herself by her husband’s machinations. Warner Color and wide-screen filming on high plane.

Pressbook ads feature teaser copy, with effective art of nightgowned heroine and the phone call signalling the murder. Barn


“River of No Return” (CinemaScope)

Business Rating 3 3 3


Outdoor melodrama set in gold-rush era. Has plenty of action, fair suspense. Despite overtones of sex, story has elements for family trade. Tells of widowed father (Mitchum) who takes young son (Tommy Rettig) into wilderness to make life farming. Action sparks when Mitchum rescues dance hall girl (Monroe) and gambler (Rory Calhoun) from raft in raging river. Calhoun alienates Monroe when he steals Mitchum’s only gun and horse, leaving trio at the mercy of hostile Indians. When the three board raft to get back to civilization, torrential emotion between Monroe and Mitchum develops into love neither will admit. Trip on river is best with danger and hair-breath escapes. Sock climax when Rettig shoots Calhoun to save Mitchum and Monroe joins pair to start new lift. Sure to be talked about are four Monroe songs done in highly suggestive manner.

Advance ads are selling with, “Mitchum Tames Monroe In The Love Battle Of The Century.” Phil


“Witness to Murder”

Business Rating 3 3 3

Suspense-thrill angles and star names will attract mass audiences. Grosses will be bolstered by strong UA campaigned. Over-melodramatic climax hurts chances with discriminating audiences.

This has plenty of suspense in the “Sudden Fear” manner. Over-melodramatic chase climax may cool off better class audiences, but the action fans will love it. Clever plot has Barbara Stanwyck witnessing a murder in a neighboring apartment from her window. George Sanders, ex-Nazi author, is the killer, having choked to death a girl with whom he had a cheap affair. Having disposed of the body, Sanders convinces police Stanwyck suffers from delusions, needs psychiatric treatment. Even police lieutenant Gary Merrill, who falls in love with her, believes she imagined killing. Although fearing for her life, Stanwyck pursues Sanders, finally compels him to attempt her murder, which is thwarted atop a high building under construction. He falls to his death. Chester Erskine’s screenplay and direction are good up to the wild finale. Stanwyck, Sanders performances good. Neil


“Indecision of An American Wife”

Business Rating 3 3 3


Story involves American woman saying goodbye to her lover after a holiday in Rome away from her husband and daughter. All action takes place in Rome railroad station. Produced and directed in Italy by Vittorio De Sica, film contains obvious foreign flavor. Although De Sica’s handling of emotional conflict between the lovers is sometimes heavy-handed, side incidents and characterizations serve to heighten story and keep action moving. Drama is most effective when Jones and Clift are caught in passionate interlude and arrested. Suspense is then generated as the couple face exposure of their love affair. Characterizations are good and are given boost by effective side performances. The short running time has been augmented by a musical prologue featuring Milt Page singing “Indecision” and “Autumn in Rome”. Although the interlude is entertaining and provides exploitation fodder, it adds little to the effectiveness of the picture.

Illicit love is the selling angle and the pressbook features the lines, “Suddenly The Whole World Knew Her Secret” and “This Longing . . . This Yearning . . . This Wanting!” Neil

What They're Talking About

In the Movie Business

Vista Vision. They're talking about the headlong rush of some exhibitor leaders to hail Vista Vision as the exhibitors' darling. Paramount doesn't insist on stereosound with its XY pictures, and that seems to be the big point in the minds of these men. But let us face the hard facts. Fox, Paramount, Warner's, Metro and Columbia all say stereophonic sound and the big screen add realism to a film. They may be wrong. Many observers feel there are these new gimmicks" come to full flower only in the large theatre, and that the small exhibitor who can ill afford the equipment is being penalized. But pressure from the majors is mounting to such a peak that, whether we like it or not, this "new look" is apparently going to stick. If it does, exhibitors had better base their future decisions on merit, not on prejudice. Since when has anti-Semitism been a satisfactory substitute for reason?

RKO's Future. There's plenty of speculation about the future of RKO. Hughes offer to purchase the company's assets at $1 a share resulted in an overwhelming acceptance. Now a strange thing has happened. Only a comparative few of those who accepted have so far bothered to turn in their shares for cancellation. Why are they so tardy in taking Mr. Hughes' money? No one knows. But an even more interesting question is: what will happen if, by the expiry date set by Hughes, a substantial block of stockholders remains in the company? Hughes' purchase of RKO's assets was made conditional on cash conversion by 95 cent of the stockholders. He could have done as he pleased with the company, without needing to consider the wishes of the other 5 cent. Will he now have to extend the date of expiry? Or will he cancel the whole deal? Some gentlemen in the money market tell us to expect a deal involving RKO. Mr. Hughes and a third party within the next 60 days.

Ralph Stolkin's Comeback Bid. It's reported on the Coast that Leonard Goldstein, ex-Universal producer who has now signed for a series of features to be handled by United Artists, is associated with Ralph Stolkin. Remember him, and his abortive bid to secure control of RKO from Howard Hughes? Though the story is still unconfirmed, we can say this: Mr. Stolkin is still determined to move into the movie business. He has made the opening move by hiring one of New York's best-known publicists to clear his path. Incidentally, though Stolkin and his group are supposed to have lost $2,000,000 in their transaction with Hughes, some say such was not the case. Stolkin himself was reimbursed at least in part, by the eccentric Mr. Hughes. On the record he seems to have been more sinned against than sinning.

The Rita Hayworth Campaign. A malicious whisper is going the rounds that a certain motion picture executive is behind the campaign to embarrass Rita Hayworth and her husband, Dick Haymes. The couple's recent difficulties have been so acute that many folk believe they are the victims of a deliberate persecution scheme. That's where the rumor-mongers step in. They allege that the scheme has been inspired by someone in the industry who is so determined to have La Hayworth on his roster of filmstars that he will reduce her to penury, if necessary. The story has gained such widespread currency that we think it should be stopped. It brings the entire industry into disrepute.

Rock Hudson. A new big-time name zoomed to the stellar heights with the unveiling of Universal's "Magnificent Obsession". Rock Hudson, the handsome young man who has been nurtured on Moll opera fable, Alia Gay Cooper and John Wayne, got his first dramatic chance and made the most of it. The audience at the international press preview in New York last Monday night left the theatre singing their praise of the big, rugged fellow. He's a man's man and how he'll make the ladies swoon! Truly, a star is born.

Merger? TOA and Allied are drawing closer and closer together in their thinking and operations. Opinion in some industry quarters is that actual liaison units representing the two national organizations will be established before long, followed by merger within another year.

TV's troubles. The Johnny-come-latelys to television appear to be having their hands full. Those in the ultra-high frequency range are having their hands full attracting advertising revenue because they are having difficulty in attracting viewers. And, they say permits granted by the FCC for construction of some 60 new TV stations have been tossed back to the agency by those holding them. Economically unfeasible. The come-back of movies and the problems of TV offer further proof that this world of ours is round, and if you wait long enough . . .
ALLIED ARTISTS
New Pact Set With IFD
For Canadian Distribution

COMING ON THE HEELS of the two-picture production-distribution partnership with 20th Century-Fox ("Hajji Baba" and "The Black Prince"), Allied Artists agreed to turn over all of its product to International Film Distributors, Ltd., for Canadian distribution. This cancels a longstanding deal with the J. Arthur Rank Company, for release of AA pictures north of the border. The pact goes into effect on September 1 and covers a five-year span.

One other feature, in addition to "The Adventures of Hajji Baba" is currently lensing at AA. It is "Wanted By the F.B.I." (Dorothy Malone, Keith Larsen, John Ireland)—William F. Hordy producer, Harold Schuster director. "Sons of the Navy" (Jan Sterling, Neville Brand), which Lesley Selander directed for producer Scott R. Dunlap, was completed ten days ago.

Rolling this week is "Jungle Gents" (Leo Gorcey, Huntz Hall), a Ben Schwab production. Three other producer assignments have been made, with filming slated for late spring or early summer. Vincent M. Fennelly drew "John Brown's Raiders" and Hayes Goetz took on "The Police Story" and "Battle Star." Louis Hayward's AFA company has postponed its one-picture commitment with AA until May of 1955.

COLUMBIA
Leigh-Power Ink 5-Year Deals
Lot Busiest in Town, 6 Rolling

TYRONE POWER AND PRODUCER
Ted Richmond have closed an independent production-distribution deal with Columbia. Their newly-formed Copia Productions is to turn out 10 features over a five year period, with Columbia providing 100 per cent financing.

First production is "Lorenzo the Magnificent," to be made in Italy this summer. John Dighton is currently at work on the screen play, which deals with Lorenzo de Medici, the Florentine poet and merchant prince of the fifteenth century.

A spokesman for the new inde unit assures FILM BULLETIN that Power and Richmond will have complete autonomy in the selection of stories and operations. Columbia, however, has the right to use Power in certain of its own productions, in addition to his indie films.

In another talent deal, Columbia secured the services of Janet Leigh for one picture per year for five years. This augments her new multiple-picture pact with Universal-International. Her first film will be "My Sister Eileen," which rolls in August, with Judy Holliday co-starring.

The company now has six pictures in production—high mark for any studio in town. The line-up consists of: "The Long Gray Line" (Tyrone Power, Maureen O'Hara), CinemaScope and Technicolor—Robert Arthur producer, John Ford director; "The Bandits" (Glenn Ford, Barbara Stanwyck, Edward G. Robinson), also CinemaScope and Technicolor—William J. Rouchmill producer, Rudy Mate director; "Joseph And His Brethren" (cast to be announced upon completion of background lensing in Egypt) —Jerry Wald producing and William Dietrich directing, CinemaScope and Technicolor; "Violent Men" (Randolph Scott, Jocelyn Brando), Technicolor—Harry Joe Brown producer, Bruce Humberstone director; "Pluffit" (Judy Holliday, Jack Lemmon), Technicolor—Fred Kohlmar producer, Mark Robson director; and "Cannibal Attack" (Johnny Weissmuller, Judy Walsh), Sam Katzman producer, Lee Sholem director. Columbia has signed with Howard Welsch to take over distribution on his recently completed "A Bullet Is Waiting" (Jean Simmons, Rory Calhoun) Technicolor —John Farrow director.

"Three For The Show" (Betty Grable, Marge & Gower Champion), CinemaScope and Technicolor, was completed a week ago, by producer Joni Taps and director H. C. Potter.

In order to showcase its new, young talent, Columbia is preparing a production titled, "Jack Alley," based on a story idea by Jerry Wald. Production will start in mid-June with Robert Robson producing. Among the new players to be cast are: Dianne Foster, Robert Francis, Jack Lemmon, William Leslie, Kim Novak, Betsy Palmer and May Wynn.

LIPPERT PRODUCTIONS
Production Near Normal
Activity Planned Thru Summer

PRODUCTION IS BEGINNING to get back on a normal flow here, following a three-month layoff. Present plans call for at least one picture for Lippert release to be in production throughout the spring and summer months. "A Race For Life" (Richard Conte), is nearing completion in England—Mickey Delmar producing and Terence Fisher directing. This will be followed on May 15, by the start of "The Black Pirates" (Anthony Dexter), which Robert L. Lippert, Jr., will produce in wide screen and color.

Starting dates on several other productions are expected to be set within the next week or ten days.

METRO-GOLDWYN-MAYER
Lot Beehives to '54 High
Six Shooting, One in Rehearsal

PRODUCTION REACHED ITS HIGHEST peak of the year at MGM today (May 3) with the start of "Deep In My Heart" (Joe Ferrar, Merle Oberon, Donna Reed). Six films are now lensing, with one in rehearsal for a mid-May start.

Also shooting are: "Athena" (Jane Powell, Debbie Reynolds, Technicolor and CinemaScope—Joseph Pasternak producer, Richard Thorpe director; "Green Fire" (Stewart Granger, Grace Kelly, Paul Douglas), CinemaScope and Eastman Color, back on the home lot after three weeks on location in Colombia—Armand Deutsch producer, Andrew Marton director; "Rogue Cop" (Robert Taylor, George Raft, Janet Leigh)—Nicholas Naylack producer, Roy Rowland director; "The Last Time I Saw Paris" (Elizabeth Taylor, Van Johnson, Donna Reed, Walter Pidgeon, Eva Gabor), Technicolor-Jack Cummings producer, Richard Brooks director; and "Jupiter's Darling" (Esther Williams, Howard Keel, George Sanders), CinemaScope and Technicolor—George Wells producer, George Sidney director.

In rehearsal is "The Glass Slipper" (Leslie Caron, Roland Petit, Ballet de Paris), CinemaScope and Technicolor—Edwin H. Knopf producer, Charles Walters director.

Another production was added to the year's slate with the purchase of rights to the new John Masters novel, "Ithowani Junction," which will be the Book-of-the-Month selection for June. Metro paid a reported $200,000 for the property, one of the highest prices paid for a novel in the past two years.

A western story, "Jeremy Rodlock" by Jack Schaefer (author of "Shane"), was obtained for Spencer Tracy. It's been turned over to Sam Zimbalist who also produced Tracy's "Boom Town".
STUDIO SIZE-UPS

(Continued from Page 12)

PARAMOUNT

Indes Losing Interest in VW
Par Slow to Deliver Cameras

PARAMOUNT EXECUTIVES FIND themselves in the exceedingly uncomfortable position of having sold a piece of merchandise they cannot deliver, as a result of the slow process involved in building new Vista-Vision cameras or converting old ones.

A half dozen independent producers desire to film in the new system, but are losing interest because of the long wait involved. Among those discussing the method are Jane Russell and Bob Waterfield, who have a six-picture slate coming up for United Artists; Frederick Brisson, who will launch "Girl Rush" for RKO release in approximately two months; and Stanley Kramer, who is readying the first of his independent production for United Artists. In each instance, the inde outfits have been told by Paramount that they will have to pick up the cameras from manufacturers.

Nevertheless, Paramount has ordered at least fifteen new cameras, in what is obviously a last-ditch effort to restrain interested producers from turning to another process.

Bob Hope will use the VV technique on his forthcoming indie, "The Life of Eddie Foy," scheduled to roll in July. Hope has set a three-way partnership on the picture, patterned along the lines of Danny Kaye's Dena Productions, which filmed "Knock On Wood." The deal involves two writers on the property, Mel Shavelson and Jack Rose. They will also produce and direct.

Only two productions are now lensing. They are: "Strategic Air Command" (James Stewart, June Allyson), Technicolor and VistaVision—Samuel J. Brillkin producer, Anthony Mann director; and the Ponti-de Laurentis Italian production of "Manmo" (Silvana Mangano, Michael Remic, Vittorio Gassman), which director Robert Rossen expects to complete within the next few days.

Coming up is the Fine-Thomas production "Run for Cover" (James Cagney, Jean Hersholt, Viveca Lindfors). No director has been set at this writing.

REPUBLIC

Four Top-Budgeters Planned
On Heels of Yates' Economy Cuts

DESPITE SOME RECENT UNSATISFACTORY grosses and increased emphasis on its television activities, there will be no tightening of purse strings on future Republic production, a source close to proxy Herbert Yates assures FILM BULLETIN. To the contrary, Yates is planning bigger-budget pictures for the remainder of the year, discontinuing small and medium budgeters.

Although details are not yet available, Yates is said to be planning a quartet of classic AA features, each carrying a nut in the million-dollar bracket.

Undoubtedly, he intends to reinvise some of the heavy earnings expected from the year's TV production to hypo the theatre product. Upped revenues are also expected from the foreign market and the studio's laboratory business.

According to the recent financial statement, the company's profits dropped to $260,937 for the first quarter of the fiscal year, ended January 30. This compares with a $345,423 net during the same period a year ago. To offset this loss, Yates is reorganizing the sales department, ordering a 10 per cent wage cut for all employees earning $300 per week or more.

Richard Altschuler, the company's new world sales director, has carried out the salary cutbacks—plus several outright firings. Republic has no films in production, nor have any starting dates been revealed on future pictures. However, a source close to the executive staff opinions that production will resume before the end of May—possibly with three pictures rolling simultaneously.

RK0

Big Slate of Films Pending
Powell Seen As Studio Chief

ANY DAY NOW, HOWARD HUGHES, shall announce a slate of eight to ten top-budget pictures, to be produced by RKO, and an additional 15 to 20 independent productions to be contributed by independent units at the same time, Hughes is expected to name Dick Powell as production chief. It is rumored that C. J. Tevlin will remain as general manager of the plant.

Among independent contracts soon to be inked is a new one with Walt Disney for release of at least four productions over the next five years. Included in the slate are "20,000 Leagues Under The Sea" (Kirk Douglas), now shooting; "The Lady Is A Tramp," "CinemaScope cartoon feature; "Rabes In Toyland," feature-length animated cartoon; and possibly "Hansel and Gretel," also a cartoon feature.

The proposed Hughes deal with the studio permits Leon Goldstein went down the drain when UA grabbed up the producer. Negotiations were going on for several months for the Goldstein output and RKO seemed like a cinch for the Goldstein releases—until UA made the deal last week.

Edmund Grainger, an RKO producer for the last three years, will be another top independent producer—having recently moved off the RKO payroll to form his own company. He is expected to turn out two to four top-budgeters per year.

"The Conqueror" (John Wayne, Susan Hayward), budgeted at $4,000,000, will be the first big production to roll under Powell's guidance. It's expected to start in about 45 days.

Current production, in addition to the Disney feature, consists of two independent, "This Is My Love" (Linda Darnell, Dan Duryea), an Allan Dowling production in Eastman Color—Hugh Brooke producer, Samuel H. Heilman director; and "Whom the Wind Loves" (Yvonne De Carlo, Corin Wilde), a Benedikt Bogens project.

20TH CENTURY-FOX

Seeks to Hypo CS Output
As New Installations Up Market

20TH-FOX IS SEEKING TO SIMULATE production of CinemaScope features with attractive offers to numerous top independent outfits, plus a plan to revive a production set-up in England. There is even the strong possibility that Leonard Goldstein's final Panoramic production, on the 10-picture slate he is just completing, may be switched from flat filming to the anamorphic process.

The push is backed by the number of new theatres which have made the CinemaScope installations in recent months, and require a larger flow of product than is currently forthcoming. At the present time, there are approximately 3,300 theatres in the United States and Canada equipped for CinemaScope projection, with only 77 features in the process slated for release in the next 18 months. Of this total, less than 40 will be Fox releases.

According to some of the independent producers who have discussed deals with the company, there is an interest in straight releasing tie-ups and also in partially financing outstanding packages.

Only one Fox picture is shooting at the present time, although producers Bert Freedlof and William Bacher are also engaged in shooting background scenes in Africa, for their forthcoming "Untamed." The latter will be directed by Henry King, who moves his crew to Ireland, next week, for additional background lensing. The one picture shooting on the home lot is "The Egyptian" (Edmund Purdom, Jean Simmons, Victor Mature, Gene Tierney), Technicolor and CinemaScope, Darryl F. Zanuck personally producing, Michael Curtiz directing.

Filming starts May 3 on "Woman's World" (June Allyson, Fred MacMurray, Van Heflin, Clifton Webb), Charles Brackett producing.

Two other big productions are being readied for a June start: "Carmen Jones," based on the Rogers and Hammerstein Broadway musical hit—Otto Preminger producing, with an all Negro cast, still to be selected; and "Black Widow," to be produced by Nunnally Johnson. Latter is expected to star Jean Crawford, William Holden and Maggie McNamara.

(Continued on Page 16)
ONLY A GANGSTER KILLER KNEW THE SECRET

HERBERT J. W.

DOROTHY

STEPHEN

MARY

JOHN

HOWARD

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Chris.

beoutiful,

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gangster

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DOROTHY McGuire

as Chris...beautiful, fear-
ridden, in a mental fog, ter-
rified by a man out of her past.

STEPHEN McNALLY

as Steve...a gangster killer,
mysterious, loveable, whole-
some, in love with love and a

wonderful world.

MARY MURPHY

as Randy...lovable, whole-
some, in love with love and a

wonderful world.

JOHN HOWARD

as Josh...a young archaeol-

gist, his love for Chris has

come too late to help her.

EDGAR BUCHANAN

as Sheriff Lafe...last

old Western breed.
Presents
A Live
with MARY MURPHY • EDGAR BUCHANAN
Screen Play by WARREN DUFF • Based on the Novel by THE GORDONS
Associate Producer-Director WILLIAM SEITER
A REPUBLIC PICTURE
Four films are lensing at the present time, with the remaining quartet set to start at the rate of about one per week. Those now shooting: "So This Is Paris" (Tony Curtis, Gloria DeHaven, Gene Nelson, Corinne Calvet), Technicolor; Albert J. Cohen producing, Richard Quine directing; "Shadow Valley" (Rory Calhoun, Colleen Miller), Technicolor; William Alland producing; Richard Carlson directing; "Destiny" (Audrey Murphy, Mari Blanchard)—Stanley Rubin producing, George Marshall director; and "Five Bridges To Cross" (Jeff Chandler) — story of the Brink robbery case, Aaron Rosenberg producing, Joseph Tweny, director.

Coming up now and the end of the week in June are: "Captain Lightfoot" (Rock Hudson), to be lensed in Ireland, possibly in CinemaScope—Ross Hunter producing, Douglas Sirk director; "Panama" (not cast)—Howard Christie producer, Joseph Lewis director; "The Stuntman" (Abbott & Costello)—Howard Christie producing, Charles Lamont director; and "Smoke Signal" (not cast)—Howard Christie producing, Jerry Hopper director.

Universal's third CinemaScope production is also set for a June start, although company toppers had not decided which of two productions under consideration will get the anamorphic treatment. As in the case of the previous two films lensed in this process, U-I plans to make prints available also in standard version, although at a later date.

WARNER BROTHERS

Gable-Peck Sought For WB's First Cinemascope Feature

WARNER BROTHERS BECOMES the first Hollywood studio to make a film for the Cinerama, as a result of a contract just signed for production of "Lewis and Clark." In the revolutionary process, negotiations are already underway to get Clark Gable and Gregory Peck for the title roles.

The project, budgeted at $3,000,000 and also lensed in CinemaScope, although the contract stipulates that the latter version cannot be released until after the Cinerama run is completed. The Warner Bros. organization and Stanley Warner, will share production costs on the production.

At the present time, there are eleven theaters in as many cities equipped to show Cinerama. The studio has three pictures in production at the present time, with a fourth set to roll on May 3. Those now shooting: "Battle Cry" (Van Heflin, Aldo Ray, Janis Whitmore, Nancy Olson)—Raoul Walsh director; "Helen of Troy" (Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke)—Robert Wise director; and "Land of the Pharaohs" (Jack Hawkins, Dewey Martin) — Howard Hawks producer-director. All three are in CinemaScope and WarnerColor.

The May 3 starter will be "Dragnet" (Jack Webb) in WarnerColor—Stanley Meyer producer, Jack Webb director.

Scheduled to roll in the next month or six weeks are: "Mister Roberts" (Henry Fonda, James Cagney)—Leland Hayward producing, John Ford directing, in CinemaScope and color; and "East of Eden" (James Dean, Julie Harris)—Elia Kazan producing and directing.

INDEPENDENTS

Bright Future For Indes

Results From Exhibitor Deals

THERE CAN BE NO DOUBT THAT the heyday of the independent producer is at hand, with increasing interest being registered by various exhibitor groups in guaranteeing playdates on inde product, similar to the deal recently worked out between Allied States and producer Hal R. Makelk.

Spokesmen for Allied have made it clear that the 12-picture deal with Makelk is not unique, and, as a result, at least half a dozen other producers are currently in the process of trying to negotiate similar agreements. Among them is Hal Roach, who hopes to set up a sizeable yearly slate of pictures, with Allied guaranteeing playdates at flat rentals—thus guaranteeing the producer his production costs.

There is also a strong possibility that TOA will foster similar arrangements to help hypo the lagging supply of product.

Independent productions now before the cameras or slated to roll within the next 30 days include: "Long John Silver" (Robert Newton, Connie Gilchrist), Technicolor and wide-screen—a Joseph Kaufman production, Byron Haskin directing; "Singing In the Dark" (Joy Adams, Steve Cochran, Phyllis Gill, Millie Oshyer), to be filmed at the Fox Movietone studios in New York—Joy Adams, producer, Max Nosseck producer; "Columbus Discovers Kearnwinkel" (Sydney Chaplin, Charlie Chaplin, Jr.)—Alexander Paal producer-director; "Shirt For Murder" (Edmond O'Brien)—a Schenck-Koch production; "Thunder Pass" an A. R. Nines production, with Tom J. Corridone as associate producer; and "The Long Chance", a Maxfield production—Audrey Wisberg producer, Edgar Ulmer director. Cast on last two is still unset.

Three major independent productions are already set for July starts. They are; the Rogers and Hammerstein "Oklahoma", to be lensed on the MGM lot, in Todd AO 65 mm process and also in VistaVision; "The End of the Affair" (Deborah Kerr), a Coronado production, to be lensed in London—Edward Dmytryk director; and "The Number One" (Carlos Arruza, Luis Promauto), a Budd Boetticher-Carroll Case-Miguel Aleman production to be lensed in Mexico, Boetticher directing.

George Glass Productions, headed by the former co-organizer of the Stanley Kramer Company, has just been set up with an inde slate of three pictures scheduled for the next two years. First to go, later this year, will be "The Comedian," based on the Ernest Lehman Cosmopolitan novel.
ALLIED TO BACK TOA PRODUCTION

The closest approach to exhibitor unity since the tax campaign came with an open letter by former National Allied president Truman Rembusch to TOA president Walter Reade, Jr., offering “substantial” support for any TOA-backed production program. Allied and Rembusch, who had originally introduced the idea, which later materialized into the Makelm deal for guaranteed playdates, had been lauded by Reade and AB-PT’s Leonard Goldenson.

“It TOA comes out with a plan that will increase production,” Rembusch wrote, “there will be substantial and tangible Allied support for the plan by way of the picture.” Rembusch noted that he could speak only for Indiana Allied, of which he is president, but added he felt these were the sentiments of Allied exhibitors throughout the country. He dubbed reports of a TOA-Allied production battle “distributor-inspired.” “Families fight,” he said, “but when the house is burning down all join in to carry water to put the fire out.”

CS DOUBLES TAKE—SKOURAS

CinemaScope treatment virtually doubles the grosses on comparable films, without the CS and stereoscopic features, 20th-Fox president Spyros Skouras told stockholders. He named four Fox films (“The Robe” not among them) as benefiting from the CS handling. Report also revealed: Some 75 CinemaScope pictures are in production or preparation; about 50 drive-ins have installed or are committed for CS; cost of stereosound has been reduced between $800 and $900 in large theaters, and around $2000 for the smaller houses; that by July 15, CS prints will be available to all equipped theaters. The 1953 net profit, $4500000, had more than doubled the previous year, Skouras reported, with a 1953 gross of $105662000 running more than 13 per cent above 1952.

STEADY PRODUCT FLOW ASKED

“Bunching” of boxoffice product was blasted by All-PT’s Edward L. Hyman. Theaters face a bleak 1954, he said, following the Easter season, he claimed. Not until July, said the Paramount chain v.p., can top product in quantity be expected. Hyman called for release of quality product in the “off” periods, for the industry to rid itself of the “uneven flow” and maintain a year-around supply. As spokesman for his own circuit, Hyman said All-PT would consider assuring distributors a guarantee if they fill in with top pictures in the off periods.

CS IN DRIVE-INS

“The receipts at our initial showing of ‘The Robe’ has caused our banker to smile for the first time in two years,” proclaimed Claude Ezell, head of a chain of Texas drive-ins. In his first two engagements, at the 620-car Jacksboro in Fort Worth, and the 750-seat Gulf, Corpus Christi. Ezell reported: “We turned away several hundred cars in each instance and... are installing just as fast as is humanly possible wide screens and stereophonic sound in all of the drive-in theaters that we operate.” The single-unit stereosound loudspeaker used by Ezell (and approved by Fox) was developed by the chain.

MARY PICKFORD is the guest of honor at the testimonial dinner for UA’s 35th Anniversary, tendered by Philadelphia’s Variety Club May 5th. JAY EMANUEL headed the dinner committee.

CHARLES J. FELDMAN, U-I distribution v.p. sessioned with his sales force last week on forthcoming product.

JAMES J. DONOHUE, Paramount Central Division sales head, leaves company May 15.

Astor’s BOB SAVINI, head and hearty after two and a half months convalescence in the Florida Keys, returned to NY touting the area as ideal for theater construction.

BILL GERMAN’S outstanding work as head of the NY Variety Club Foundation to Combat Epilepsy will be honored in a testimonial dinner May 6 at the Waldorf. ADOLPH ZUKOR will make the presentation, as the Who’s Who of the industry applauds.

STEVE GOODY has set up a five-year franchise deal with International Film Distributors, Ltd. for Canadian distribution of Allied Artists product beginning Sept. 1.

SAM PINANSKI is conducting a study of producers and liability insurance for industryites. The COMPO leader is well qualified. He’s also a director of the John Hancock Life Insurance Company.

JOSEPH GINS has been appointed to Universal District manager, headquartering in Boston. He succeeds John Scully. HAROLD SALTZ takes over Gins’ former post as Washington branch head.

HERBERT J. YATES created a new post for Republic-worldwide director of public relations, named RICHARD ALTSCHEL to head it.

SAM SHAIN, one of the key figures in the COMPO tax campaign, has left the organization to devote his time to operation of a trade information service, “Space & Time.”

HAROLD BRANSON, RKO’s foreign manager, back from a five-week tour of the Continent, envisions a 12% rise in the company’s foreign take this year.

SPYROS SKOURAS left on a quickie flight to Europe over the past weekend. Due back in a week.

D. L. O’BRIEN named Allied Western division branch manager.

BETTER than 2500 were on hand at the 2nd Street Theatre last week to witness the NY inaugural preview of Universal’s “Magenta.” The program included two Fox short subjects which have been upped from 45 last year to 62 for 1954. Twenty will be in CinemaScope.

THEATRE-OWNING PRODUCERS

Pat McGee, talking to Allied Theatres of Michigan, stirred up a hassle with the suggestion (“only my personal opinion”) that “producers be encouraged to have a theatre here and a theatre there so that they wouldn’t feel that they are producers solely.” The McGee statement noted in an a-stiker interpolation: “Thus they might be encouraged to stimulate additional production of motion pictures which all of us need so badly.”

On the tax fight, McGee said that it was “no accident” that the new 10 per cent levy and 30% exemption was won. “For the first time, he said, “the tax campaign showed what can be accomplished when men set out diligently to do something.” He advocated continuance of the Sindlinger statistics because “we might have to apply to Congress again.”

EASTERN VV DEMONSTRATION

Paramount demonstrated its VistaVision process at the Radio City Music Hall last week. A large turnout of exhibitors watched the hour-long “early-bird” show, heard president Barnaj Balaban, studio head Y. Frank Freeman and research chief Loren L. Ryder explain the workings of the “flexible” screen system. Scenes from the first two VV pictures, “White Christmas” and “Three Ring Circus” were used in the demonstration.

UA TO HAVE ‘54-IN-’54

There’ll be ‘54 in ’54 from United Artists v.p. William J. Heineman and Max Youngstein revealed at San Francisco in a series of sales meetings. The one-a-week program, said Heineman, is evidence of the company’s desire to alleviate any product shortage. Youngstein outlined a record promotion program.

Subsequent meetings were scheduled for Chicago and Philadelphia, culminating in the latter meeting with a testimonial for UA’s 35th Anniversary.

LET THEATREMEN DECIDE ON CS

Stereophonic sound requirements with CinemaScope can be determined only if individual exhibitors are permitted the decision for their own audiences, SCTOA chairman Harry Arthur wrote Spyros Skouras. In a letter to the 20th-Fox president, commenting on the proposed tests putting CS with stereosound against the single track in isolated situations, Arthur said it would be akin to “submitting a decision for ruling to an intermediate court of appeal when we all know the Supreme Court (the public) must finally and conclusively decide the question.”

BIG FIGHT TO TNT

There should be plenty of action (June 17) in theatres equipped for big-screen telecasting. Theatre Network Television, in a deal between president Kate Halpern and International Boxing Club head Jim Norris, will have the Rocky Marciano-Ezard Charles heavyweight championship on a nationwide exclusive theatre TV network. Only certain portions of the New York State and New England areas will be blacked out.
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

IS MGM SOLD ON CS?
ATO of Indiana

At their March meeting, the ATOI Directors drafted what they felt was a fair answer to the problems arising out of the present release policies of Fox and Metro on their CinemaScope product. This statement was brought to the attention of both companies. Mr. Gehring, of Fox, will discuss his company's position at ATOI's Spring Meeting at Lake Wawasee on June 15 and 16. Mr. Charles Reagan, Metro, has written President Kelver a thoughtful letter setting forth Metro's position at this time. Essentially it is this: Metro feels that CinemaScope has made a great contribution in revitalizing our industry, and to secure these gains and hold the public's interest in CinemaScope they want to see CinemaScope presented in the best possible manner. Metro feels that stereophonic sound is an important factor in the appeal of CinemaScope, and that to permit it to be eliminated would be unwise.

But Metro feels its position on their part is really not so great a problem for exhibitors because the bulk of their product can be shown in the standard technique. As a matter of fact, Mr. Reagan points out that between now and September 1, Metro expects to release only one or two pictures in the CinemaScope process out of a total of eighteen releases.

Of course this is good news to thousands of theaters—that they can still look to Metro for product on the great bulk of their pictures. At the same time the ratio of one or two CinemaScope pictures out of 18 releases makes us wonder if Metro is not holding some rein on their enthusiasm for the future of the great new technique that is returning the audiences of this country to the motion picture theaters. At the same time, it must be disappointing to those exhibitors who share this enthusiasm for the boxoffice value of CinemaScope to learn that a company like Metro will make so few in the new medium.

It seems to us that the recommendation of ATOI's Board is the best solution for all concerned. Release CinemaScope pictures to the equipped theaters and then make them subsequently available in all situations. If the public feels that CinemaScope and stereophonic sound measurable contribute to the entertainment value of the picture, they will make their preference known by patronizing the equipped houses.

TAX USURPERS
ITO of Ohio

"A situation has developed in Masillon which has been given widespread publicity and which is fraught with danger for all concerned. In that city, the law enacting a city tax provided for a 3% tax on all tickets subject to the 20% federal tax and 23% on all tickets not subject to federal tax. As a result of the bill which was signed by the president last week, theaters in that city are paying 23% on tickets exempt from federal taxes and 33 1/3%—10% to federal government and 23% to the city . . . for tickets over 50c. The city council is aware of what has happened and the theater owners of the city have applied to them for a revision of the law. The council will meet April 19th. If any such thing happens in your city or the council gets any ideas from the newspaper stories, advise this office immediately."

RESELL MOVIES
Gulf States Allied

I believe that thru having every theater in the territory a member and all thinking of some way to re-sell our motion picture business to the public, that some one, could be most anyone might come up with the answer to recapturing our lost audience. Whether we like it or not Spiroynous Skouras has again recaptured the public imagination, and while I don't think that CinemaScope is the answer, should we continue to decry these onerous conditions the public may become aware that all is not well with us and we will be back where we started. My thought is that if you can't for CinemaScope in 2 or 3 pictures then its best forgotten. The reason, and I'm quoting Bennie Berger, Millionaire has been doing 50% of what the Robe did. Command and Kyber Rifles continue to decline. Millionaire was double featured in both Chicago and Milwaukee. Command was booked for a week at Oshkosh and was pulled at the end of 4 days.

EXHIBS WON TAX FIGHT
ITO of Ohio

National Screen Service (Cleveland branch) is quoted as saying to exhibitors when asking for increases, "You just got a break in the Federal tax. Do you want to keep it all?"

For the information of National Screen Service, the answer is "Yes".

How much did National Screen put up towards the tax fight? Motion picture distributors did because they stand to gain something automatically, since their percentage on percentage pictures will be higher. National Screen Service should stay out of the act.

TO MAKE UP LOSSES
Allied Caravan of Ia., Neb., Mid-Central

Universal has sold "The Glenn Miller Story" to plenty of exhibitors on flat rental terms. But from many other exhibitors who were not given the opportunity of buying this picture until released, they are asking unreasonable and impossible terms. In a majority of these situations Universal is just an average product, and in most cases, is in the red. It would seem to us that Universal would have a flexible policy on this picture so they would at least have one picture that would offset a few losses. In the aforementioned cases, it would take at least a dozen Glenn Miller Stories to put the Universal product in the black. So, we say, stop hitting below the belt!

HUMPTY-DUMPTY CS
Allied of Ia.-Nebr.

The unholy plan to force all exhibitors to convert to CinemaScope with its trimmings of stereophonic sound and Miracle Mirror screens has been given the Humpty Dumpty treatment and can never be put together again.

Allied has always insisted that the film companies have no right to dictate to the exhibitors how they shall run their theaters. It opposed the effort to force theaters to install stereophonic equipment because of the coercion that was used. The Allied board, at the recent New York meeting, defined its position as follows:

Allied . . . condemns the policy of 20th Century-Fox and Loew's, in requiring theaters to install full stereophonic equipment as a condition of licensing their CinemaScope pictures regardless of the appropriateness of the theaters for such installations or their ability to pay therefor.

The announcement with respect to Perspecta sound is in line with this policy and is welcomed by Allied. If as a result of tax relief and a re-awakened interest in motion pictures the smaller theaters later feel that they can afford Perspecta, and the accumulated experience convinces them that it is worth the investment, they can be relied on to make the installations in this great American game of pleasing the customers. But no one is going to try to force it upon them, and that is what we like.

This leaves Fox as the only film company holding to the position that the exhibitors, including the drive-ins, must install stereophonic equipment in order to play the pictures produced by it. A great deal of proselytizing appears to be going on among the film companies and there may be some shifts from one camp to another. But the inevitable will be that which I predicted in my last annual report.

If you ask, "What will be the end of all this?" we can only answer that some policies are so wrong that, given time, they must inevitably fail.

It was a trite thing to say, but isn't it encouraging to see it vindicated?

PRODUCER-IN-NEED
Gulf States Allied

Do you remember "The Champion" and "Home of the Brave"? The man who made them was Robert Stillman, in case you've forgotten. He made two other pictures, "Try and Get Me" and "Queen For A Day", and for some reason received very little playoff. Today, Stillman is in desperate straits. The banks are closing in and he is losing his life insurance, home and everything he possesses. He needs dates on those two features to pull him thru, so—if you can, please book them thru UA now.
Oscar Manual for 'Eternity'

Those exhibitors who haven't played or are replaying Columbia's eight-Oscar winner, "From Here to Eternity", should latch on to a special pressbook showing how to capitalize on the awards. There's a special section on "Best" showmanship as well as a fresh series of ads featuring the Oscar angle, and special poster snipes to be attached to the one-, three-, six- and 24-sheets. A special utility mat is available for smaller-line ads used in the regular pressbook.

'Caesar' Kit for Small Houses

The specialized promotion by M-G-M on every engagement of "Julius Caesar" has extended to the smaller situations, where film plays on three- or four-day run. Since it is impossible for fieldmen to make personal visits to each of these locations, as was done in the earlier engagements, Metro has worked up a special promotion kit geared to small-town and naborhood handling. Manual details school campaigns, special ads and publicity with mats and an exploitation campaign tailored to subsequent's needs. MGM field reps will confer with each exhibitor by phone to help set the campaigns, based on experience with the film in some 100 dates.

Discers Plug 'River'

Three major platter labels will plug 20th-Fox's "River of No Return" this month. Decca will issue the title song; with Tex Williams doing the vocal; Capitol has Tennessee Ernie with Billy May's orchestra; Coral will bring out the tune with Sons of the Pioneers. Each of the companies have special promotional campaigns to tie up with theatre openings of the Monroe-Mitchum CinemaScope. Records and pic will be plugged in dealer window and counter displays, disc jockeys and juke boxes, and related TV-radio promotions.

Kids Benefit With 'Carnival'

"Carnival Story", King Bros. production for RKO Radio release, garnered a wealth of goodwill and attention in its dual Los Angeles opening at the Pantages and RKO-Hillstreet Theatres by tying in with the Children's Leukemia Wing of the City of Hope. Mrs. Sarah King, mother of the producers, invited all members of the 40 City of Hope chapters to contribute to the Wing, noting that for each contribution of a dollar or more, they would receive a "gold ticket", good at either theatre during film's run. Brothers Maurice and Frank bolstered the interest by appearances on TV and disc jockey programs. Third brother Herman was busy with similar dates for New York, Philadelphia and Chicago openings.

The Mags

Life spread three pages on U-I's "Creature from the Black Lagoon", terming Julia Adams' adventures among the most perilous for heroines since Pearl White. Same issue (April 19) reported "Executive Suite" as "graphic, and probably not accidental proof that M-G-M, long vaunted as the studio of the stars, could throw in an all-American lineup if it felt like it..." RKO's "Carnival Story" has been named by June Redbook as an outstanding picture of the month. In the May issue, the film was plugged via a lead feature on star Anne Baxter. Silver Cup picture in same issue was "Executive Suite"... Better than 1000 newspapers and magazines in 26 countries will be plugging Doris ("Lucky Me") Day with a special pictorial (Continued on Page 20)

Viewpoints

Jack Warner's 'New Look'

* When Jack Warner said, after 30 minutes of a presentation of Warner Brothers product to come, "Well, there it is, ladies and gentlemen the new look at Warner Brothers," thousands of exhibitors in 32 exchange cities were treated to an inspiring display of forthcoming from Warner Brothers in its most impressive form—the motion picture screen.

Selling pictures to the public is both the distributor's and the exhibitor's job. But before the picture is sold to the public it must be sold to the men who are going to show the picture. That's why Jack Warner's presentation of Warner product was so impressive. There were eight great novels that were shown wih an imposing list of stars; five scripts climaxed by Charles Lindbergh's "The Spirit of St. Louis", dubbed by J. L. among the greatest in WB's "long and trail blazing history." Then came shots from completed pictures and those in production: Doris Day cavoring in "Lucky Me"; thrilling sequences from "King of Fear," "Battle Cry," "The High and the Mighty," "King Richard and the Crusaders" and what Warner expects to be his company's greatest grosser of all time, "A Star Is Born." Here was showmanship—upbeat showmanship that evidenced the faith of a giant studio in a giant industry. As Warner concludes, the demonstrated program represents "the greatest effort we have ever undertaken. Yes, we have confidence, or we would not at this time be making the most important and the highest budgeted productions in the history of our company... We are looking forward to the brightest future that lies before all of us."

Jack Warner's "trailer" for exhibitors of Burbank's output is smart selling. In the studio chief's words: "We have shown you a glimpse of our future because it is your future, too." And the thousands of product-hungry exhibitors applauded.
What the Showmen Are Doing!

PRESSBOOK AWARD

Many theatremen are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

PRINCE VALIANT

The gusty, swashbuckling flavor that has characterized the popular Harold Foster comic strip of the same name has come to CinemaScope life in the elaborate pressbook. The color and the bravado of knighthood's panoplied spectacle and the Viking glory are caught in a variety of ads (see right and below, upper). Ad layouts highlight both scenes and the famous characters that have become so familiar to readers of comics—and their number is legion. Especially effective is the 28-sheet (below, lower), which in itself is a unique innovation from the usual 24-sheet, to stress CinemaScope. This scene is one of the dominant features in the ads as well.

Other highlights are two complete radio campaign ads and a pair of TV spots. Air drive has seven open-end spots, as well as a platter for lobby sound effects. The TV campaign offers 3 TV cards for 20-second spots, and a single TV card for 16-second spot, with announcer copy and theatre playdate.

Pressbook dept., under supervision of Earl Wingart, merchandising manager. Editor, Nate Weiss. Staff writer, Elizabeth Eisenhart.

(Continued from Page 19)

Showmen Briefs

Metro has a co-op with John Wanamaker's department stores for "Executive Suite" in a tie-in with big business apparel for men and women and a line of furniture. Kick-off was a half-page ad by Wanamaker's and an "Executive Suite" fashion show by the store at Handmacher's. Store is devoting seven windows to display of all types of "Executive Suite" clothing and furniture.

On the UA front, the 25th anniversary of the publication of Daniel Defoe's classic, "Robinson Crusoe" on April 25 was commemorated by UA, anticipating a revival of interest as the first talking picture version of the world's most famous castaway. There were four previous (silent) film versions of the classic, the last in 1927. In California, student bodies who turned out en masse to watch Frank Sinatra, Sterling Hayden and others in the cast of Robert Bassler's "Suddenly" go through their paces during location work in Newhall. Producer Robert Bassler was overwhelmed, says UA, at the all-out response of the youngsters, many of whom told him they would have had to cut school to watch the filming if it hadn't been for the Easter vacation.

A junket involving some 80 press, TV-radio men and photographers were "Living It Up" with comics Martin & Lewis, and Janet Leigh & Tony Curtis for a special press preview of the Paramount show at Apple Valley, California, "the most colorful event ever staged at this well-known (sic) desert resort." Well!

Key-looks running "Carnival Story" can get, for free, a 4x60 blowup of Walter Winchell's radio-TV plug for lobby displays. Broadcaster columnist is in typical pose, with banner "Walter Winchell Over ABC-TV Said..." "New Yorkers Are Talking About... And So Will the Nation Soon..." Carnival Story... Anne Baxter's Finest...
What the Showmen Are Doing!

(Continued from Page 20)

Performance in Her Long Career.” Employed first for the Broadway preem, blow-up proved so effective that the King Bros. and RKO decided to distribute additional copies. It’s on display at all RKO exchanges.

Beauty consultant Tomi Gale is on tour for advance promotion of Universal’s “Playgirl.” She hits Chicago for the April 30 premiere, launching a series of openings in that territory; then to New Orleans, Boston and New Haven for the same. P. A.’s include TV-radio and department stores. Extensive field exploitation is set up for initial key city openings.

RKO 2D-3D Pressbooks

RKO apparently isn’t relying on haphazard adjustments on ads for their pictures available in both 3D and 2D. Their last two, on “Dangerous Mission” and “The French Line”, give a complete campaign on both. Writes RKO pressbook editor Phil Gersdorff: “We’ll be interested in finding out how exhibitors react to the two treatments, in neither of which is he required to do any snapping or mortising to use the ads, posters and accessories for his particular engagements. It is the contention of Howard Hughes that an exhibitor is entitled to a complete campaign for his particular booking and not a compromise one under either circumstance. It’s a little more expensive, from a production standpoint, but it would seem that he has a very valid point, from the showman’s angle.”

Denver Gala Debut for ‘River’

World debut of 20th Century-Fox’s Cine-

maScope “River of No Return” on April 29 marks a double celebration that looked to set Denver on its ear. Combined with the opening of Fox-Intermountain’s new deluxe, the Centre Theatre, the shindig added up to one of the biggest in Colorado history. A star contingent and studio toppers flew in from Movietown to join with civic and state officials and Fox-Intermountain president Rick Ricketson for a day-long series of promotional activities covered by TV, new-

sreel, newspaper and radio. Theatre front and stage ceremonies for the unveiling of both picture and theatre were televised and aired throughout the area.

Racket-Girls Beware!

See how Miami blasted the Silks, Satins and Sudden Death Syndicate!

One of the striking supplementary ads issued by Columbia on its “The Miami Story”

Two window displays covering the mid-
town Manhattan area for Roxy run of

“Prince Valiant”. At left, Macy’s window circles assortment of toy items inspired by picture. The dept. store also featured the production as “the liveliest knight of the year in full page newspaper ads. (Right) One of a series of special displays in the Walgreen drug chain windows, spotlighting top mag layouts and toy items.
Exploitation Picture

Universal's David Lipton and his staff have whipped up a saucy, titillating series of ads for "Playgirl". Sex and sensation are spotlighted in art and copy. The Shelley Winters curves are the dominant features in most of the ads, supplemented by clinch scenes with co-star Barry Sullivan. Catchlines are especially provocative with such teasers as, "If You Can't Afford It, Forget It!"; "There's a Price Tag On Her Kisses . . . and Trouble Was ever So Cheep!"; "You Call Them Playgirls . . . But These Girls Play for Keeps!". New star Colleen Miller is pinpointed as "The Star Surprise of the Year".

Hot Star, Title, Big Ones

Both producer Albert Cohen and director Joseph Pevney have been seasoned in the type of exploitation fare offered in U-I's "Playgirl," capitalizing on feminine beauty and sensation. Among Cohen's efforts are "Earl Carroll's Varieties", "Unknown Island", "Prehistoric Women"; Pevney's include "Undercover Girl" and "Shakedown," also in similar vein. Their talents are pooled in this one to give the showman plenty to sell.

As Universal has fashioned the campaign, the rather thinly veiled implications in the title are given full play. Tied in with the recent headlines of "model service" scandals, the ad campaign, as noted above, cues the tack to be taken. The Winters frame and that of a new star, Colleen Miller, offers a bounty of display material, guaranteed to catch the eye and incite interest. (One suggested in pressbook is shown below.) The story, too, is well stocked with exploitables—small-town girl seeking a career in the big city as a model, beset by wolves in men's clothing, a murderer and scandal, thence to the big party-whirl.

And of course, there's Winters as "the notorious Fran Davis . . . queen of the neon jungle . . . the racket she ran and the men she ruined . . ."
What might happen to an aspiring model in the big city gives Universal an opportunity to show off the charms of a star already well established in the beauty department, and to introduce a young and promising eyeeful. As a nightclub singer, not averse to making a few extra bucks on the side, Shelley Winters displays her vocal as well as visual talents. The newcomer, Colleen Miller, (right) gives Winters a tussle for eye honors as she plunges deep into her first major role, vying with Shelley for starring honors.

Conflict in the story starts when small-town girl Colleen is taken in by Winters, popular entertainer, when former comes to New York to work as a model, and attracts the eye of a philandering publisher, Barry Sullivan, who happens to be Shelley's romantic dish. The youngster is first propositioned by an impoverished socialite to use her as a "playgirl" at $100 a date, turns to a modeling career after Sullivan's editor, Gregg Palmer, gives her a big spread in his magazine, then is involved in a killing and scandal when Shelley shoots Sullivan in a jealous rage. The fireworks continue as Colleen turns to the "playgirl" racket, are climaxed with a near murder of Shelley and a romantic denouement between the girl and Palmer.
Mr. Exhibitor, This New Film Bulletin Feature Is Designed to Give You All The Vital Details on Current & Coming Features

ALLIED ARTISTS

February


HIGHWAY DRAGNET Richard Conte, Joan Bennett, Wanda Hendrix, Director Nathan Juran. Producer William Webber. Desperado riding cold-blooded ex-Marine becomes involved in murder, becomes object of a five-state manhunt. 74 min.

RIOT IN CELL BLOCK 11 Neville Brand, Leo Gordon. Carlotta Young. Producer Walter Wanger. Director Delbert Mann. Title of old cell still with Governor and State Militia is called in to quell the prisoners. 80 min.

March

DRAGOnly SQUADRON John Hodiak, Barbara Brit- tish golden girl; broken woman; multilayered Producer John Harmon. War drama. Rigid disciplinarian takes over over-populated squad. conseguir's attack, but his trained flyers come to the rescue. 84 min.

PARI S PLAYBOYS Boyce Boys. Producer Ben Schwalb. Director Robert Aldrich. Robber. Hunt Hall is sent to Paris belang to be a French scientist, conceals a formula that becomes even more potent than the original scientist's. 67 min.

LOOPHOLE Barry Sullivan, Dorothy Malone, Mary Beth Hughes, Director William A. Wellman. Producer Louis Leyser. Drama. announcer. Bank teller, $50,000 short in his accounts, tracked down phony bank examiner, recovers loot and job. 80 min.

April

ARROW IN THE DUST Technicolor, Sterling Hayden, Calam Gray, Director Lesley Selander. Producer Hans Geertsen. Action. Two men doing Major's uniform to lead wagon train through hostile desert. 80 min.

MR. POTTS GOES TO MOSCOW George Cole, Nadia Gray. Produced & directed by Mario Zampi. Comedy. Sanitary engineer mixes briefcases with atomic scientists setting off chase through Russia and Europe. 93 min.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles, Director Michael Curtiz. Producer Howard Hughes. Gags. Racketeer drama. Filmed in color. Ambitious race- horse trainer comes big time, comes to earth when kid jockey rides horse trainer had to victory. 71 min.

May


DESPERADO, THE Wayne Morris, Director Thomas Carr, Producer Vincent M. Fennelly. Western. Fighting to free two arsonists from jailbreakers after Civil War, young man is prison doublecross and framed for murder.

GHOST OF O'LEARY, THE Technicolor, David Niven, Yvonne de Carlo, Barry Fitzgerald. Comedy. Irish fantasy with comic flavor. 80 min.

SONS OF THE NAVY Sam Starling, Neville Brand, Producer Scott R. Dunlap, Director Lesley Selander. War drama. Two captive youths are taken charge of by destroyer when executive officers are killed. Returns home a hero to marry girl he loves.


COLUMBIA

February


OUTLAW STALLION, THE Technicolor, Phil Carey, Dorothy Ford. Producer MacDonald. Director Fred F. Sears. Western. Boy's devotion to wild mustang leads to capture of cowboy. 87 min.


THEY RODE WEST Dona Reed, Robert Francis, Direc- tor Phil Karlson. Producer Lewis Rachmil. Western. A reporter at a Major's outposts becomes his father—and a group of ruffians clear his name.

Life

March


April


Coming


HUSBAND FOR ANNA, A English Language. Silvana Pampanini, Producer D. F. Davanzati, Director Guido De Santis, Drama. Trials and tribulations of women in search of love and husband.


LIPPERT

February

QUEEN OF SHEBA Leonora Ruffo, Gino Cervi. Pro- ducer Mario Franciscill. Director Pietro Franciscill. Bib- lical spectacle. Queen of Sheba leads her armies against Solomon's forces in Jerusalem, 1000 B.C., is captured and makes her escape. After a battle and an avalanche, she is freed of "marriage" vows to pagan gods and marries Solomon's son. 99 min.

WE WANT A CHILD Ruth Brehm, Jorgen Reenberg. Directors Alice O'Fredericks, Lau Lauritzen, Drama. The story of a young girl who is given up for adoption, while her best friend has an unfortunate affair and bears an unwanted child. Finally young wife becomes expectant and audiences see the birth of baby. 76 min.

March

BLACKOUT Dane Clark, Bellinda Lee. Producer Michael Carreras. Director Terence Fisher. Murder drama. A girl is accidentally killed by her father, who is later murdered, throwing suspicion on the veteran until he-established that the girl's mother was responsible for the killing. 87 min.

FANGS OF THE WILD THE CHARLIE Chaplin, Jr., Onslow Stevens. Producer Robert L. Liptick, Jr. Director William Claxton. Murder drama. Boy and his dog are only witnesses to a cold-blooded killing in the woods. Boy's story is not believed until the murderer's wife establishes truth, causing a chase in which the lad's life is threatened. 71 min.

FILM BULLETIN—THIS IS YOUR PRODUCT
April


Coming

ABOUT MRS. LESLIE Shirley Booth, Robert Ryan. Producer Hal Wallis; director Daniel Mann. Drama, Woman rooming house owner finds tenant's problems lead to a romance about past and inflated affair. 78 min.

CONFIDENCE OR CASH Technicolor. Eric Fleming. Producer George Pal. Director Byron Haskin, Miami, plans to return to his own man-made space station 10,000 miles above the earth.


METAMORPHOSIS Technicolor. Richard Widmark, Jean Simmons, Tyrone Power. Director Richard Brooks. Crime. A man loses his memory after being attacked and is forced to front for his childhood friend. 96 min.

MYSTERY OF THE YELLOW ROOM Technicolor. Greer Garson, Robert Young, Director John HUSTON. Suspense-drama. Young woman tries to help a boy's school cop with the problem of sharing her living room with 13 mice, 91 min.

RANSOM OF REAR EART Technicolor. Donald O'Connor, Joan Fontaine, Tito Guizar. Director David O. Selznick. Musical. Young woman is fixed up with a creon, 13 miles, 91 min.


TIME MACHINE Director John S. Robertson. Scene painter, dimensions of time travel. 96 min.

UNITED ARTISTS

February

BEACHHEAD PathesColor. Tony Curtis, Frank Lovekin, Mary Murphy, Producer W. Koch. Director Shul Heiliger. Action drama. Four Marlinseville small held island to obtain plans of minefield during World War II. 89 min.

MAN BETWEEN, THE James Mason, Claire Bloom, Hildegarde Neff, Producer-director Carol Reed, Suspense. Spies, secret police and innocent pawns involved in plot to stem flow of refugees from war torn Europe. 93 min.

TROUBLE, THE James Cagney, Jean Arthur, Producer Anthony Pelissier, Drama. Small town British teacher is accused by his wife of having affair with school girl. When latter dies apparent, teacher is suspected of murder. 82 min.

TOPO BANAHA Color, Corp. of America, Phil Silvers, Roger Melchard, George Peppard, Producer-director Alfred E. Green, musical film. Along with it were a stage play, show within a show has Silvers 'beaujolais' who only finds of girls and autographs. When real love hits, he is bounced around by girls and sponsors and finds his basic desire to be entertainer ends rifts. 100 min.

March

ACT OF LOVE Kirk Douglas, Dany Robin. Producer-director Anatole Litvak. Drama. French refugee girl is discovered by American occupation soldier; they fall in love, are separated by police; girl mistakenly believes he has forsaken her, goes to her death. 108 min.

BEAT THE DEVIL Humphrey Bogart, Gina Lollobrigida, Producer-director John Huston, Drama. An assorted group on trap steam becomes involved in murder and robbery in search for fabulous 3D gold. Filmed in Mediterranean area. 82 min.

GOLDEN MASK, THE Technicolor, Van Heflin, Wanda Haffner, Producer-director Jack Lee, Romantic adventure. Andes, South America, to avenge a woman and find a priceless mask of motocock, the god of revenge. 88 min.

SCARLET SPEAR, THE Technicolor, Maralot, John Bentley, Marsha Hyer, Producer-director Charles Rosher, Suspense. The 3D Western ordeal clean out of rustlers and win love of girl preyed upon by outlaws. 73 min.

March

SOUTHWEST PASSAGE 3D PathesColor. Rod Cameron, Peggie Castle, Producer-director Ray Stahl, Adventure drama. Commissioneer of African district vies in tribal war in which king of tribe performs arduous quest. 80 min.

April

HEIDI Elisabeth Sigmund, Heiner Gretler, Producer Eugenio Rizza. Western. Taken from famed children's story by Johann Spie. The adventures of a little Swiss girl and her grandpa's father. 98 min.

LONE GUN, THE George Montgomery, Dorothy Maguire, Producer-director Ray Stahl, Western. Western ordeal clean out of rustlers and win love of girl preyed upon by outlaws. 73 min.

May


LONG WAIT, THE Anthony Quinlin, Peggie Castle, Producer-director Charles Rosher, Suspense. Murder mystery. Amnesia victim returns home to find he is hated by wife and doublecrossed Kidd and thereby obtain his treasure hoard.
UNITED ARTISTS (Continued)

FITNESS TO MURDER Barbara Stanwyck, George San- 
ner, Gary Merrill, Producer Chester Erskine, Director 
Rowland, Suspension/Death. Woman witnesses 
which the reports to police. Checking, police 
the crime and woman is suspected of 
being insane, 83 min.

YELLOW TOMAHAWK, The Color Corp. Of America, 
Drama, Charles Vidor, Director Leslie Sandler. Western. Indian scout 
frontier. Large battle Cheyenne assault on 
soldier, 82 min.

Coming

VENTURES OF ROBINSON CRUSOE PathColor, an H'olly, 
Producers Oscar Dancigers, Henry Uriel, 
Director Luis Bunuel. Adventure. Story of 
Isaac D'ello's classic of the shipwrecked sailor and 
a native and his island companion.

PACHE Technicolor, Burt Lancaster, Jean Peters, 
Producer Harold Hecht, Director Robert Aldrich. Western, 
renegade Wagner. Apache chief against the 
United States Army.

EATIES OF THE NIGHT Gerard Philipe, Gina Lolli- 
Fiego, producer Paulette Regnault, Drama. 
Struggling music teacher finds his dreams of 
music hindered by a career. 84 min.

ROSSED SWORDS PatheColor, Errol Flynn, Gina 
Lollobrigida, Producers J. Arthur Mahon, Vittorio 
Adam. Director Milton Krims. Period adventure 
Adventures of a pair of very eligible bachelors 
turning to Italian dukedom where death has 
been stabilized that all males over 20 must be married.

HAMOND, THE 3-D, Dennis O'Keefe, Margaret Sher- 
ian, Steve Pallos, Producer Dennis O'Keefe. 
Suspense thriller.

JOG 3-D Color Corp. Of America. Richard Egan, Con- 
tance Smith, Producer Lorne Smith. Producer 
Director Herbert L. Strock. Science-Fiction Drama.

TYER PATROL Color Corp. Of America. Richard Egan, 
Kathy Hirt, Producer Erle C. Kenton, Drama. 
Officer in British Lancers in India prevents 
freedom of new machineguns and massacre of 
garrison.

VALLEY OF THE GUNSMOKE PathColor, Peter 
Douglas, Peter Ustinov, Producer and directed by Dino 
De Laurentiis. Western. A Swiss attempt to hold 
Malta in World War II backgrounds. 
reconnaissance is a romantic 
local enemy, sealing fate of Nazis' 
Africa Campaign.

WALL A WITH MILLION Technicolor, Gregory Peck, 
Comedy, Poverty-trickster but honest man is 
given million pound note to prove theory that 
merely surviving will ruin him. Death will ruin 
him good fortune. 90 min.

RALPH SANTOS, The, Oskar Homolka, Maria 
Callas, director Christian Jaque. Drama. 
Nazi Klaus Maffei, Maximilian Schell, 
Suzanne Clouftier. Directed and by Walt 
Senn, Filming of Shakespeare's famous classic.

RETURN TO TIBET ISLAND PathColor, Dawn 
Addams, Tab Hunter, Producers Aubrey Wisberg 
and Jack Polite. Producer E. A. DuPont. Romance 
Adventure.

WITF OF FATE Ginger Rogers, Jacques Bergerac, 
Margaret Rawlings, Producer John Seaton. Director 
David Miller. 
Romantic melodrama.

RALS INTO LARAMIE Technicolor, John Payne, Dan 
Duryea, Millard Mitchell, Producer Ted Richmond, 
Director Jesse Hibbs, Outdoor drama. Trouble-shooting 
newsman is sent to a godforsaken spot to clear 
work stoppage on construction of railroad. 81 min.

YANKA PASHA Technicolor, Jeff Chandler, Rhonda 
Shearer, Producer Howard Christie, Director Joseph 
Pennye. Costume adventure, Chandler fights 
around world to save woman he loves. 84 min.

Coming

BENGAL RIFLES Technicolor, Rock Hudson, Arlene 
Dyer, Producer Richard Douglas. Drama. Period adventure, 
British, unusually barred from building. Return of 
played native uprising and subsequently reigns 
royal.

BLACK HORSE CANYON Technicolor, Joel McCrea, 
Marlene Dresses, Producer John W. Rogers, Director 
Hesse Hills, Western. Wild stallion escapers horse 
reunited by woman who was unjustly executed for 
treachery.

BLADE OF FALLSOME, THE CinemaScope, 
Technicolor, Tony Curtis, Janet Leigh, David Farrar, 
Producer Robert Arthur. Director Rudi Mate. Romantic 
Adventures of about how Henry 1V is defeated 
by young knight whose family was unjustly executed 
for treason.

DAWN AT SOCORRO Technicolor, Romy Calhoun, Piper 
Lynne, Producer, Director George Sherman. 
Western. Gambler-fundraiser becomes involved in the 
most famous gun battles of the West.

DRUMS ACROSS THE RIVER Technicolor, Audie 
Murphy, Jackie Cooper, Producer, Director Nathan 
Jurin, Western. Trouble when cold miners 
birthday treats with Indians to obtain ore-moving 
300. Country, the James Stewart, Ruth 
Roman, Corine Calvet, Walter Brennan, 
Producer, Director, Western. The director is 
that his running of his rich brother's fruit 
processing plant.

MAGNIFICENT OBSESSION Technicolor, Jane Wyman, 
Robert Mitchum, Producer Roy Desnomes, Director 
Douglas Sirk. Drama. Playboy accepts for 
date of one man and woman by being a 
docorating to help to 
MAGNIFICENT OBSESSION Technicolor, Jane Wyman, 
Robert Mitchum, Producer Roy Desnomes, Director 
Douglas Sirk. Drama. Playboy accepts for 
date of one man and woman by being a 
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SIGN OF THE PAGAN CinemaScope, Technicolor, Jeff 
Chandler, Don DeFore, Janet Leigh, Producer Albert J. 
Romance around the round Achilles and 

TANGANYIKA Technicolor, Van Heflin, Ruth Roman, 
Producer William Castle. Drama. 

COMMAND, THE CinemaScope, WarnerColor, Guy 
Madison, Joaquin. Western. Producer David Brian, Director 
Slow Hunter. Young doctor takes over command of troos train in 
order to safety through raids and disease.

March

CRIME WAVE Sterling Hayden, Gene Nelson, Philip 
Kirk, Producer Bryan Doug. 
Drama police. Young doctor is involved in 
him in holdup plot, but with aid of understanding 
doctor. 84 min.

DUFFY OF SANTA CRUZ Louis Hayward, Paul Kelly, 
Joanne Dru, Maureen O'Sullivan, Producer 
New woman enters corrupt prison system with inside 
help from framed prisoner. 78 min.

PHANTOM OF THE RUE MORGUE 3-D WarnerColor 
Karlo Kladn, Claude Dauphin, Patricia Medina, Producer 
Henry Blanke. Director Ray Dal Ruth. Murder 
drama. Series of murders in turn of the century Paris 
with beautiful girl is put in trial of scientific Policing 
"animal" reflexes. 84 min.

April

LUCKY ME CinemaScope WarnerColor, Doris Day 
Ponce, Robert Parish, Producer Charles B. Fitzsimons. 
Director Jack Donohue. Musical comedy. Show tripe 
dressed for him in Miami hotel. While working off 
bill, they meet Broadway producer who helps them 
back to big time. 100 min.

RIDING SHOTGUN WarnerColor, Randolph Scott, 
Wayne Morris. Producer Ted Sherwood. Director 
Anderson. From the Southwestern desert. 
victim of odd circumstances, clears his name. 75 min.
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!
Viewpoints

Now - Let's Adopt StereoSound!

Sponsors Can Foot the TV Bill

Exhibitor Unity - Is It on the Way?

STOCKHOLDER ATTACK ON PARAMOUNT BREWING?

Read FINANCIAL BULLETIN
20th CEN
CINEMASCOPE
are being made

GENUINE 4-TRACK HIGH-FIDELITY DIRECTIONAL-STEREO

...for this the exhibitor requires proper screen, "button-on" soundheads, and three speaker boxes.

1-TRACK HIGH-FIDELITY

...for this the exhibitor requires projection attachments, and "pendant" sound heads.

1-TRACK OPT

...for this the exhibitor requires proper... 

We express our most sincere appreciation to those exhibitors who attended our forum and whose advice and guidance have aided our decisions.

We thank exhibitors of the world who have installed CINEMASCOPE complete with stereophonic sound, and who have so whole-heartedly supported its presentation in the manner in which it was conceived for exhibition.

As the company which pioneered and developed CINEMASCOPE, we wish to make it clear that we will continue to advocate that all
available in
HIGH-FIDELITY MAGNETIC STEREOPHONIC SOUND

ophic projection attachments, “penthouse” or
th screen (“surround” speakers are optional)

EY MAGNETIC SOUND

en, anamorphic projec-
or “button-on” soundheads

CAL SOUND

dnamorphic projection attachments

CinemaScope productions be presented as originally designed with
euine 4-track, high-fidelity magnetic directional-stereophonic sound,
which we believe vital to the best interests of the exhibitor for the finest
resentation and fullest audience enjoyment of CinemaScope.

We now extend a warm welcome to the many more exhibitors who
will equip for CinemaScope with proper screen and anamorphic pro-
ction attachments, and show it—in accordance with their own desires,
esources and public demand—either in 4-track magnetic stereophonic
ound, one-track magnetic sound, or one-track optical sound.
UA’S GREAT JULY 4th RELEASE
BURT LANCASTER AS THE APACHE in TECHNICOLOR
JEAN PETERS

with JOHN McINTIRE • Produced by HAROLD HECHT
Directed by ROBERT ALDRICH • Written for the screen by JAMES R. WEBB • Based on the novel "BRONCHO APACHE" by PAUL I. WELLMAN • A HECHT-LANCASTER PRESENTATION
Exhibitors have won their right of choice to exhibit CinemaScope pictures as they see fit. By a spontaneous, concerted display of unity, they brought to bear upon 20th Century-Fox the weight of their numbers and their revenue to force that company to relinquish its proclaimed policy that stereophonic sound must be part and parcel of the CinemaScope package. It was a hard-fought victory, and no small credit must go to the leaders of both Allied and the TOA, who held steadfast in their opposition to what they considered an infringement of the theatreman's prerogatives.

For Fox, this must be recorded: when Spyros Skouras and his associates finally recognized the solidarity and determination of the opposition to the policy, they moved boldly and wisely to rescind it, without any equivocation. No attempt was made to belatedly issue or to further confuse the already confused exhibitors, some 500 of whom attended the New York Meeting on May 6. Like the fine executives they are, Messrs. Skouras, Lichtman, et al, laid their cards on the table, face up, and asked the exhibitors for a decision.

The final vote was unanimous in favor of giving the individual theatreman freedom of choice in exhibiting 20th-Fox's CinemaScope productions. By no means unanimous, however, was the reaction of the theatremen present at the meeting to the merits of stereophonic sound with 'Scope pictures. Surprisingly, most of the comments from the floor were highly laudatory of stereophonic sound and—let it be noted—the praise came from those exhibitors who have had experience with the medium.

The assembled theatremen heard Mrs. Ethel Miles, a Columbus, Ohio, exhibitor warn that, like 3D, "CinemaScope will die if we don't use it properly." She said frankly that she didn't feel, originally, that stereosound was worth the money, but she finds her public "sold on it."

They also heard Leonard Goldenson urge exhibitors not to return to the "horse and buggy days."

As a matter of fact, from all parts of that meeting room came the cry from the operators of theatres, large and small, to hold fast to stereosound, that it is a valuable asset of exhibition showmanship.

An important victory has been won by the nations' exhibitors; let them not turn it into a defeat. CinemaScope is an exciting new screen presentation that has stimulated moviegoing as nothing has since sound was introduced. The public demands it, the industry needs it. We, for one, are firmly convinced that stereophonic sound is an integral part of the system and a tremendously vital plus-factor which able showmen can exploit to appreciable boxoffice response.

Now that he feels he isn't being shoved, the exhibitor should stop leaning back and push ahead.

Exhibitor Unity in Prospect

Striking evidence of how closely the leaders of the national exhibitor organizations are thinking and talking these days is contained in speeches made at widely separated points last week. To illustrate, let's have a little quiz session.

Following are several statements made by the general counsels of the two theatremen's organizations, Allied States Association's A. F. Myers and Theatre Owners of America's Herman M. Levy. Both were made on the same day, May 11. Myers addressed a meeting of North Central Allied in Minneapolis; Levy talked to a joint convention of Alabama Theatres Ass'n and MPTO of Georgia in Atlanta. Who said what?*

(1) "The top sales personnel of most of the distributing companies have little or no knowledge of understanding concerning the problems involved in the operation of theatres today. The men best equipped to handle distributor-exhibitor relations are at the local level, to wit, the branch managers, who are, for the most part capable, intelligent, conscientious men who could do so much to dissipate the ill-will which now, as never before, saturates distributor-exhibitor relations."

(2) "What logic was there in embarking on a policy of destroying the clearance and run pattern that had been working fairly successfully in this industry for years by requiring the installation of stereophonic sound and licensing CinemaScope pictures only to those houses that installed it?"

(3) "The finest products of the motion picture industry are unknown to millions who are dependent on their nearby theatres for movie entertainment. Not being able to see the best, their interest in motion pictures subsides and they find forgetfulness in other forms"

(Continued on Page 8)
They Came to Attack

-But Stayed to Hail
CinemaScope & StereoSound

By LEONARD COULTER

When Spyros P. Skouras and his men went home from Twentieth Century-Fox’s New York headquarters on Thursday, May 6, they may well have marveled at the perversity of human nature and the gossamer thread which separates failure from success. That morning, they had arrived with a feeling of frustration. For months they had fought a tireless rearguard action. They had insisted, in face of bitter and sustained exhibitor opposition, that no-one could screen a CinemaScope picture without full magnetic sound. Deserted at the last ditch by the only other major producing company which had supported its strategy, Fox had been finally beaten down. This was the grim moment of surrender. Now were to come the slings and arrows of outraged fortune.

Up on the fourth floor rear, the whole area occupied by the company’s Contract Department, over 100 strong, was laid waste. Desks were removed, steel partitions torn down, steel filing cabinets pushed to the wall. The Department’s personnel were given the day off. A dais was placed in position, roving microphones were put in the aisles and, behind a royal blue curtain, a sumptuous buffet was arranged for the more than 1,000 exhibitors who had been invited from all corners of the United States to witness the capitulation.

At 10:40—ten minutes late—Bill Gehring, Twentieth-Fox’s assistant general sales director, pounded his gavel. After the National Anthem, he solemnly invoked the blessing of God. Flanking him on the dais were Mr. Skouras, who only 21 hours earlier had flown from Europe; Al Lichtman, Distribution Vice-President; Murray Silverstone, head of the International company; Executive Vice-President W. C. Michel; Charles Einfeld, Advertising and Publicity chief; Wilfred J. Eadie, Controller; Donald Henderson, Treasurer, and the Western and Eastern Sales Managers, Alex Harrison and Glenn Norris. Earl Sparable, the company’s technical wizard, sat at a side table with his principal lieutenants.

Expected Concessions

In the audience of about 815 were many who had come, if not to scoff, at least to gloat over the victory they were about to win. For everyone knew that Spyros Skouras’ very act of summoning the meeting—to return to the exhibitor freedom of action—was a conciliatory gesture, and that concessions were to be the order of the day. With the audacity born of advancing years, New York showman Sam Rinden, a gleam in his eye, jokingly remarked towards the end, “It has been very interesting to come here and talk about making the decision which had been made before we got here”.

What happened thereafter is by now a matter of public record: the inalienable right of every exhibitor to present motion pictures in the form best suited to this theatre (and his purse) was restored. In restoring it, however, Twentieth Century-Fox made a surprising discovery: it had done a far, far better job of selling CinemaScope and even stereophonic sound than even Spyros Skouras had dreamed. The moment Skouras assured the meeting that CinemaScope could be played without the “new sound”, if desired, and that Twentieth would provide special prints for that purpose, a surge of anxiety seemed to sweep through the room. For with freedom came the realization that stereophonic sound, even in its present imperfect form, had become too valuable an instrument of showmanship and entertainment to toss blithely away. Thus was the position suddenly transformed; thus, in the hour of seeming defeat, did Twentieth Century-Fox score probably its most unexpected success. No better vindication than this could be found of the inherent rightness of Mr. Skouras’ original vision. And no finer unsolicited testimonial ever came the way of Charles Einfeld and his staff for their magnificent exploitation of CinemaScope.

Skouras Gives Views

As usual, Skouras wandered miles from his prepared speech, but this was the essence of his opening message to the meeting: “Many of you feel you can play CinemaScope pictures satisfactorily without full stereophonic sound. If that’s what you want, okay! We don’t agree with you. We think it’s a vital component. We shall go on making CinemaScope pictures with four-track magnetic track for those exhibitors who want them. All that we ask now is that we don’t lapse back into indifference and let another 25 years go by without introducing a single change in methods of motion picture presentation.

“CinemaScope is in its infancy, and stereophonic sound will become a great factor in tomorrow’s film entertainment. I beg you to look into the future. Remember that CinemaScope, with stereophonic sound, has helped to avert a disaster that faced all of us. I urge you not to underestimate the people who buy pictures at the boxoffice. They are smarter than you think. They appreciate quality.

“Our conviction on this subject is strong, but you have

(Continued on Page 32)
HOLLYWOOD CONFIDENTIAL. Currently a persisting rumor issuing from the canyons of Wall Street has it that Paramount is the next target in the chain of stockholders attacks on film companies.

While the reports are clouded, these facts are known:
1) The slam—if and when it comes—will not be in the nature of a control fight. It will be a blast leveled at top management over the company's panicky product.
2) The attacking group is reported to include at least one, and possibly two, banking firms, a brokerage institution and a number of non-industry personages. It is not now clear whether the financial houses are principles or acting on behalf of stockholders.
3) What distinguishes this particular rebuke from the welter of other shareholder-management conflicts of the past year is the apparent care with which the charges are being drawn. Best information indicates the indictment will be supported by trade surveys dramatizing the critical need of product, the ripening availability of the film markets, plus a host of unflattering declarations from key exhibitors and former salesmen.
4) The charge reputedly will go on to state that current policy is beyond understanding and reason in light of the strong financial condition of the company, and draws attention to its lily white working capital position.
5) The charges, we are told, will go on to revolve the production rosters of competing studios. In this vein it will show that while other studios have hiked up volume of production, Paramount is limping along at a slow rate. Not one feature was scheduled for national release in May, only one in April.

This, then, will be no proxy fight. The Paramount affair, if it materializes, will be a matter of account-ability, the right and proper privilege of equity-holders. The surprising element is the timing, coming as it might, on the heels of a solid earnings report and an occasionally perky showing on the Dow-Jones tape. Paramount seems to be sitting on bags of money, yet there comes the report of this impending attack on management. These are tough days for the film magnates!

THE MERITS OF TOO MUCH VS. TOO LITTLE is clearly underscored in Universal-International's smashing performance of a recent week, in which a mark of over 5 million dollars was recorded in grosses foreign and domestic. Even in this Hydrogen Age this seems something of a record—only Loew's coming to mind as possibly topping it. U-I's magnificent performance was developed as the result of an ample product supply, plus a intensified, controlled sales campaign.

U-I is illustrative of the mass-type film producer, and its success story points up the conclusion that the market is film hungry. But more than that, it clearly indicates that mass production need not sacrifice quality for numbers. There is but one standard for "quality" in a commercial undertaking—that which the public will buy, and the critics be damned. The old proverb, "there's safety in numbers," has been given new meaning by both Universal and United Artists.

A PLAYTEX GIRDLE will hold Stanley Warner in shape if theatre grosses should dip again. This interesting diversification is doubly significant, if only as a measure of S-W's capacity to entertain the deal. Interest on its loan to buy the stock of International Latex will run over half million annually.

20TH-FOX LOST A BATTLE, but it may win the war. Having boldly discarded its compulsory requirement for stereophonic sound in conjunction with exhibition of CinemaScope pictures, this company now stands to reap a harvest of theatre bookings for its backlog of CS features. This figures to run into heavy dough. The smaller theatres, counted out as a revenue source in recent years, are making a comeback (factors: the general movie boom, plus elimination of the 20% admission tax), and thousands of these houses will now happily contract for CinemaScope product, with or without stereosound. Look for a sharp rise in 20th's income for the second half of '54.

HOWARD HUGHES' ALL-OUT OWNERSHIP OF RKO Pictures might be threatened. Not by a stockholders' suit, for a change, but by another financial titan, Floyd Odum. Odum's $70,000,000 Atlas Corp., a holding company that has always had a substantial interest in RKO, has steadily been buying up RKO stock ever since Hughes made his offer to redeem outstanding shares (including his own 1,262,000 shares) for $6 per. Atlas, however, not only has held on to its RKO stock, but has now increased its holdings to 657,000 shares, a rise of 76,000 since the beginning of the year. This represents 17 per cent of RKO stock, a formidable chunk, considering that Hughes, with 21 per cent, was undisputed boss before his stock offer. Redemption of the stock has slowed down considerably, as the smaller stockholders eye possibilities of a better deal with Odum. The latter's purpose in buying deeper into RKO is still a secret. There has been some speculation that he is contemplating a wholesale deal for sale of RKO's huge stockpile of old pictures to television. Other reports have it that Odum wants a solid corporate structure, with a Wall Street listing, for some new operations, possibly a deep jump into production without the Hughes influence. In any case, this battle of tycoons bears watching. So does the price of RKO stock.
of entertainment. They cease to be actual customers of the theatres that are ready and eager to serve them and they cease to be potential customers for all theatres and all forms of motion picture entertainment.”

(4) “Distributors must not attempt to dictate to exhibitors how they shall run their theatres, and exhibitors must realize that in unity there is strength and that with militant, intelligent, and affirmative action, gross injustices can be prevented.”

(5) “The motion picture industry has demonstrated that it can take television’s Sunday punch and now there are signs that it is really going to fight back. With technology’s potent aid, industry products are being presented through new and interesting media. Every day there is something new and while this had led to a somewhat chaotic state, there are signs that order will eventually be restored.”

(6) “The chief executives of the major film companies who have the power to rebuild the industry for the benefit of all engaged therein are thinking only of their immediate interests, and not in terms of a happy, prosperous, united industry. They have abandoned long-range planning and are devoting themselves wholly to the pursuit of the ‘fast buck.’”

(7) “The companies (MGM & 20th-Fox) are to be congratulated on recognizing their untenable position and on doing something about it. The major credit, however, must go to exhibitors everywhere because they recognized the uneconomic position of these two distributors and because they brought their views to the attention of the companies involved as forcefully as possible. Exhibition’s approach was, by and large, militant, intelligent and patient.”

(8) “They (film companies) should not be so blinded by their temporary successes as to not realize that they are sowing the seeds of their own destruction. Long-range planning must include provisions for keeping all classes of Americans interested in the movies by making the best pictures available to them at prices they can afford. If the movies are to survive, they must survive as mass entertainment. In this business there is no substitute for volume.”

(9) “Some presidents of distribution companies have been usurping the powers of their sales heads. This practice means that the fate of exhibitors with those companies rests in the hands of men with whom those exhibitors have little or no means of contact and necessarily results in a cold, unintelligent, and no-man’s-land relationship.”

The reader will find it difficult to determine which of these statements were made by Mr. Myers, which by Mr. Levy. Both represent theatre men who form the bulk of exhibition in this country.

Allied, traditionally the insurgent in exhibitor ranks, now sees itself mirrored in TOA. Divorce has made every theatre an “independent,” has given each exhibitor the incentive to battle for his rights. The aims and purposes of both Allied and TOA are virtually identical. Where, then, is the conflict?

In personalities? Surely the leaders of both groups are big enough to bypass such a barrier to unity, and with unity, a great strength that has never been realized because of division of exhibition’s forces.

As a first step in the direction of unity, it would seem feasible for Allied and TOA to set up a liaison group wherein some basis for an all-exhibitor organization could be established. It would be a start, at least, toward the elusive rainbow. We have a title to suggest: Allied Theatre Owners of America.

*Levy: 1, 2, 4, 7, 9. Myers: 3, 5, 6, 8.*

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**Oklahoma Honors Tax-Fighters**

The May 3 issue of FILM BULLETIN lauded Texas exhibitors for honoring Col. H. A. Cole, one of the leaders in the fight against the admissions tax. Now, Oklahoma steps up and asks to be recognized.

Mo Wax, Editor FILM BULLETIN

Dear Sir:

Your chiding of our industry in its lack of “all-out” appreciation of our tax fight is a deserved criticism. Too quickly those who benefit forget the favor. Too often those who should take the lead hang back because they fear someone will criticize the gesture.

Two men—McGee and Cole—with small personal theatre interests did a great job. Others aided them manfully.

On May 3rd, The Theatre Owners of Oklahoma, Inc., in the presence of Senator Kerr and about 150 industry members, presented Mr. and Mrs. McGee with a beautiful silver service. The event was televised by station KWTV and the public attention was focused on the incident.

This event preceded by one day the Texas recognition of Col. Cole. Denver, Colo., Variety Club has another tribute set for McGee during the month.

We are extremely proud to have been first to have honored this rescue from burdensome taxation by men who led the hard fight. They surely deserve the commendation of every theatre owner. Let every one figure the results to them and its minimum cost.

Such exhibition of a united showmanship indicates what can be done by our working together—by organization. COMPO is to be complimented.

It’s unfortunate, however, that the national leaders, who get their effectiveness from the “grass roots”, fail, when called upon, to recognize those who do the job.

The West and South have led the way. It’s not too late for the others to say “Thank you”, too.

Respectfully, Morris Loewenstein.

President, TOA of Oklahoma

P.S. Sen. Kerr was an effective member of the Senate Finance Committee in our behalf.
Universal-International is the company that makes ALL types of Pictures for ALL types of Theatres... for ALL types of Screens... ALL through the Year!

And for all those big months of June, July, August and September... here's the top quality line-up of...

Pictures with that Universal Appeal"
From the great Love Story by the author of "The Robe" comes one of the most unforgettable motion pictures of all time!

Universal International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'
Magnificent Obsession

COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER
Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter
TANGANYIKA

STARRING VAN HEFLIN · RUTH ROMAN · HOWARD DUFF · JEFF MORROW

DAWN AT SOCORRO

STARRING RORY CALHOUN · PIPER LAURIE · DAVID BRIAN · KATHLEEN HUGHES · ALEX NICOL

with EDGAR BUCHANAN · MARA CORDAY · SKIP HOMEIER

Joins the WACS
ALL THE VAST PAGEANTRY THE TOWERING EXCITEMENT
THE THUNDERING THRILLS OF KNIGHTHOOD'S EPIC AGE!
SWEEP THE GIANT SCREEN OF CINEMASCOPE

The story of Myles of Falworth, England's Outlaw Knight, storms from the pages of Howard Pyle's great novel!

FOR SEPTEMBER RELEASE

STARRING TONY CURTIS • JANET LEIGH
DAVID FARRAR • BARBARA RUSH • HERBERT MARSHALL
with Torin Thatcher • Daniel O'Herlihy • Rhys Williams • Craig Hill

Directed by RUDOLPH MATÉ • Screenplay by OSCAR BRODNEY • Produced by ROBERT ARTHUR and MELVILLE TUCKER • A UNIVERSAL-INTERNATIONAL CORP.
ALLIED ARTISTS

Production Slate Enlarged

ALLIED ARTISTS INCREASED ITS production schedule to 34 pictures for the new fiscal year, as compared with 28 in the last stanza. Four films trigger the slate this month, with one carried over from an April start.

First to roll, according to executive producer Walter Mirisch is “Jungle Gents” (Leo Gorcey, Huntz Hall)—Ben Schwartz producer, Edward Bernds director. Following on May 24 is “The Bob Mathias Story”—starring the Olympic decathlon star—William E. Selwyn producer, Francis D. Lyon director. “Killer Leopard” (Johnny Sheffield), latest in the Bomba series, starts May 25 with Ford Beebe producing and directing; followed by “Ketchikan” (not yet cast) on May 28. Lindsley Parsons producing. No director has been set on the production which will be lensed in Alaska. Work begins June 6 on “The Police Story,” Hayes Gotz producer, Joe Newman director.

Negotiations are underway with Joe Newman and Vic Orsatti of Sabre Productions, for the unde company to produce two pictures per year for AA release. Newman recently completed “This Island Earth” at Universal.

Coming up this summer will be “The Invader,” based on the Helen Fowler novel, which Lindsley Parsons purchased earlier this month. It is a Literary Guild selection dealing with a psychotic ex-POW who tries to kill his buddy’s family.

COLUMBIA

Budgets Upped; 1954 Output

May Equal Recent Peak Years

WHILE NEITHER PREXY HARRY Cohn nor production chief Jerry Wald will comment directly on the number of pictures forthcoming this year, both strongly indicate that production will be above last year’s total, perhaps equaling recent peak years.

Six pictures are currently in work with a seventh due to start tomorrow (May 18). Four of the six are shooting in CinemaScope, and all but one are in Technicolor. Budgets are soaring upward, with $4,000,000 tabbed for “Joseph and His Brethren,” now filming backgrounds in Egypt. This will be the most expensive picture ever turned out by Columbia, topping the previous record-holder, “The Caine Mutiny,” by more than $1 million dollars.

In order to cast the year’s imposing array of productions, the studio has been seriously building its talent roster for the first time in over three years. New talent includes both established stars and fledglings. Following the signing of Janet Leigh to a term pact, Harry Cohn inks a deal with Van Johnson to make one picture annually over a five-year period. Both Johnson and Miss Leigh report to Columbia upon completion of their current contracts at Metro in June. Oddly enough, the studio did not sign a new pact with Broderick Crawford when his long-term expired ten days ago.

The first film from William Goetz Productions will be “The Man From Laramie” (James Stewart)—to go before Technicolor cameras in the Fall. Also on Goetz’s 1954 schedule is an untitled film which will star Danny Kaye.


Starting tomorrow (May 18) is “Moon Men” (Johnny Weissmuller)—Sam Katzman producer, Charles Gould director.

LIPPERT PRODUCTIONS

Backed By Civic Groups

‘Cowboy’ Gets Big Exploitation

LIPPERT’S PUBLICITY AND Advertising departments are launching a big exploitation push on the documentary feature, “The Cowboy,” which goes into release this month. Because of the backing accorded the picture by the women’s clubs, parent organizations and church groups, the drive will be slanted toward the juvenile and family trade.

The Elmo Williams production, which was leased in Eastman color, is the historical recounting of life of the range riders from pioneer days, up to the present. This year, it has been accorded special recognition by the General Federation of Women’s Clubs, which named it “the picture of the month,” the Protestant Motion Picture Council and Christian Herald; the National Board of Review; the IFTA magazine, and the National Federation of Music Clubs. It is also slated for recommendation in the June issues of Parents, Seventeen, Saturday Review, American, Boy’s Life and The Farm Journal.

This is one of eight films which Lippert has scheduled for release during May and June. Others are: “Heart Wave,” “River Boat,” “Monster From the Ocean Floor,” “Paid to Kill,” “Terror Ship,” “The Big Chase” and “The Siege.”

One new independent production has been acquired for Lippert release—Abbecon Pictures “River Boat” (Phyliss Kirk). It may be added to the June list of releases.

Only one feature is now filming with a Lippert release commitment. It is “A Race For Life” (Richard Conte, Mari Aldon), being lensed on location in England—Mickey Delamar producer, Terence Fisher director.

METRO-GOLDWYN-MAYER

Lion Regains Old Vigor

Studio Working At Capacity

IT LOOKS LIKE THE METRO OF old, these days, with every one of the 30 soundstages and three rehearsal halls occupied. A total of 50 stars are either working before the cameras, or rehearsing for films to start within the next few weeks.

Six pictures are actually shooting—four in CinemaScope and five in color. They are: “Athena” (Jane Powell, Debbie Reynolds), CinemaScope and Technicolor—Joseph Pasternak producer, Richard Thorpe director; “Green Fire” (Stewart Granger, Grace Kelly, Paul Douglas), CinemaScope and Eastman color—Armand Deutsch producer, Andrew Martin director; “Rogue Cop” (Robert Taylor, George Raft, Janet Leigh), Nicholas Nayfack, producer, Roy Rowland director; “The Last Time I Saw Paris” (Elizabeth Taylor, Van Johnson, Donna Reed, Walter Pidgeon), Technicolor—Jack Cummings producer, Richard Brooks director; “Deep In My Heart” (Jose Ferrer, Merle Oberon, Howard Kellin, Vera-Elene, Janet Powell, Tony Martin, Cyd Charisse, Ann Miller, Gene Kelly), CinemaScope and Eastman (Continued on Page 16)
STUDIO SIZE-UPS

(Continued from Page 15)

color — Roger Edens, producer, Stanley Donen director and "Jupiter's Darling" (Father Williams; Howard Keel, George Sanders), CinemaScope and Technicolor—George Wells producer, George Sidney director.

Productions scheduled for June, July and August include: "Love Me Or Leave Me" (Ava Gardner)—Joe Pasternak producer, Charles Vidor director; "The Prodigal" (all star cast; Charles Schnee producer, Richard Thorpe director; "Moonfleet" (Stewart Granger)—John Houseman producer; "Hit The Deck" (Jane Powell, Vic Damone, Ann Miller)—Joe Pasternak producer; "Fair Weather" (Gene Kelly)—Arthur Freed producer, and "Interrupted Melody" (Eleanor Parker)—Jack Cummings producer.

PARAMOUNT

Hartman Plans 22 in '54

Four to Roll in Two Months

ON HIS RECENT RETURN FROM Europe, production chief Don Hartman announced that Paramount is planning to make at least as many films as it did last year when it turned out 22. Present commitments, however, indicate that during the spring and summer Paramount will lag considerably behind most of the other major studios in town, which plan to have four to six pictures shooting simultaneously during most of this period. The production peak on Marathon Street isn't expected until fall, when additional VistaVision cameras will be available.

Four productions will start during the next 60 days. They are: Pine-Thom's "Run For Cover" (James Cagney, Viveca Lindfors)—rolling May 24—Nick Ray directing; "Hell's Island" (John Payne, Mary Murphy), with a June 1 starting date—Phil Karlson directing; Pine-Thom's "Blue Horizon" (Charlton Heston), based on the Lewis and Clark expedition, starting July 6; and Panama and Frank's "The Court Jester" (Danny Kaye), starting August 1. All will be in Technicolor.

The only feature now in production is "Strategic Air Command" (James Stewart, June Allyson), in Technicolor and VistaVision—Samuel J. Briskin producer, Anthony Mann director.

A new Irving Berlin musical, re-uniting Bing Crosby and Danny Kaye is being planned for filming next spring. It will be titled "Say It With Music," and is to be based on an original Berlin idea.

Spencer Tracy has been borrowed from MGM to star in Paramount's "The Mountain," which rolls later in the year. The picture will be based on the Henri Troyat novel. Other talent negotiations for upcoming productions include Irene Dunne, Gil Young and Basil Rathbone for "Angels In The Dust," the Michael Curtiz production, for which Humphrey Bogart and John Derek already have been set.

REPUBLIC

Layoffs During Lull Only

Temporary, Yates Assures

TEMPORARY LAYOFFS ARE IMminent in almost all departments at Republic, with studio holding off on high gear production until mid-July.

Herbert Yates promises, however, that almost all those idled will be recalled when he launches the mid-summer production spurt with nine top-budgeted features. According to a statement issued recently by Yates, the new program will be budgeted above last year's $15,000,000 outlay.

On the new slate are: "The Atomic Kid" (Mickey Rooney); "Brother Van," in Technicolor—Joseph Kane director; "Jesse James Was My Neighbor," a Homer Cory story, assigned to associate producer Sidney Picker; "The Alamo," originally purchased several years ago for John Wayne, to be directed by Frank Lloyd; "Rebel Island," assigned to associate producer Edward Ludwig; "Timber Jack," on the schedule of Joseph I. Kane; "The Peg-Leg Admiral," being prepared by associate producer-director John H. Auer; and two other high-budget properties assigned to producer William A. Seiter.

During the lull before this slate gets into operation, the Republic lot will continue to be used for television and independent filming. Most of the employees who will remain on the payroll during the interim period will be working on pictures completed, or on television properties, including those being turned out by the Republic TV subsidiary, as well as those renting space on the lot.

The rumor still persists, in spite of denials, that the studio is up for sale—if the right bid comes along. If this is true, it might offer the most logical explanation for the current inactivity.

20TH CENTURY-FOX

Production Spurgle Budgets

Three at $11,250,000

20TH CENTURY-FOX IS USHERING in a new era of multi-million dollar production budgets, the likes of which the industry never before dreamed. The three films which will be in various stages of production this month, represent a total outlay of (sic) $11,250,000.

Of the three pictures in production this month, "The Egyptian" (Edmund Purdom, Jean Simmons), which finished filming ten days ago, and "There's No Business Like Show Business" (Ethel Merman, Donald O'Connor, Marilyn Monroe), which starts on May 24, both carry a $4,000,000 nut. "Woman's World" (Chilton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl), which rolled on May 10, is budgeted at $3,250,000—a record high for a modern drama.

Story buys at the studio are also reaching astronomical figures, what with the purchase of film rights to Fulton Oursler's "The Greatest Story Ever Told," just negotiated at an unprecedented $2,000,000. No budget has been set on the production, which probably won't get underway until late next year, but it is expected to run even higher than "The Robe," which broke all previous records.

20th Century-Fox agreement to make available all CinemaScope productions with both single and multi-channel sound was hailed in Hollywood, as well as by exhibitors, as a great step toward product flow. The new policy means that CinemaScopes will be available in any sound form the theatherman want, with the single exception of Perspecta.

Production is still stalled on Panoramic's "Hawk of the Desert," final picture on Leonard Goldstein's 10-picture deal with Fox, pending final decision by the studio as to whether it is to be filmed in CinemaScope.
M-G-M's 30th ANNIVERSARY HIT PARADE CONTINUES!

"ROSE MARIE"
New box-office records at Radio City Music Hall—big everywhere! (CinemaScope—Color)
Ann Blyth, Howard Keel, Fernando Lamas

"Rhapsody"
Another Music Hall triumph and a musical love drama delighting millions! (Technicolor)
Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

"EXECUTIVE SUITE"
Now a Radio City Music Hall sensation! The cast of the year in the picture of the year! "10 Best" nominee! (Technicolor)
Starring Academy Award-Winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

"PRISONER OF WAR"
Successful test engagements demonstrate solid exploitation potential! Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

"THE STUDENT PRINCE"
M-G-M's youthful, beautiful musical of riotous, royal romancing and music of Sigmund Romberg. (CinemaScope—Color)
Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza

"FLAME AND THE FLESH"
Star-studded drama filmed in the pleasure haunts of Europe. Lana and Carlos are dynamic lovers! (Technicolor)
Lana Turner, Pier Angeli, Carlos Thompson

"MEN OF THE FIGHTING LADY"
Exploitation natural! Thrill adventures of the Navy's jet pilots! Big cast! (Color)
Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Reenan Wynn, Frank Lovejoy

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Paving the way to your box-office were many gracious friends of M-G-M. We are deeply appreciative of the wonderful cooperation of the nationwide press; of Ed Sullivan's "Toot of the Town" hour-long salute on 142 coast-to-coast stations of CBS-TV; of special 16-page sections in M. P. Herald and Boxoffice; of special photo-section of The Exhibitor, special pages in Showmen's Trade Review, Film Bulletin, Greater Amusements; special editorials, news stories, photos in all trade publications; of N. B. C. network salute to "Rose Marie"; of top treatment on other TV and Radio shows; of the 15 fan magazine covers on M-G-M stars and their additional editorial generosity.

(Signed)

Leo

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30 YEARS YOUNG!

—And Time Out to Say "Thank You" to All Exhibitors From The Bottom of Our Hearts!

The party's not over by any means. There are lots of fine M-G-M Anniversary Attractions to come. But your friendly Lion, on behalf of all the lads and lasses in every M-G-M Exchange in the U.S. and Canada, pauses now to express heartfelt thanks for the wonderful cooperation of Showmen everywhere.

Thanks, gentlemen, for the way you said "Happy Birthday" with playdates.

Thanks for your assistance in spreading the message of M-G-M's Gala Jubilee among your patrons.

Thank you, Mr. Exhibitor, one and all, from the heart of Leo the Lion for helping to make our Anniversary the most successful of its kind in movie history.
UNITED ARTISTS

Goldstein's 10 For UA
To Average a Million Per

THE RECENT LEONARD GOLDSTEIN-UNITED Artists deal will carry an over-all budget of $10,000,000 for the ten films to be turned out by the inde producer during the coming year. This is almost double the average budget on Goldstein's 10-picture slate for 20th Century-Fox, indicating that he intends to branch out into bigger and better types of pictures than before.

The production will also build up his own stable of players. He has already inked a term pact with actor Peter Graves. Several other thespers are discussing similar deals.

Many well-informed industrytypes believe Goldstein will eventually have an independent company, similar to the Wayne-Fellows organization at Warner Brothers. Because he will deal in volume production, the Goldstein-set-up cannot be compared with Samuel Goldwyn and other one-a-year producers.

Only one picture with a UA releasing commitment is shooting at the present time—which is a now low for the year. However, two, possibly three, productions are slated to roll in the next 30 to 40 days.

Now shooting is the Hecht-Lancaster production, "Vera Cruz" (Gary Cooper, Burt Lancaster, Denise Darcel, Cesar Romero), being filmed in Technicolor, on location in Mexico. James Hill producer, Robert Aldrich director. Next to go will be the Aubrey Schenck production of "Shield For Murder" (Edmond O'Brien, John Aze), to be co-directed by O'Brien and Howard Koch. Actual filming is slated to start later this week. Coming up in late June is the David Lean-Ilya Lopert Technicolor production of "The Time of the Cuckoo" (Katharine Hepburn, Rossano Brazzi), to be leased in Italy, Lean directing.

Robert Bradbury's "Suddenly" (Frank Sinatra, Sterling Hayden) was shot ten days ago, slightly ahead of schedule. "Lewis Allen directed.

Stanley Kramer has signed Frank Sinatra for "Not As A Stranger," joining Robert Mitchum in the top role and Osgood Wraggle in the much awaited film due for finishing late Summer.

UA has picked up "The Lawless Rider," western produced by and starring Johnny Carson. Alex Gordon is executive producer, Yakima Canutt directs.

UNIVERSAL-INTERNATIONAL

Picture Per Week Slated
For U-I Summer Shooting

TWELVE PICTURES WILL GO BEFORE THE Universal-International cameras in as many weeks, marking one of the heaviest spring and early summer schedules in the entire industry. Total output for the year is now set at 31, as compared with 31 last year.

Seven of the films to be lensed in the May- through-July period will be in Technicolor, and one in 31-D. Between four and six pictures will be production at all times during the three months of peak activity.

First to go before the cameras was "Destry" (Audie Murphy, Mari Blanchard), started 10 days ago—Stanley Rubin producer, George Marshall director. Following are: "Five Bridges To Cross" (Jeff Chandler, Jean Peters, "Technicolor," type in the preliminary stages of shooting, on location in Boston—Aaron Rosenberg producer, Joseph Pravetz director; three Howard Christie productions "Panama" (not cast)—Technicolor, directed by Jesse Hibbs; "Smoke Signal" (Dana Andrews), Technicolor, Jerry Hopper director; "The Stuntman" (Abott & Costello), Charles Lamont directing.

Next to go will be "To Hell and Back" (Audie Murphy)—Aaron Rosenberg producer, Jesse Hibbs director; "Captain Lightfoot" (Rock Hudson, Barbara Rush), to be lensed in Technicolor on location in Ireland—Ross Hunter producer, Douglas Sirk director; "Pillars of the Sky" (not cast), Technicolor—Robert Arthur producer; "Spring Song" (Bert Lahr), in Technicolor—also a Ross Hunter production; "Lady Godiva Of Coventry" (Maureen O'Hara)—a Robert Arthur production; "The Shrike" (Joe Ferrer), Technicolor—Aaron Rosenberg producer, Ferrer doubling as director; and an untitled sequel to "Creature From The Black Lagoon" (not cast), William Alland producer, Jack Arnold director.

WARNER BROTHERS

Warner Ups 12-Month
Slate to 29, Five Over '53

JACK L. WARNER HAS SET HIS sights on a 29-picture schedule for the coming year—including one for Cinerama. Slate represents five more than last fiscal year, with a budget almost 50 per cent higher than 1953's.

At the present time, there are four pictures shooting: "Battle Cry" (Van Hefflin, Aldo Ray, Anne Whitmore, Nancy Olson) in CinemaScope and Warner-color; "Boulevard" (Patrick Knowles, Jacques estern, Fredric March) in Technicolor; "Helen Of Troy" (Rossana Podesta, Jacques Sernas, Sid Cecile Hardwick) in CinemaScope and Warner-color; "Robot Wise director; "Dragnet" (Jack Webb, Ben Alexander, Ann Robinson), in Warner-color; Stanley Meyer producer, Jack Webb director; and "Land of the Pharaohs," (Jack Hawkins, Dewey Martin), CinemaScope and Warner-color—Howard Hawks producer-director.

Alan Ladd reports to the studio on June 1 for his starring role in "Drum Beat," his first picture under the recently signed non- exclusive pact with the company. Pencilled in for June starts are: "Mister Roberts" (Henry Fonda, James Cagney)—Leland Hayward producing, John Ford directing, in CinemaScope and Warner-color; and "East of Eden" (James Dean, Julie Harris)—Elia Kazan producing and directing.

INDEPENDENTS

Schwartz, Rodgers Deals

Hypo Inde Film Prospects

TWO POTENTIALLY IMPORTANT new inde companies have sprung up during the past fortnight, both headed by respected industry names, and both in a position to obtain sizeable financing. The first, organized by Fred J. Schwartz, proxy of the New York Circuit of theatres, and comprised of 25 other exhibitors, will be primarily a financing-distribution group. The second headed up by William F. Rodgers, Sam Dembow, Jack Skirball and Cliff Work, plans to make a minimum of three top quality features annually.

Schwartz said full details of his group would be announced shortly. However, he did indicate that the corporation, at the outset, plans to finance and distribute from two to three pictures per year, budgeted in the $750,000 to $1,000,000 class. Within three to five years, he hopes to build that total to approximately 10 releases per year.

The Rodgers-Dembow-Skirball-Work combo, to be known as Amalgamated Productions, Inc., has already started negotiating for a major company releasing arrangement. None of the four owners will draw salaries in the corporation. Remuneration will come from profits.

Inde productions not committed for major studio release, currently shooting: "Long John Silver (Robert Newton, Connie Gilchrist), in CinemaScope and Technicolor, filming in Australia—Joseph Kaufman producer, Byron Haskin director; "Return of Columbus" (Paola Loew, Sydley Chapman, Charles Chaplin Jr.), a Paul-Real Film Production—Alexander Paul producer-director; "Clashout" (John Ireland, Dorothy Malone), a Masthead Production, Roger Corman producer, Ed Sampson and Ireland co-directors; and "Three Musketeers" (Jeffrey Stone), a Robert Goldstein-Thesin Films co-production, shooting in Italy—Nathan Juran directing.

On May 31, Masthead launches "The Long Chancer" (not yet cast)—Audrey Westberg producer, Edgar Ulmer director. June 1 is the starting date for Filmakers' "Private Hell 36" (Ida Lupino, Steve Cochran, Howard Duff), Collier Young producer, Don Siegel director. Two days later, producer-director Wyott Ordun will roll the cameras on "The Sporting Game" (not yet cast), a Valor Pictures project.
Sound Unlimited

Last barrier to mandatory stereosound fell as 20th Century-Fox bowed to exhibitors' clamor for autonomy in selection of presentation of films in their own theatres. Reluctantly, but gracefully, Spyros Skouras retracted "must" four-track magnetic sound for CinemaScope pictures, following an historic meeting with some 500 exhibitors in the company's home office. The Fox action came on the heels of a Metro announcement that henceforth all its CS films would be available in all sound systems.

Single-track magnetic and optical prints on 20th-Fox CS films will be available by July 1, distribution chief Al Lichtman announced. Magnetic prints will be available first, but all three types of sound will be ready for all CS films, beginning with "The Robe" for the mid-summer season.

Both Fox and Metro, however, continue to urge exhibitors to present the CScope pictures in stereosound as an important factor in presentation of the "New look" in movies.

Rodgers in Inde Production

A new source of quality product from independent production was unveiled by William F. Rodgers with the disclosure of formation of Allied Productions. With Rodgers as president, and Sam Dumenow, Jack Skirball and Cliff Work, as vice-presidents and co-owners, indie outfit plans three pictures per year, each budgeted at a minimum of $750,000. Quartet of officers will not receive salary, will work solely on a profit-sharing basis. Said Rodgers: "Our picture must be profitable. Without profits we cannot live."

'54 Year of Decision—Johnston

Eric Johnston's annual report to the MPAA envisioned 1954 as a year of decision. Outlook was "somewhat brighter," but "mettle-testing," requiring even greater efforts to meet threats of foreign market pressures to cut down the play of American films in favor of their own product. 40% of the revenue comes from this source, it was pointed out.

COMPO Plans Monthly 'Best' Poll

Plans for a nation-wide audience poll for a monthly best picture selection, climaxd by a final for the year, featured COMPO's expanded program. Governing triumvirate, Wilbur Snapper, Sam Finanowski, and Eric Johnston also favored: An enlarged press program; a study of how the industry can mobilize its forces for battle juvenile delinquency; authorization of audience research by Sindinger & Company (who did tax campaign survey) to spur theatre-going.

Makelim Tours Allied Circuit

Having covered the western area of Allied groups, Hal R. Makelim, with whom Allied has set a 12-picture production deal, swung into a tour of the East and South to outline his one-per-month program for exhibitors. Forthcoming itinerary will bring Makelim to Pittsburgh, W. Va., New York, New England, Baltimore and Washington, New Orleans, Memphis and Virginia.

Dais at the UA banquet in Philly on May 5 was graced by Jane Russell, Rita Gam and Phil Silvers, who did a masterful job of narrating. Two of the most effective speeches were delivered by Variety Chief Barker George Hoover, and ex-chief Jack Beresin. Their brief addresses—and Mary Pickford's—were heart-tuggers.

Local bankers named as reps to Variety's newly organized Int'l office: Ralph Pries, Jake Flax, Rube Bolstad, Marc Wolf, Roy Wells, John J. Jones, Bob Hoff, C. A. Dolsen, John Fulton, Rotus Harvey, Al Grubstage.

UA sales chief B. G. Kranze represented the company at the movie industry conference in the Pentagon last week.

Eric Johnston and all other officers were reelected at the recent MPAA board meeting. Loew's proxy Nicholas M. Schenck was honored for his contribution to better labor relations.

TOA's executive committee and board will hold a special summer meeting at Los Angeles' Beverly Hills Hotel June 17-19 to discuss product shortage.

William German received the New York Variety Club's first annual Heart Award from Banana Balaban. Forty top industry executives were on the dais, as some 500 filled the Waldorf Astoria's grand ballroom.

A. E. Cates, in field supervisor for Pola-Lite, has been named Canadian division mgr. in charge of sales.

Variety Tent 31 (Hartford) honored Barney Pitkin, RKO's Conn. mgr., in a testimonial dinner May 4.

Arthur Silverstone, ass't 20th-Fox general sales mgr., is convalescing from an emergency operation. It'll be some weeks before he's back at his desk.

American Aboaf, U-I foreign chief, reports results of the 18-week Al Daff Drive topped last year's campaign by 15%, setting a new U-I world-wide record.

Spero Perakos has a 114-foot wide screen at his, Plainville (Conn.) drive-in.

Metro's "Executive Suite" at Radio City Music Hall, chalked up a weekend record for MGM picture at the world's largest house, topping the previous record-holder, "Ivanhoe," by $10,000 for the period.

UA Celebrates 35th Year

In tearful voice, Mary Pickford recounted nostalgic highlights of the three and a half decades since "her" company was born. "We are the incubator of the industry," she told the audience of over 700, gathered at Philadelphia's Bellevue Stratford Hotel on the evening of May 5 to celebrate United Artists' 35th Anniversary. Gathered around "America's Sweetheart" on the dais were the members of the new UA team: Krim, Benjamin, Heineman, Youngstein, et al.

The founders' tradition that UA "should be the home for creative talents who worked best when working independently," said president Arthur B. Krim, is the "foundation for the enthusiastic support we have received throughout the world."

Dais was stocked with top executives of the industry and film personalities. J. Emanuel chairman of the affair.

U-I Broadens Promotion Program

The boxoffice potential is as high or greater than ever if "all the selling tools" are diligently applied, according to David Lipton. Advance blue-printing of the campaign, with close integration of production, distribution and promotion is a necessity, the U-I ad-publicity v.p. told a meeting of some 30 members of his staff. It must start with the very acquisition of a story property and continue all the way through point-of-sale level, Lipton believes.

The national magazine ad budget this year will be double that of 1953, according to the U-I exec. Local selling, he added, has been "correspondingly increased" the staffs "broadened and intensified."

Columbia Faces 2 Suits

Columbia faced a pair of suits, both involving Rita Hayworth. The actress last week petitioned in Federal Court for a financial accounting by Columbia of $13,000,000 worth of charges against her Beckworth Corp. for four pictures since 1947. Miss Hayworth also asks for termination of Columbia-Beckworth deal and any additional costs.

In the other action, Columbia and president Harry Cohn were named by Defense Film Corp. and Jackson Leighter Associates of San Francisco for coercion and threats to prevent Fox West Coast Theatre from showing "Champagne Safari," feature documentary tracing the Hayworth-Aly Khan honeymoon trip. Film was booked, then cancelled after threats of "reprisals" by Columbia, it was charged. Suit asks $4,000,000 in damages and an injunction against such further moves.

Outlawing of 'Must' Percentage

 Threat of legislation to eliminate "must" percentage selling and restore "the old time flexible sales policy that made the motion picture industry great," was voiced by North Central Allied's Bennie Berger. The film companies' policy of percentage rentals without consideration of size of theatre or ability to pay was either "sper stupid" or a "determined move to eliminate thousands of small theatres," he charged.

The Minnesota firebrand was authorized to petition the film companies for an 18-month "trial" period of arbitration that included film rentals.
“Magnificent Obsession”  
Business Rating ★★★

Has all ingredients for public success in every situation. Rock Hudson’s performance will have ‘em talking it up for snowballing b.o. effect. Sure-fire for general market, especially effective for family trade. Top-drawer production in every phase.

Lloyd C. Douglas novel, a smash screen hit in the 30’s, makes strong bid for the same in this Technicolor version. Just as original boosted Robert Taylor to stardom, Rock Hudson’s surprising performance in same role plops him right up top in a category with Taylor, Tyrone Power, Gregory Peck and other movie idols. His portrayal of a rich playboy, who forsakes his idle existence and dedicates himself to helping others, firmly establishes him as a topflight dramatic star. Pair of tragedies—death of a doctor when a frivolous accident requires vital equipment for Hudson, subsequent blinding of the doctor’s wife (Jane Wyman) in another accident inadvertently caused by the playboy—formulates his aim. Forsaking pleasantry, Hudson plunges at becoming a doctor, finally saves Wyman’s life and restores her sight in a critical operation. Weakness is in soap-opera quality of story, which too often falls into cliches. Jane Wyman gives a sensitively-etched portrayal of the blinded woman; Barbara Rush shines as her stepdaughter. Agnes Moorhead and Otto Kruger head a workmanlike cast. Film carries a boxoffice sheen. Wax


“Laughing Anne”  
Business Rating ★★

British-made Technicolor adventure romance only moderately suitable for general run. Fails to live up to potential in Conrad novel, Wilcox production, star value. Will dis in Conrad novel, Wilcox production, star value. Mild for

Romantic-adventure period melodrama undistinguish ed from its innumerable predecessors. Taken from Joseph Conrad novel, this is one of Republic’s more ambitious entries, with Technicolor and American stars Wendell Corey and Forrest Tucker teaming with British maid Margaret Lockwood, and top producer-director Herbert Wilcox. Occasional high spots in action and sex fail to overcome stilted roles and script. Episodic quality (much of it in flashback) doesn’t help. Tucker is seen as a disillusioned ex-fighter who with girl friend Margaret Lockwood, drifts to the Orient. Follows a triangle when Lockwood, forced to stow away on goodie Wendell Corey’s ship, falls in love with Corey but refuses to marry him. After several separations, during which Lockwood has Corey’s child, Tucker and Corey tangle as the former attempts to pirate Corey’s cargo. Lockwood and Tucker die in the struggle and Corey sails off with his son.

Pressbook concentrates on adventure, triangle and Lockwood allure; “Two Men and a Woman Grippped by Love in the Sinister Perils of the Java Seas.” Neil

Republic. 10 min. Wendell Corey, Margaret Lockwood, Forrest Tucker, Ronald Shiner, Robert Harris, Jacques Brunius. Producer-director Herbert Wilcox.

“The Rocket Man”  
Business Rating ★★

Weak dueller, primarily for the kids. Title is misleading, may draw science-fiction clientele, then disappoint them. Family trade, however, may be placated with homey, upstanding theme. Nothing here for action market.

A minor programmer, “The Rocket Man” is hardly what the title suggests. Leonard Goldstein’s skimpy production is in line with the hack screenplay—about a youngster who receives a rocket gun from a “real space man” and is instructed to use it only for beneficial purposes. Script’s nonsensics encompass politico-corruption cure, rescue of an about-to-fold orphanage, encouragement of a romance between a respectable girl and a fake prison parolee, and other assorted threads woven into the lengthy 79 minutes. Final sequence, as boy with spacegun forces a politician to reveal his dishonesty, indicates tenor of script. Youngsters may go for these shenanigans. Perhaps, too, family trade, expecting an out-of-this-world film as a necessary evil to viewing the top feature, will be pleasantly surprised with the mild and honorable proceedings. Anyone, however, expecting the pseudo-excitement characterizing the science-fiction output, is due for a letdown. Phil

"The Flame and the Flesh"

**Business Rating** 0 0 0

Exploitables will bolster early runs; rating figures to decline on cool word-of-mouth. Should be sold as adult fare. Theme and presentation unsuitable for family spots.

Lana Turner's characterization of a shady lady, plus some good music and foreign-type flavor in production are the principal assets of the M-G-M offering. Generally, this will not hold up to power of its title and star, unless strong exploitation is employed. Filmed in Italy by producer Joe Pasternak, tale has Lana Turner as wandering adventuress, selling herself for sustenance. Sheltered by young musician, Bonar Colleano, she has her eye on his roommate, Carlos Thompson, promising singer betrothed to Pier Angeli. She gets Thompson to run off with her on his wedding night, finally sends him back to Angeli, realizing she can never make him happy. Musical interludes are well done, with Thompson in fine voice. Technicolor photography, production, technically superlative. Good performances and direction help script, which leans toward wordiness.

Pressbook plugs Sex and Turner—"Even More Dangerous Now as a Brunette". Theme of the ads has Turner committing "the Greatest Sin—To Steal a Man Who Belongs to Another!". Turner in lamp-post pose is dominant—and provocative—art. **Barn**


"The Long Wait"

**Business Rating** 0 0 0

Rating for action spots. Will be lower elsewhere. Typical Mickey Spillane stuff, with sex and violence dominating. Average dueller generally. Bally angles will aid modest marquee values.

Mickey Spillane novel, from which this Lesser Samuels' production was taken, may have had the ingredients for the pulp trade, but film fails to capture them. Exploitation values, however, are there in abundance with quartet of four beauties in various stages of undress and a bounty of violent action to satisfy the gore-hungry trade. Fits into the meller program slot, on top with exploitation. Involved plot, loose ends keep it from distinction generally. Story centers about Anthony Quinn, amnesia victim, who tries to clear himself of bank robbery and murder. Key is his secretary, whose features were altered by plastic surgery. In process, he is involved with four girls and gang of hoodlums led by Gene Evans. Banker Charles Coburn turns out to be mentor in complicated scheme, but not before a hodge-podge of circumstances has Quinn dodging bullets and blondes in his quest for exoneration. Action, sex and the Spillane reputation are the big exploitables. **Phil**

United Artists. 93 min. Anthony Quinn, Charles Coburn, Peggy Castle, Gene Evans, Mary Ellen Kay, Shawn Smith, Dolores Donlon. Producer Lesser Samuels. Director Victor Saville.

"Johnny Guitar"

**Business Rating** 0 0 0

Outstanding western drama. Strong values in every category—top cast, heavy exploitables, superlative presentation. Crawford draw for the ladies, strong action for the males, offshore story makes it a natural for any house.

It was a happy day for Republic, exhibitors and the nation's moviegoers when Joan Crawford donned dungarees for "Johnny Guitar". Crawford shines in a sock role. A strong supporting cast, keen direction by Nicholas Ray, and an excellent script that departs from formula are other prime assets. Star has a worthy opponent in Mercedes McCambridge, as a jealous, embittered heavy, who comes to grips with Crawford in the exciting gun-duel climax. McCambridge, as venomous as they come in this role, first attempts to have Crawford lynched after the latter discards the man (Scott Brady) in question between them, choosing easy-going Sterling Hayden, then forcing a gun-fight that ends in her own death. The Philip Yordan screenplay is occasionally talky, but maintains suspense and interest throughout. Gunsmoke climax is a honey. Victor Young, who scored "Quiet Man" and "Shane" does another eminent job on this, with Peggy Lee contributing an off-stage rendition of the Hit Parade title song, potent selling point. Color is excellent, with best Tricolor photography yet. **Leon**


"Gorilla At Large" (3D-2D)

**Business Rating** 0 0 0

Rating will be upped in action houses and where exhibited in 3D medium. Carries enough excitement to hold all but discriminating trade. Thriller values should be enough for showman approach, despite absence of marquee names.

Leonard Goldstein's "Gorilla At Large" has enough thrills and exploitation values to make it a wholly satisfactory bet as dualler fare with action market most suited. 3D presentation might be ballyhooed to surprising results. There is enough excitement engendered, however, to carry it through in 2D, as well. With Robert L. Jacks deftly handling the direction, suspense is maintained as vicious carnivorous gorilla becomes focal point in murder plot involving Anne Bancroft, trapeze artist, and several men interested in her. Murderer's identity is withheld until climax, which finds Bancroft, the culprit, carried up a roller coaster by the ape. Denouement has Cameron Mitchell making a last-minute rescue in a thrill sequence in which the gorilla plunges to his death, leaving Bancroft to pay her debt to authorities. Well-constituted supporting cast, including Lee J. Cobb, Raymond Burr and Peter Whitney, carries the far-fetched but exciting script. **Phil**


**FILM BULLETIN** May 17, 1954
Most N. Y. Critics Applaud ‘Executive Suite’

The majority of New York critics heaped lavish praise on Metro's star-studded "Executive Suite." Glowing words like "strong and satisfying film," "superb," and "sensational" were lavished on "Executive Suite" and "Executive Suite II." The reviews were judged so good that director Robert Wise was roundly applauded by the majority of scribes.

Giving the film an Excellent Movie Meter Rating, the Post's Archer Winsten writes, "Its popularity will be deserved on twin counts of entertainment, which includes good works on narrative suspense, characterization, and material, and solid information concerning the writer's view of America." In his opinion "it would not be surprising to see 'Executive Suite' win prizes this year, with Robert Wise's direction up for mention."

"Roaring an all-star cast, a strong story and expert handling, 'Executive Suite' is (is) one of the season's top entertainments," enthuses Rose Pelswick in the Journal-American. She finds the film "completely off the beaten screen track...it highlights outstanding performances by every member of the stellar line-up." Pelswick believes audiences will find the film "an arresting production on every count."

In the World-Telegram & Sun Alton Cook says "This searching and dramatic study of modern business warfare should keep rapturous audiences at the Radio City Music Hall for some time to come." He reports that "the producers shot the works on the all-star cast...the director reaped his reward in a unified acting team, with no trace of starry maneuvering for attention."

"Interplay of the characters is cleverly presented...the racy atmosphere of upper echelon politics is carefully established," pens Otis L. Guernsey, Jr. in the Herald Tribune. He opinions on "Executive Suite" is "good" in his opinion. "The difficult man of business...in his opinion..." is."

"The Times' Rosley Crowther takes an opposite viewpoint on the picture's worth writing that a thin tale 'is put through some tricky convolutions to get at a what-so-goal.' Of the cast he says "The only trouble with all of these people, as directed by Robert Wise, is that they are strictly two-dimensional. They are what you might call prototypes. Neither Mr. Wise nor the actors ever made humans out of them."
When you go hunting for patrons...throw away that pea-shooter...and get yourself some man-sized ammunition to do the job! You'll never catch a Lion with a mousetrap... and you'll never arouse interest in your Attractions, with a feeble whisper!

So step out and SHOUT about your new attractions! YELL about the new methods of presenting this great entertainment!...And let The Prize Baby go to work for you...with his big arsenal of Showmanship Ammunition...that bags patrons for your theatre...and Brings Them Back Alive!

Sell Bigger SHOWBUSINESS with Bigger SHOWMANSHIP!
3D IN DRIVE-INS
Theatre Owners of America

3-D—Concerns seems to be that most drive-ins that painted their screen silver last year are going back to white. There are exceptions—we have seen some. There must be a reason there are a few that did not oxidize—we have talked to owners and looked over the screens that were successful, but we can find no uniformity in the process they used that gave them a good surface. We feel there is a place for 3D in a drive-in if we could pick the screen painting problem. As it is today—if you are considering or being sold into painting silver, advise the painter that you are willing to try it only if he gives you a guarantee that he will immediately repaint it white and charge you nothing for the job if you are not completely satisfied. If you find such a painter—we’d like to get him, too!

In conclusion—3D experimenters spend quite a little money. Those who are trying to perfect new and larger screen surfaces are spending “lots of money.” Those who are going to experiment at this time with Stereophonic sound are going to spend “lots, lots, and lots of money.” We should all be thankful that there are leaders in our industry who are willing to take the gamble and risk, which if they win will benefit every drive-in owner in America. Those of us in TOA should encourage and assist them with constructive suggestions, rather than destructive criticism.

—Jack D. Braungel
Drive-In Committee

CASE FOR INDE PRODUCTION
Allied Theatre Owners of Indiana

In our mention of the Makelim Proposal, we stated that one important by-product of the plan was that any increase in product supply will act to alleviate all the other ills of selling policies that plague the exhibitor. When supply overtakes demand, competition requires that answers be found to the buyers objections. Here is the safest, and probably the only answer, to all the complaints that have been voiced against selling policies and trade practices. For this reason exhibitors should give careful consideration to the pictures being released through the small independent exchanges.

By this we do not mean that theatre owners should buy and book product in any other manner than to garner the most profit. But too frequently the Independent is bypassed in favor of the major composers for one or two reasons. Sometimes the exhibitor finds it difficult to deal for the top product of the major without also dealing for the little pictures and sometimes the exhibitor is told that he had a moral obligation to support the film company that is “supporting” him on the big pictures. Neither reason is sound in the great majority of cases. The first violates the letter and the spirit of the law which forbids that one picture be tied in any way to the sale of another. No exhibitor—or anyone else—is going to secure for himself the rights that are legally his unless he shows some spirit and determination to get those rights. Secondly, the major film company is not supporting the exhibitor any more than the exhibitor is supporting the distributor. Look at your top allocations. If you feel that you are paying all that is equitable for the picture then you “owe” nothing to anyone.

We said the reason for not giving first consideration to the independents were “generally” unsound. Frankly, we see these exceptions: If you are getting top A pictures for less than you should pay, then you have a moral obligation on the lesser pictures. But from the kind of percentages that are being asked on this top product, our hunch is that few exhibitors are getting the pictures for less than a fair rental. The second exception might be a picture carries a very high budget and has all the other production values to make it obvious that Poster is intended for a product but for some reason it falls short at the boxoffice. We can see a reason to give such a picture some kind of playoff in order to secure some return for the producer and encourage him to continue trying to make only the best pictures. But outside of these considerations, we think it’s smart to encourage the competition from the independent.

WHAT CAN BE ARBITRATED?
Allied caravan of la, Neb.

The Senate Small Business Committee again stated that film rentals should not necessarily be a subject for arbitration. You know that National Allied has again refused to enter into arbitration negotiations when this most important subject was left off the agenda for subjects to be considered. You can always tell that it’s some guy who isn’t paying the freight who always has all the answers as to what is right or wrong. It took us years to convince the law makers that we were being taxed to death. It will probably take years to convince them that the main purpose of arbitration for the film buyer is the very subject of rentals. The fact that adjustments are made, in some cases, on over-priced pictures shows that the subject of rentals is one that should be arbitrated.

VISTAVISION REPORT
Gulf States Allied

The writer viewed the VistaVision demonstration from the 9th row where any film would be most apparent. The projection was good. I truthfully believe that Paramount judged in trying to show the old pictures as being so bad, I feel that if a picture was so bad, the ones we would have closed long ago. Secondly, a thing that surprised me most was that of the projectors had such a ghost that a white sweater was a foot or more above titles—just imagine that, in the largest theatre in the world.

The second reel of the demonstration was excellent, so good in fact, that I don’t believe that imitation printing was used. It appeared to be a dye transfer positive. The focus was excellent in the reel and the was one scene that appeared to have 3-D. The depth in most of the scenes was good due to “framing” tricks.

The thing most exhibitors are interested in, is whether or not you have something sell and I say that you don’t have a thing to put on your marquee. The photography is best yet, but we have had a lot of good photography. Our customers won’t know whether we are playing a VistaVision picture or not, unless we advertise it and after seeing it they will inquire “What is Vista Vision?”

—Jack O’Quinn, Secretary

WIDE-SCREEN IN DRIVE-INS
Int’l Drive-In Theatre Owners Ass’n

Many exhibitors in highly congested situations where product is a paramount question and who have had to contend with opposition using five pictures on a program at one dollar or less per car, and having the same availability as the ethical drive-in using the regular double bill, are finding it to the advantage to install the equipment necessary for the use of CinemaScope pictures.

This lifts them out of the class of run the mill drive-in theatres which may using such unfair trade practices as $1.00 per car, regardless of numbers; distribution of thousands of passes; or playing the same picture with seven or more other drive-in theatres, day and date.

After consulting a number of members your Association the consensus of opinion seems to be that it will be necessary to install wide screens if we hope to compete with conventional theatres and progress with the industry. With the prices of lens decreasing, booth equipment down in price to a point where practically every theatre can purchase it, we will be glad to give you prices on this equipment upon request. It believed that many hundreds of drive-ins want to be prepared and take advantage of their good summer season next year to purchase new equipment capable of handling any and all types of pictures which will be available.

The trend is definitely toward wide-scre
His name's Friday, he's the Top!

In the latest survey of TV viewing, the program with the biggest audience of all is Jack Webb in "Dragnet" and this summer Warner Bros. draws this tremendous audience to motion picture theatres with the feature-length 'Dragnet' in WarnerColor.

Directed by Jack Webb, with his famous detective partner Ben Alexander • A Mark VII Ltd. Prod. Produced by Stanley Meyer
NOW being distributed to all subscribers

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Air Boom for 'Three Coins'

The boom for "Three Coins In The Foun-
d," 20th-Fox forthcoming CinemaScope, get-
ing one of the biggest radio-TV boosts the
company's history. The mounting air
impaign had six top-rated TV-radio net-
work shows programming the title song—
RC's Frank Sinatra, who has recorded the
be for Capitol Records; Dinah Shore on
r NBC-TV program, with an RCA-Victor
bel; Jo Stafford and Bob Crosby on CBS-
V; Fred Allen's NBC-TV show and on
low of Shows. In addition to the airwaves
sensation, song is receiving strong sup-
port in theatre and night club appearances
y such entertainers as Julius La Rosa, Toni
ren and Marti Stevens. Moreover, hun-
dreds of NRC radio-TV outlets across the
untry will feature both the song and the
cure as part of a special network salute to
le Robert Montgomery program. This will
time to the appearance of Louis Jour-
an, who is co-starred in the film, on the
p-rated show. The song will be plugged
 hundreds of disk jockeys. Some 500 of
pe platter-spinners will receive background
o a special kit, including chatter scripts,
or the production details. Copies of the
cript are available to exhibitors for local
ation planting.

Webb on WB 'Dragnet' P.A.

The nation will get a life-sized look at
Dragnet's" Joe Friday soon, as Jack Webb
akes to the road on a 30-city tour to spark
 August openings of the Warner film. Webb's
tv cop pal, Ben Alexander (Frank
mith), and writer Richard Breen will be-
lone to take part in a special act to feature
the p.a.'s. The actor-producer, whose rise
t success has made dum-de-da-dum a na-
tional byword, should be one of the biggest
rawing cards on the p.a. circuit, with his
omous following.

Co-Op on 'Witness'

United Artists has augmented its "Witness
o Murder" campaign with a series of na-
tional co-op ads and promotions estimated
to reach some $2,000,000. A special events
department has prepared 30x40 poster announce-
ments of the Ulysse Nardin Watches $7000
contest on "The Most Unusual Event I Was
Ever Witness To..." Posters are also going
to all US dealers, with the watch firm in
turn plugging the film with special window
displays and display kits and postcards, fea-
turing star Barbara Stanwyck, for mailing to
local customer lists. Other co-ops feature

(Continued on Page 28)

Denver Has A Premiere

If there's any question about the movies' resurgence in popularity, one need only take
look at what happened in Denver when "River of No Return" had its inaugural at the
opening of Fox Inter-Mountain's sumptuous Centre Theatre. Intertwined, the campaigns
for the debut of the movie and the theatre were giants of showmanship had thousands out
in a heavy wet spring snow, to watch the stars and celebrities enter the new million-
dollar house.

Inside, with Ethel Merman emceeing the proceedings, there was a parade of 18 screen
personalities as Fox-Intermountain board chairman Charles P. Skonras and president Frank
H. Kicketson (shown with Miss Merman, below) watched their faith in the movie industry
blossom. Among them were Mary Pickford and Buddy Rogers, Charles Coburn, Dale
Robertson, Dan Dailey, Tex Ritter, Forrest Tucker, Rita Moreno, Steve Cochran, Robert
Wagner, Tony Romano, Mary Murphy, Joanne Gilbert and several more.

Newspaper coverage was tremendous. Both the Denver Post and the Rocky Mountain
News accorded the event probably the greatest cover-
age by city newspapers since Atlanta throbbed with "Gone
With the Wind." The front page of the News (see above)
was highlighted by the crowds that jammed around
the theatre to catch a glimpse of the stars, with bobby-
sockers squealing continually as they recognized the stars.

The next time anyone tells you the movies is a dead
duck, tell them to go to—Denver.
(Continued from Page 27)

L & M cigarettes; Hollywood Bread with local level ads in key exchange areas, backed by counter cards and window streamers; the star's favorite recipes will be plugged in 1,000,000 booklets to be distributed in supermarkets by Munising Woodenware and G. F. Heublin Foods, and a 3-foot standee of Stanwyck modeling Aquacutum raincoats will flood some 1200 department stores and women's shops.

Chi 'Playgirl' Opening

"Playgirl" campaign in Chicago for world premiere at the United Artists theatre grabbed plenty of publicity concentrating on TV-radio, newspapers and stunts. Beauty consultant Toni Gale led the parade of air and newspaper support with 20 appearances in five days and several features in the dailies. There were four contests: By TV's 'Hi Ladies' to find potential models; Bireley's "Playgirl" scrambled letter contest, publicized via the juice outfit's truck fleet and thousands of point of sale cards, and two more model competitions run by some 35 suburban newspapers.

Record Color Ads on 'Demetrius'

Calculated to reach a readership of 189,519,000, 20th Century-Fox has blue-printed the largest national color ad campaign in its history for the forthcoming "Demetrius and the Gladiators." Ads are designed to point up that "Demetrius" is a sequel to "The Robe"—and what better recommendation than this great entertainment spectacle? Huge audience penetration—all in one or two page color spreads, will begin in May, with Life, May 31, and Look, June 15, both two-pagers. The four major newspaper magazine sections "This Week", "American Weekly", "Parade" and "Pictorial Review" will carry the full color splashes in early June. July issues of the 10 top fan magazines, on the newstands in May, will carry the double truck.

Big Florida 'Miami Story' Bally

Wometco did it up brown for Columbia's "The Miami Story", keying the pace for a state-wide series of openings. Groundwork was laid with a special screening for the press and influential groups. Once started (Continued on Page 29)

Viewpoints

Dietz' Tailored P. R.

Howard Dietz last week demonstrated the value of discernment in public relation methods. The MGM ad-publicity impresario addressed several hundred ladies of movie preview group, representing influential women's organizations. Spread wide across the podium was a banner proclaiming Metro's 30 years in movie business. It was an impressive piece of pictorial salesmanship, and the occasion called for, ostensibly a ponderous message from the representative of the great Leo.

The eminent speaker started in a somber tone. He talked about the value of the motion picture as a medium of progress towards the morals and modes of the world. But those who knew Dietz detected a twinkle in his eye, and soon the entire audience was perked up. When the movies were united against not exercising this purpose several years ago, he recalled, a prominent attorney queried him in a forum as to why "this mighty instrument was being misused" when it could be such a forceful factor in "mankind's acquiring Utopia." Dietz had prepared a flowery speech, but not an answer to this question. Tearing up his speech, he proceeded to reply in a light, humorous vein. "If every movie has a message to aid a problem that improves society, then we will have Utopia. In Utopia there are no problems. Consequently, we will have no movies." By this time they were laughing, relaxed.

Continuing, Dietz took out what he termed some notes on highlights of Metro's 30 years. There was a sort of settling back—but not for long. These were the highlights he recalled:

Entranced by Garbo, he asked her to have dinner with him the following Thursday. "How do I know," she intoned, "I will be hungry Thursday?"

At the glittering preview of GWTV in Atlanta, as the imposing array of stars detrained for the great affair, the band struck up "Dixie". Vivian Leigh turned to him and, enthralled, burst out with: "Lock, they're playing the song from our picture!"

And there was, recently, the obnoxious name-dropper, Dietz recounted, who addressed everyone by his first name, whether he knew them or not. The guy collared Dietz, blurted: "Howard, just had lunch with Nick and Spyro; I was only two tables away. They raved about that new Shakespearean movie." "What was it?", Dietz asked reluctantly. "Julius," he replied.

These are samples of a speaker's knowledge of an audience in public relations. The MGM executive knew to what this group would respond. The "Sidelights" of Metro's 30 years reminded them of the great entertainment and stars produced by the studio; drew them closer to movies in general.

The industry could do itself a world of good by inducing Howard Dietz to undertake a speaking tour. He has mastered the art of making people laugh with us. B. S.
continued from Page 28)

be ball was kept rolling with such stunts (in o-op with a used car dealer) as a battered car peppered with bullet holes, benned and cent around town as a getaway car; at the premiere, the car was auctioned off with pro-cesses going to charity. Plane-born banners lotted the sky over Miami; local race track had a race dubbed "The Miami Story Handi-
ap"; soda fountains throughout the city had "Miami Story Sunday". Some 50,000 special messages went out in a direct mail campaign, from lists supplied by local or-ganizations. Climactic stunt at the premiere had the film prints delivered to the three theatres by armored truck under guard. The newspapers, radio and TV caught it all and transmitted it to the public. Bumper genera-
ed by the Miami three-theatre premiere shot the film into upstate openings with gratifying results.

New 'Jolson' Pressbook

Columbia's release of "The Jolson Story" features a new pressbook incorporating the directional sound factor that has been added to the picture. Big catchline in all the ad-publicity-exploitation facets is "Greater Than Ever With 1954's Miracle of Sound!" It's a must for equipped theatres.

Briefs

Ten forthcoming UA releases will be plugged on the new NBC-TV network show, "Your Lucky Stars," beginning Sunday, May 15.

The fabulous Disneyland, a $9,000,000 amusement park project that will cover a 160-acre tract in California, peopled with Disney characters and exhibits, is expected to be ready for opening next year.

20th-Fox special events director Leo Pilott kicked off the midwest promotion on "The Rocket Man" with field trips to Indianapolis, Toledo and Cincinnati to set up the regional hallys.

Metro's "Executive Suite" practically dominates the May 3 issue of Newsweek, taking over the cover, an inside description on Page 15, an article on the first news page telling how "Hollywood Discovers Drama in Business", and a five-page feature review.

Cosmopolitan's May issue has six pages of art and stories on Walt Disney's most fa-mous heroines and the girls who inspired them. Same issue has Lonella Parsons citing RKO's "Carnival Story" with star Anne Baxter in the spotlight.

UA wants to invite Millions to be its guest at the Sutton for the New York opening of "Man With a Million". Only trouble is there are only a handful of "Millions" in the five boroughs' phone directories. But if your name is Million(s), you're in.

Beverly Garland is going over big with her p.a.'s on behalf of Columbia's "The Miami Story." The brunette has covered Miami, Hartford, Boston, Cincinnati, Pitts-
burgh and New York, garnering attention via newspapers, TV and radio.

Striking display for 20th-Fox's "River of No Re-turn" at N.Y. offices of Trans-World Airlines. Location filming in Canada was basis for airline coop, with TWA reciprocating with scene stills and star shots of M. Monroe and R. Mitchum.

'riot' OK'd in prison Journal

A limited but impressive audience will know about the authenticity of Walter Wanger's "Riot in Cell Block 11" for Allied Artists release. Current issue of The Prison Journal, in an article entitled "What Have the States Done About Riots", terms the film "masterful . . . Walter Wanger has done an outstanding job . . . he has not tried to appeal to the sensational . . . simply because he does not have to," Showmen may not quite share the writer's feelings about "sensation-al" opportunities, but they'll find the going easier in getting co-ops from local penal institutions.

Stanley-Warner manager Al Plough in Philadelp-hia used the lucky number gimmick to bally Republic's "Jubilee Trail" and "Hell's Half Acre", with pretty model and big poster as the eye-attractions.
**EXPLOITATION PICTURE**

‘Witness’ Gets Shock Treatment

**Stanwyck in Another Gasper**

The mounting terror, suspense and thrills evoked by a pair of other Barbara Stanwyck films are big selling points of “Witness to Murder”. Association of the star with such spine-tinglers as “Double Indemnity” and “Sorry, Wrong Number,” along with the suave menace of George Sanders for added star power are another pair of sales bulwarks. The United Artists campaign has capitalized these and sock shock values in a stark series of ads and paper featuring the murder scene and some provocative copy that will pull plenty of customers.

The partial ad at right (+col.) illustrates the principal art as the murder is committed. Teaser copy—symbolic of the other ads and posters—begins: “You toss sleeplessly. You get up to close the blind. Suddenly you're struck numb with fear at what you see! You call the police, but they won’t believe you... no one believes you... except the murderer himself!” Also prominent in the shock vein is the fall from the top of a building, with the scoreboard: “All The Way Down She Kept Screaming... He Pushed Me... He Pushed Me... He Pushed Me!” The latter three phrases in diminishing sequence, exclamated by a falling body. Three-sheet (also available in 3- and 2-col. ads), shown at bottom right, is variation of this angle. The line, “Topping the Thrills of ‘Double Indemnity’ and ‘Sorry, Wrong Number!’,” is worked into most of the ads.

Third of the major themes combines the murder scene with a paraphrase: “See no murder... Hear no murder... Speak no murder”—each with the star in dramatically suitable shots—climaxed by “No One Will Believe You—Except the Murderer Himself!” Variations of this are used in the herald spread (see below), 6-sheet, lobby displays, and several of the ads. Key art stills, for making up ads and lobby displays to fit the showman’s own conception of the selling angles to use, round up a topflight suspense shock promotion.

**STUNTS**

Several promotions built around the title and theme make promising stunts. Lobby novelty uses handwriting expert for free analyses of portion of script, concerning an anonymous letter, with display of various characteristics found and stills. Good for throwaways, too.

Camera fans contest is suggested for the best photos of sights they were “Witness To.” Best entries could make a topflight lobby display. Be sure to stress the first two words in bold letters. UA has a nationwide tie-up with Ulysses Nardyn Watches in a similar vein with $7000 in the temperature adjusted watches to winners. Ulysses Nardyn is supplying full promotion kit to theatres for lobby, newspaper and counter displays.

**POSTERS**

There’s a humdinger of a set of posters and lobbies, based on the shock treatment. 3-sheet at right, also available as a 14x36 insert card, offers the stark thrill elements, with the plummeting figure given almost 3-dimensional effect in diminishing “He pushed me...” layout. Ads, similar to this, are available in three- and two-columns. Six-sheet works on the “See no... Hear no...” angle (see herald, left); 1-sheet features art used in ad at top.
Witness to Murder

Barbara Stanwyck's penchant for playing probably the screen's most terrified woman is given rampant opportunities in the Chester Erskine screenplay about an accidental witness to a murder.

The murderer is revealed in the opening scene of the picture. Awakened by a nightmare, Stanwyck looks out of her window to see George Sanders in the act of strangling a girl in his apartment. Her hysterical pleas bring the police, but by the time they arrive, a composed Sanders has destroyed any evidence of a crime. He then sets out methodically to prove the girl is insane, bringing about her commitment to a psychiatric institution. When a sympathetic police officer wins her release, the diabolical Sanders plots her death as a "suicide".

Practically assured of a perfect crime, Sanders finds his opportunity to murder Stanwyck goes awry when the girl breaks away from him and escapes to the apartment roof. In the hair-raising chase that follows, the murderer corners her and is about to dispose of her over the rooftop when a last-second rescue by the police has Sanders falling to his death instead of his would-be victim.
TELY THEY CAME TO ATTACK

Lichtman Credits Allied's Marcus for Move

(Continued from Page 6)

a right to your own convictions along with the responsibility for them."

That was the gist of the prepared speech, the one which was printed in the Press, the one that really was just as eloquent and, in parts, somewhat franker. Excerpts:

"Never before has there arisen a problem pertaining to one company but embracing the entire industry as this dispute over stereophonic sound . . . ."

"The reason we went into CinemaScope in the first place was that we felt we should act to stop the rot caused by television . . . ."

"Though we developed it entirely from our own resources, we made no attempt to keep it from use by the industry as a whole, to maintain it entirely in our own power."

"No medium in the history of the business was so effectively organized and promoted in so short a time . . . ."

"Not Pleasant to Fight"

All this was listened to attentively, but there was no applause. At Lichtman followed. He made a full, frank and supremely honest disclosure: nine months earlier, he confessed, he met Ben Marcus, now president of Allied, who, after saying that CinemaScope had brought people back into the theatres, added, "But you have rendered a disservice to several thousand exhibitors . . . by not permitting them to show CinemaScope pictures without stereophonic sound . . . . If you would relax, you would bring an additional 18 to 20 million people back into the theatres."

That conversation, Lichtman added, had precipitated the roundtable meeting with exhibitors. "If we had followed the line of least resistance and had not fought for what we believe in—namely, that CinemaScope pictures with full stereophonic sound can greatly improve business in the theatres—we could easily have made a simple announcement that anybody who wanted to play CinemaScope pictures could do so with or without stereophonic sound. In the final analysis, it is not pleasant to fight with lifelong friends and customers . . . I want, however, to make it clear that the time has come when we feel we do not wish to deprive any exhibitor from showing CinemaScope pictures, either with full stereophonic sound, with single magnetic sound, or with single optical sound track.

"As soon as it is practicable, we will reduce CinemaScope pictures to 2D size, and re-record them—and if that is your wish it will be complied with, though in my opinion it would be rank retrogression. Remember, a year ago 2D pictures were flopping. The public was getting pictures equal to them on TV."

At this point the first applause burst through the room: a spontaneous expression of relief, and a sign of the audience's admiration of the frankness and fairness with which the issue was being discussed. There had clearly been no attempt to "rig" the meeting, or to "fix" the outcome.

The handshakes made sweet music to the men on the dais. For months they had been buffeted and bruised. For weeks they had been on the defensive. Now came the soothing balm of knowledge that in spite of all the sticks and all the stones, they had accomplished what they had set out to do, and that while they had aroused opposition, they had earned no real antagonism.

A Precious Asset

Louis Rosenbaum, Alabama, in the very first question from the floor, touched off the fuse when he asked what protection would be given those exhibitors who had already installed CinemaScope from those who would now be able to play it without stereophonic sound? Mr. Rosenbaum was assured of all protection possible within the law; but the interesting aspect of his intervention was not the question, or the answer. It was the indication it gave that CinemaScope had become a highly-priced, money-making project of great boxoffice value.

Ben Marcus, Allied President, added similar note of commendation. He was not particularly concerned with the matter of protection, he said, "I am thinking of the overall good of the industry. If I am equipped for stereophonic sound, and my competitor is not, I have no need to worry. What we do have to worry about is bringing millions of people back to our theatres."

Herb Brown, of Greenfield, Massachusetts, who asked permission to mount the dais, read a letter which he had written to "Film Bulletin", the nub of which was that stereophonic sound wasn't worth the money. He said that patrons of another theatre, which was not wired for stereophonic sound, but which advertised its sound as "photophonic" or something similar, had come to him commenting favorably on it. He urged Fox's complete capitulation on the sound issue, and drew applause when he added, "Capitulation can only earn the respect and support which the company deserves."

Walter Nightgold, New York: "I'm not sorry I put in CinemaScope and stereophonic sound . . . There is a difference between optical and magnetic. Don't kid yourself there's not. The public knows the difference."

I. J. Hoffman, Connecticut: "I do think exhibitors who went along with Fox when it launched CinemaScope should receive some special consideration. The company cannot, I agree, compete by confining itself to a limited number of theatres, but I feel that the fellows who lagged behind should not be allowed to run home with the bacon."

Nate Yamin, Fall River, Mass.: "CinemaScope is wonderful in itself. But CinemaScope in a relatively few isolated theatres won't have the impact which will bring millions of people back to the theatre. 20th Century has lost part of the system's advantages by not making it available to all."

Harry Seitz, New England: "Everybody is praising CinemaScope to the skies. Our business is wonderful. It is great. But if we are going to see CinemaScope pictures released in 2D we shall be going back to the days when business was lousy."

Irving Dollinger, New Jersey: "The best way to get our
“Public Is Sold on StereoSound” — Mrs. Miles

lost 30 million people back into the theatre is to hit them with CinemaScope and the only way to do that is to get it into every theatre in the country. That means single track optical sound for many houses. If full stereophonic sound is substantially better than single track, the man who is using it will sooner or later force his competitor to follow suit.”

Mrs. Ethel Miles, Columbus, Ohio: “I am afraid that a meeting like this will stampede. We were stampeded into scrapping 3D, but 3D was good. CinemaScope, too, will die if we don’t use it properly. I notice one very important thing. Like many other people I didn’t feel stereophonic sound was worth the money. But I notice the public has been ‘sold’ on it. The customer is buying it when the exhibitor isn’t. It would be a great shame if we were to scrap the one thing that distinguishes us from TV”.

M. B. Horwitz, Cleveland, Ohio: “The whole question boils down to which is better — magnetic or optical. Give me full stereophonic. Give me magnetic. Don’t let us be railroaded into accepting a substitute”.

Back to the Horse & Buggy?

Leonard Goldenson, American Broadcasting-Paramount Theatres: “We as a company have spent more than anyone else on CinemaScope and stereophonic sound. We have an investment of over $6,000,000. We are also in television. 20th Century-Fox has done more than any other company to educate the public into recognizing there is a great difference between television and the motion picture theatre. Those who don’t put in modern equipment are going back to the days of the old country store and the horse and buggy, and some will go out of business altogether.”

When Joe Barr, Indianapolis, intervened to say “Let’s throw the whole problem back to 20th Century-Fox and let them decide”. Spyros Skouras drew a laugh with the retort: “We got plenty hell for using our own judgment up to now!”

That was the tenor of the debate: CinemaScope is good; stereophonic sound is a valuable asset; magnetic sound is better than optical. But we exhibitors, convinced as we are of these things, need time to put in the necessary equipment. We know that, if we don’t, we will go out of business eventually. So we vote for total freedom of action. We feel that, given such freedom, we shall contrive ways and means of keeping up with the industry’s technical advances. And we are sure that, by so doing, we shall have a better, more prosperous future.

Nobody used those precise words, but the sentiment was implicit in the views expressed by almost all the speakers. And, as the preceding record indicates, 20th Century-Fox had the delicious experience of almost unanimous endorsement for its product and its program; endorsement which had been submerged under the hostility engendered by the company’s original “all-or-nothing” writ. Only when that writ was withdrawn was it possible fully to discern the industry’s appreciation of the CinemaScope conception.

No Dissent

When the vote was taken in the mid-afternoon of May 6, there was not a dissenting voice. The exhibitors present called for, and were promised, CinemaScope prints with full magnetic sound, with single track magnetic and with single track optical. That 20th Century-Fox’s statesmanlike handling of the problem had removed the last traces of ill-feeling was obvious.

And so Spyros Skouras, Al Lichtman, Bill Gebring, Charlie Einfeld, and their associates, must have gone home that night feeling enormously relieved and slightly surprised. For the ranks of those who, only a few weeks earlier, had been almost violent in defense of their liberties, had closed protectively around them. We don’t know whether the Greeks ever quote the Romans, but if they do, Spyros Skouras had every excuse that night for recalling Shakespeare, Act III, Scene II of “Julius Caesar”:

“Friends, Romans, countrymen, lend me your ears.
I come to bury Caesar, not to praise him.
The evil that men do, lives after them,
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
* * * * * *
He hath brought many captives home to Rome.
Whose ransoms did the general coffers fill,
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept.
Ambition should be made of sterner stuff . . . “.

The principals in the meeting at which 20th Century-Fox lifted the barrier to exhibition of CinemaScope films without stereophonic sound. Left to right: Spyros Skouras speaking, Charles Einfeld seated, Earl Spamine, William C. Gebring and Al Lichtman; Allied president voicing his views in the midst of a group of exhibitors.
HEAT WAVE — Alex Nicol, Hillary Brooke, Producer Roy Hersh, Director Ken Hughes. Murder, drama. Elisha Cook Jr. and the crew of a young sailor, an unsettling accessory, keeps silent but tells police after widow's fits. May.

COWBOY, THE Eastman Color, Producer-director, Bino Williams. Documentary feature. Photographed in color. The story of a cowboy's true life from pioneer days to now. 69 min.


PAID TO KILL — Dane Clark, Producer Anthony Hinds. Director Montgomery Tully. Mystery drama. Desperate businessman hires thugs to kill him so his wife can collect insurance. Changes his mind and barely escapes being killed himself. Man learns that his wife was responsible for close call. May.


RACE FOR LIFE, A — Robert Conte, Maril Aldon, Producer, Victor Delamar. Director Terence Fisher, Action, Crime, thriller. A man's life is threatened when he witnesses a murder and hires his wife by winning a race for the Grand Prix. May.

SPECIAL CAST. Historical, spectacular, Story of the Spanish "Jouan of Arc," who persauds Spain's suffering people, and dies as a besiged city falls and French rule prevails. June.


MEDITATION ON THE SHORE — Producer-director, Terence Fisher. Mystery, crime. An English family in mystery surrounding a man, who will take to bear. May.

PARAMOUNT

February

ALASKA SEAS — Robert Ryan, Jan Sterling. Producer Mel Epstein. Director Jerry Joppy, Adventure drama. Salmon fishermen plagued with thieves robbing their tramps, break the gang when the sweetheart of fishing boat becomes involved with one of the thieves. 78 min.

MONTANA UNDERTOW — Technicolor, Dean Martin, Jerry Lewis, Producer Hal Wallis. Director George B. Seitz. Lewis becomes flower boy in veterinary intern who blow up plot. 100 min.


7 BRIDES FOR 7 BROTHERS — Technicolor, Gene Kelly, Mora Kaye, Producer Arthur Freed, Director Gene Kelly. Comedy, musical. A romance, comedy and pathos told entirely through the medium of song and dance. 121 min.


STRAWBERRY ALLEY — Technicolor, Gene Kelly, Mora Kaye, Producer Arthur Freed, Director Gene Kelly. Comedy, musical. A romance, comedy and pathos told entirely through the medium of song and dance. 121 min.

MAY SUMMARY

Available to exhibitors in May will be 23 features, not counting a number of reissues. Paramount is the only studio for without a feature release. Columbia, RKO, Fox, UA, and Warners will each have a 3-D film. Fox has the lane CinemaScope entry. Eleven features are in color.

Tagged for May release are:

4 Dramas
5 Westerns
7 Melodramas
4 Adventures
1 Comedy
1 Documentary
Science Fiction

FLIGHT NURSE — Joan Leslie, Forrest Tucker. Producer Hal Wallis. Director Francis Ford. From his high school football days up to his present starring role. "Flight Nurse" is a romantic story, which revolves around a woman of heroic and responsible stature. 90 min.

SEA OF LOST SHIPS — John Derek, Wanda Hendrix, Walter Brennan, Director Robert Z'Dar. Adventure, rescue in ice patrol with the U.S. Coast Guard. 85 min.


Geraldine John Carroll, Mala Powers, Stan Freberg. Producer Terry Tullian. Comedy with music. "Tin Pan Alley" publicist discovers a college music instructor with golden voice, interested only in folk songs, eventually interests him in popular music and "Tin Pan Alley" license. 90 min.

JUDEE — Judges Trial Trucolor. Yvonne DeCarlo, Joan Leslie, Forrest Tucker. Associate producer-director Joseph I. Kane. Outdoor drama, siege, and treacherous mountain passes and Eastern lifts takes her to the West. Romantic complications. "Judee" warns he has a son by unmarried Spanish girl. 103 min.

HELL'S HALF ACRE — Wendell Corey, Evelyn Keyes, T. 8.10. Producer George B. Seitz. Director Howard Hawks. Western drama. Woman goes to Honolulu to check on husband reported killed at Pearl Harbor. In 1941 but his crime-ridden past destroys hopes for the revival of marriage. 91 min.
Coming

BIG RAINBOW Technicolor Jane Russell, Gilbert Ro-

land. Producer Harry Talmat. Director John Sturges.

SINS OF ROME Massimo Girotti, Ludmilla Tcherina,

Jill Haworth. Director Riccardo Freda. Drama.

20th-Century Fox

February

HELL AND HIGH WATER CinemaScope Technicolor. Gregory

Peck, Broderick Crawford. Rite Gam. Producer-direct-

or Sam Nora. Director Henry Hathaway. Western. To

try a water career, a young woman becomes an outlaw,

with the help of the local sheriff.

MISS ROBIN CRUSoe Pathetorama. Amanda Blake,

George Nader. Producer-director Eugene Frenke. Ad-

vance publicity features attractive females as leading

characters, comprised by arrival of shipwrecked sailor.

March

NEW FACES CinemaScope Eastman Color. Robert Gra-

ham, Barbara Whitman. Producer Edward Alperson.

Director Harry Horner. Musical Filming of '38 show. 

March

PRINCE VALIANT CinemaScope Technicolor. Robert

Wagner, James Mason, Jan Leich. Producer Robert

Cahn. Director Lewis Milestone. Adventure, Story

of King Arthur. The story of the fall of the Roman

Empire and the rise of the Middle Ages, as told by

Edward Bulwer-Lytton and Roger Lancelyn Green.

SIEGE AT RED RIVER, THE Technicolor. Van Johnson,

Joanne Dru. Producer-director Leo McManus. Drama

Western. The story of the first recorded armed con-

flict between the United States and Native Americans,

which occurred in Texas in 1836.

May

GOLLITAs AT LARGE Technicolor. Cameron Mitchell, Anne


Director John Farrow. Adventure, Story of a gorilla

used as murder weapon by beautiful tramp. Films in

two reel roller coaster and both meet their death.

RIVER OF NO RETURN CinemaScope Technicolor. Marl-

ie Osmond, Robert Mitchum. Producer-director Stan-

ley Rob. Director Otto Preminger. Outdoor ad-

venture, Barroom entertainer Monroe, ex-convict

Mitchum and his young son are forced to guide a

raft down a treacherous mountain river, battling the

rapids, Indians and the elements. 91 min.

April

ADVENTURES OF HAJJI BABA, THE Technicolor. Blalke

Stewart. Producer-director Walter Wanger. Direc-

tor Don Weis. Adventure romance.

BROKEN LANCE CinemaScope Technicolor. Robert

Mitchum, Susannah York, Roderick Messenger, Peter

Sellers. Producer Sol C. Siegel. Director Edward Dmy-

try. Western. Battle of a son's love for his Indian

wife is caugh in feud with renegade half brothers for

control of homestead.

DEMPSEY AND THE GLADIATORS, CinemaScope-

Technicolor. Victor Mature, Susan Hayward, Michael

Rennie, Audra Kay, Producer-director Frank Ross. Direct-

or Deems Davis. Historical drama. Begins where "The

Robe" ended and tells story of slave Demetrius whom

Christian faith is tried in the arena where he is forced

to fight as gladiator.

GAMESTER FROM NATCHES, THE Technicolor. Dale

Robertson, Joanne Dru. Director Henry Levin. Action

drama. Son of river boat gambler comes to Natchez

and absorbs him from charge of cheating.

GARDEN OF EVIL CinemaScope Technicolor. Gary

CooDoo, Tyrone Power, Charles Brackett. Director

Henry Hathaway. Adventure drama of romance

with a beautiful woman and death in interior of Mexico.

MATTER OF LIFE AND DEATH, A Ricardo Montalban,

Producer Robert Jacks. Director Harry Horner. Murder,

maladrome. Boy trying to clear his father of several

killings falls into hands of real murderer.

BETTER YEARS OF OUR LIVES (Goldwyn Release). Myr-

na Loy, David Niven, Robert Mitchum. Producer-

director Nicholas Ray. Western drama. Woman gam-

bling-house owner learns to run railroad in Texas. A

young girl is placed in custody of writer who wants to

study her for type story he is writing.

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young girl is placed in custody of writer who wants to

study her for type story he is writing.

FILM BULLETIN—THIS IS YOUR PRODUCT
COMMING

ADVENTURES OF RICHARD CRUSOE
PathetColor. Dan O'Herlihy, Producers Oscar Danes, Henry Blum. An adventure drama, from Daniel Defoe's classic of the shipwrecked sailor and the dishes to which he is subjected.
FIRST DAY’S BUSINESS FOR

JENNIFER JONES • MONTGOMERY CLIFT

IN ‘INDISCRETION OF AN AMERICAN WIFE’

TOPS EVERYTHING IN COLUMBIA HISTORY

AT RANDOLPH THEATRE IN PHILADELPHIA
WHY IS OUR INDUSTRY ALWAYS THE TARGET?

Viewpoints

William F. Rodgers Speaks:

"... Why am I going into production?...
There exists a market; it's good business to provide what that market wants..."
20th Century-Fox proudly announces the availability soon of the Cinemascope production that begins where The Robe left off!

Demetrius and The Gladiators

Color by Technicolor

Cinemascope

Play it in Genuine 4-Track Magnetic High-Fidelity Directional-Stereophonic Sound

Also available in 1-Track High-Fidelity Magnetic Sound • 1-Track Optical Sound
ALWAYS THE TARGET!

Impending approval of New York City's new five per cent amusement admissions tax raises some serious problems. Aside from the obvious—and frightening—indication that it will encourage other local governments to step into the tax picture, there is the question of why the movie industry is always singled out as a target for revenue-hungry politicians.

Consider how, when the New York's Board of Estimate, searching for its tax sources, proposed a 3 per cent commercial services tax, an organized, combined committee of business, bankers and stock exchange men swooped down on City Hall to squelch the bill. Whereupon the amusements industry, with movies carrying the great bulk of the tax freight, became the goat. All that a COMPO hastily-summoned emergency committee could do was to exact assurance that the proposal would be discussed on the morning the vote was to be taken by City Council. If not too little, it looked like it was to be too late.

Perhaps not all of the answer, but certainly a salient part, lies in the inadequacy of our public relations.

Within the industry there is a huge fund of public-wise manpower whose potential for organizing a public relations program has barely been tapped. One of the great weaknesses of our business is that executives in the uppermost echelons have not utilized the experience of their advertising departments to fashion a consistent and enduring public relations program on behalf of motion pictures as an institution in the American way of life. It seems imperative that a little pursuing loosening on the part of the film executives for this purpose would do much to protect this industry by warding off constant attacks, by taxation and by harmful expressions.

The New York move to tax theatres will not be the last attack against our industry. We will always be an easy target—until the public and its so-called servants reestimate our importance, our power, our service to the community. That is a p.r. job long, long overdue.

AA TAKES A GIANT STEP

Exhibitors will welcome the tidings that Allied Artists will shortly have three of the top production talents under its banner. With the signing of John Huston to an exclusive producer-director-actor-with-a minimum of three pictures, and contracts on the verge of being executed by Billy Wilder and William Wyler, AA has taken a giant step in its avowed purpose of attaining true major status. No less than seven golden Oscars for distinguished individual achievement have been distributed among these three acknowledged titans in their field.

Congratulations are due president Steve Broidy, vice-president Harold J. Mirisch, who with AA v.p.s. Ralph Branton, initiated and negotiated the Huston deal, executive producer Walter Mirisch and board chairman W. Ray Johnston. In their quiet, efficient way, they have been steadily building this organization into a power among film companies and a fruitful source of product.

Mr. Broidy put it this way: "We feel that film and finance circles will welcome this announcement as coming at a most opportune time because of the demand for additional sources of top product, which has been voiced by leading exhibitors innumerable times during the past months... The changing condition of the business made it especially advantageous that our company make a major move. The public is buying outstanding pictures such as made by these three distinguished artists, who represent the kind of boxoffice manpower sought by every major company in our industry."

In these days of a stringent seller's market, theatremen will be gratified to see Allied Artists' growth and purpose. If exhibitors' product problems are to be solved, this is the way to do it—by the addition of top-ranking production talent with the know-how to meet today's quality market.

A company that can take such tremendous strides to meet the exhibitors' needs deserves their encouragement.

PRODUCTION BOOMING

Bob O'Donnell, the Texas exhibitor, has estimated that an additional 26 "A" pictures on the 1954-55 release schedules would relieve the product shortage and "pay compound dividends to production, distribution and exhibition". There are visible some encouraging signs that several of the film companies have recently become alert to the untapped revenue waiting for anyone who makes the product to fill the void that now exists in the movie market.

At M.G.M, sound stages are humming with six star-packed features currently shooting. Eight more are scheduled to roll before August, and all indications point to peak activity on this lot throughout the rest of the year.

20th Century-Fox has stepped up its program of CinemaScope films to 26 for the season starting in September. This is 10 more than will be delivered this season. Having dropped its restrictions with regard to stereophonic sound, 20th shapes up as one of the most promising sources of product for all exhibitors for '54-'55.

United Artists, Universal, Columbia and Warners will deliver their share of the films needed to supply theatre needs. Allied Artists, with its acquisition of new top-drawer production personnel, looms as another source of quality product.

Actually, only two major studios—Paramount and RKO—appear to be content to run along in low gear, but they will probably find themselves prodded into greater activity by the competition of the more aggressive film companies.

It is not unlikely that Bob O'Donnell will have his request satisfied for 26 more toplight films. Unless all signs are misleading, the 1954-55 season will find a bumper crop of motion pictures ready for harvest. To which exhibitors will offer a solemn amen.
"I've been using it for 30 years."

THEY HAVEN'T INVENTED ANYTHING BETTER YET!
Wide Range of Showmanship in M-G-M Attractions

New Nationwide Triumph!
"EXECUTIVE SUITE"
Starring Academy Award-Winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

The Title Says It!
"FLAME AND THE FLESH"
(Technicolor)
Lana Turner, Pier Angeli, Carlos Thompson

Popular With The Fans!
"RHAPSODY"
(Technicolor)
Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

Cash Register Rings!
"VALLEY OF THE KINGS"
(Color)
Robert Taylor, Eleanor Parker, Carlos Thompson

Next Big Musical!
"THE STUDENT PRINCE"
(CinemaScope—Color)
Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza

"PRISONER OF WAR"
Tests playing "A" time prove exploitation pay-off!
Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

"MEN OF THE FIGHTING LADY"
Thrills of Nav Jet Pilots!
(Color) Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy

2nd Year!
Lili
Still the Hit of N.Y.

Repeat bookings for "Lili" terrific nationwide!
(Technicolor) Leslie Caron, Mel Ferrer, Jean Pierre Aumont
William F. Rodgers Speaks:

“A Market for Films Exists”

He Says It’s Good Business
To Provide What That Market Wants

Exclusive Film Bulletin Feature
By Leonard Coulter

When a man says, “I’d rather not discuss it for publication, but if you want me to talk off the record it’s okay”, you know just what he means.

That is precisely what William F. Rodgers said twice as we sat in his temporary office at the Astor Hotel, New York talking about the yesterday, the today and the tomorrow of motion pictures.

Keen film man that he is—one of the keenest of all—Bill Rodgers quickly put his finger right on the most crucial industry problem of today. “If one can judge by what appears in the trade press, exhibitors are faced with a product shortage. While there are other factors, this is certainly one of the chief reasons why I am going into film production. There exists a market; it’s good business to provide what that market wants.”

What Bill Rodgers doesn’t say for publication can be almost as eloquent and important as that which he does, for here is a man who has earned the deepest respect and affection of the industry, and particularly of exhibitors, throughout his long service as Vice-President in Charge of Distribution for Loew’s-MGM.

The two subjects he would not be quoted on were the Allied States Association’s decision to sponsor production on a franchise basis, and coin-in-the-slot television. Some day, perhaps, he will lift the opinion embargo. For these are burning hot topics worth ventilating, and his outspoken comments on them could be of top importance. They would carry all the more weight because Rodgers is no longer identified with a major studio or a big circuit. He has struck out on his own as an independent producer in association with Jack Skirball, veteran Hollywood producer, Cliff Work, former studio chief of Universal when that company was climbing out of the dumps, and Sam Dembow who, in a long movie career, has an enviable record in both distribution and exhibition. They call their organization—incorporated only a few days ago—Amalgamated Productions.

How It Started

Some two years ago when Rodgers decided to quit his MGM office and moved down to Florida, it seemed he had gone out to pasture, though at the time it was announced he would continue to serve the company in a consultative capacity. What actually happened was that he was retained by MGM as a consultant, but nobody bothered to consult him. “They must have forgotten”, he says in good humor. “After a time, however, it became quite silly. I had nothing to do. I was just a Cuban admiral.”

Since idleness sits heavy on Bill’s shoulders, he decided to sever his MGM connection altogether and to establish himself as a private consultant to anyone needing the benefit of his many years of movie experience. He put his name down on the list for offices in the RKO Building and, as he describes it, “while waiting for accommodations to become available I even threatened to write my reminiscences. The last thing I had in mind was to retire.”

Then the unexpected happened. In Florida he bumped into Jack Skirball and began yarning to him about a film he had wanted to see for years. “I had offered this particular idea to MGM two or three times. At one time I really thought they had accepted it; but no. I didn’t seem to be able to arouse any enthusiasm for it.”

All this came out in Rodgers’ after-dinner soliloquy with Skirball. The latter was fascinated, and said he’d like to make the picture. He set up a meeting in Chicago with Work and Dembow, but Rodgers caught a chill, which was followed by a bout of asthma, and, as a result, the Chicago parlsey was called off.

(Continued on Page 14)
The first pre-release opening of Columbia's **THE CAINE MUTINY** will be held at the Capitol Theatre, New York City June 24th, 1954

**STARRING**

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and **ROBERT FRANCIS · MAY WYNNE**

COLOR BY **TECHNICOLOR**

Screen Play by **STANLEY ROBERTS** · Based upon the Pulitzer prize winning novel by **HERMAN WOUK**

Directed by **EDWARD DMYTRYK** · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.
HISTORY IN MAYTIME. From an industry in which the superlatives are commonplace comes news to excite even the most feverish press agent. Motion picture stocks last month staged their most sizzling performance of a generation, out-running anything shown in the bonanza days of ’45-’46, and, for sheer short term advance, matching the best gains ever rung up in a similar period in the pre-crash era of ’29.

† † †

FILM BULLETIN CINEMA AVERAGES indicate an overall spurt of 16¾%, points, or a rise of better than 11¼% percent over the 31 day term. Incongruously, the achievement was made with a minimum of trumpeting and ceremony. The advances turned on moderato to stiffer volume, but nowhere did more than one or two issues appear among the “Most Active” lists on any given day. Improvements extended across the entire slate, ranging from fractions to multi-point gains. In all, Columbia, Loew’s, Paramount, RKO Pictures, RKO Theatres, Republic, Stanley Warner and Universal equaled or set year highs.

| Film Companies | 111 ½ | 123 | 116 ½ | 130 ¾ |
|Exhibition | 22 ¾ | 27 ½ | 27 ½ | 30 ½ |
| Averages | 134 ¾ | 150 ½ | 144 ½ | 161 |

The April close, it should be noted, reflected stocks down from the prior month, first such sell-off since the inception of The Great Recovery Spurt that germinated in October 1953. In recording that dip, he heralded the end of an era by saying “recovery” is past history. What comes now shall be viewed as “advance” exclusively. At the moment, film issues are clearly no more depressed than, say, the railroad industry. They have outperformed the general market over the better part of the past half year—no mean accomplishment when you realize the Dow Jones averages are daily soaring to new record levels.

If, then, motion picture securities are not now to be viewed as shrunken values, as so many still believe, why do we persist in this crusade whose banners scream BUY, BUY, BUY? This, good reader, is the answer: allowing that industry issues are presently appraised at their highest prices in seven years, they nonetheless do not accurately discount the basic improvement in earnings that has taken place recently; they do not accurately discount the basic potential that has arisen as a result of—

1. Stabilization of television as a competitive factor.
2. Admissions Tax repeal.
3. Technological excitement.
4. Economies, bone-deep, the progeny of the attendance depression.
5. Youth, the swelling of the 12-20 age category, the industry’s largest clientele, as the war babies come of age.
6. Assets, good cash positions by most companies, plus the backlogs to tempt and torment film-hungry TV.
7. Diversification, investments in the earnings of outside interests, a gathering trend that will be practiced more and more by cash-laden companies.

Put them all together and you get S A T E Y A D, a good word to remember.

† † †

RUMORS OF AN ATTACK ON PARAMOUNT PERSIST. As reported in the May 17 Financial Bulletin, a stockholders attack against that company appears to be brewing, with an important New York trust company supposed to have a leading role in drafting the complaint. Basis of the action, as our Wall Street source hears it, is Paramount’s production slowdown. It may be sheer coincidence, but promptly after publication of the report in FILM BULLETIN, Paramount issued a statement stressing alleged production and releasing plans for the balance of this year.

† † †

WHILE HUGHES AND ODLUM PLAY PATTYCAKE, RKO stockholders are happily cashing in at a quarter to half point higher on the open market than the $6.00 windfall redemption figure that Hughes had set in his buy-out offer.

† † †

BIG SCREEN ENTERTAINMENT IS BIG BUSINESS, as anyone can plainly see in the figures released by Twentieth Century-Fox on its 13-week period ended March 27. Per share earnings up 100 percent over corresponding term prior year, $.71 from $.37. Profit before taxes quite interesting: $4,038,000 to $1,799,000. Market has not yet discounted this showing. Watch the CinemaScope company.
“Men of the Fighting Lady”

**Business Rating 0 0**

Exploitable documentary-drama with off-beat Korean war angle. Suitable as dualier in general runs and action houses. Van Johnson-Walter Pidgeon marquee an asset. Will have little interest for fem audiences.

Episodic tale of Navy jet squadron on aircraft carrier off the coast of Korea. Some good suspense and drama stems from behind-the-scenes shots of fighter pilots carrying out monotonous, day-by-day assignments. Combat clips depicting air attacks on enemy railroad yards are at first exciting, but become repetitious. Interesting sequences show: helicopter rescuing shot-down pilot from freezing sea; jets catapulting from, and landing on carrier, shocking crash and death of pilot. Events are tied together by story thread which deals with forgotten-hero angles and friction between young devil-may-care pilots and World War II retreads. Good dramatic climax is generated when blinded pilot is guided by radio back to the carrier and a harrowing landing on its deck. Ansco photography is good.

Pressbook features ad lines: “Torn Out of a Tortured Sky...the Most Amazing Air Adventure Ever Filmed!” “Thrilling and Terrific...Here's the Heroic Story of the Men of the Fighting Lady.” Neil


“Black Horse Canyon”

**Business Rating 0 0**

Rating is for action spots. Good entry in U-I outdoor Technicolor output. Horse story carries more than ordinary appeal for family spots. This should go very well in rural and small town situations.

Those who like horses and the outdoors will find this their platter. So will those who never thought about it. Western tale of wild stallion with yen and uncanny adaptability for stealing mares offers ample opportunity for off-beat stunts as well as action. Human element gets good play too. Uncluttered story, straightforward presentation, natural talk—among two-legged actors—raises “Black Horse Canyon” several notches above usual western color epics, widening its audience. Story centers about ranch girl's attempt to recapture her unbroken stallion. Saddle tramps Joel McCrea and Race Gentry offer help, become involved in deadline search to locate and break stallion after man is killed by the animal. Climax has villains stampeding McCrea-ridden animal, with Gentry coming to rescue. McCrea-Blanchard romance is pleasant. Newcomer Gentry seems a comer in Rock Hudson tradition.

Pressbook cue is in catchline: “A Girl...Wild as the Outlaw Stallion She Hunted! A Man...Tough Enough to Tame Them Both!” Phil


“The Saracen Blade”

**Business Rating 0 0 0**

Rating applies to action spots and lesser nabs where swashbuckling fervor of low-budget Technicolor costume meller will register in dualier slot. Offers little for better-class houses. Exploitable in Frank Yerby novel fame, blood-and-thunder elements, curmudgeon heroines.

Familiar medieval costume swashbuckler has enough action, sex elements to satisfy the action fans. Hackneyed tale, low production values, negate it for the more discriminating. Indication of skimpiness in Sam Katzman production are black-and-white clips of battle scenes, apparently from former film, obviously tinted to coincide with color production. Richardo Montalban serves as flamboyant hero in complicated 13th Century tale of commoner out to avenge father's death at hands of ambitious nobles. After frustrating love affair, he joins Crusades, shines in battles, returns as a knight to marshal an army and overthrow the villains. Performances are adequate for this type of film.


“Hell Below Zero”

**Business Rating 0 0 0**

A winner for action houses. Rating slightly less generally, but among better Alan Ladd vehicles. Ladd name, plus tailored thrill story, sure bet for his fans. Mark Robson presentation. Technicolored realism of Antarctic background lift it above average.

Thrill drama of Antarctic whaling boats ideal for Alan Ladd's two-fisted formula. Under Mark Robson's expert direction, star gets one of his better vehicles in recent years. Filmed in Technicolor, largely on location among whaling fleets in Antarctica, excitement and interest never flag. Fists, guns, knives, harpoons, and finally a furious ax fight between Ladd and villain Stanley Baker on an ice floe generate violent drama. Other highlights: stormy waters sweeping over reeling vessel, crash into an iceberg, deliberate ramming by another vessel into helpless whaler with resultant explosion blowing crew and passengers into icy wastes. Whaling scenes, too, are impressive. Tale has former Navy officer Ladd, cleaning up shady dealings by his mining partner in South America, joining with Joan Tetzel to investigate murder of her father. He gains command of a whaler, becomes object of murderer's (Baker) vengeance when Ladd's ship is stranded on iceberg, is rammed by Baker's, and both ships go down. In climactic ax-battle on ice-floe, Baker is drowned.

Pressbook depicts Ladd in Arctic costumes with gun. Illustrates ax-fight. Catchlines sell Ladd, adventure. Neil

"Three Coins in the Fountain" (CinemaScope)

Business Rating 0 0 0 0

Most magnificent use of CinemaScope to date. Bids to be among top grossers of year. Romantic comedy-drama will delight all audiences. Scenic beauty will enthral them. Sole exception to rating is in action houses, though even these fans who are drawn will be pleasantly surprised. Title song promotion guarantees advance audience; word-of-mouth assures want-to-see down the line.

Without doubt the most impressive presentation to date of CinemaScope pictorially, "Three Coins in the Fountain" gives the answer to those who have argued that CinemaScope is not for the intimate story. Light-hearted, romantic drama is caught deliciously and auspiciously in a C'Scope setting that enhances story and entertainment values. Wide-screen lensing on location in Holy City lends inspiring aura of beauty to basically simple series of interwoven trio of romantic tales. Together they make beautiful b.o. music (literally, since it should be noted, title tune looms big as added advance selling point with heavy song promotion).

Unique appeal lies in Sol C. Siegel's canny production knack of utilizing backgrounds, teaming with director Jean Negulesco's adroit handling of three-pronged story. Tale will entrance feminine audiences, arouse plenty of interest among the males.

Feathery in context, story has heart-appeal, humor, warmth that will leave audience feeling good as they exit theatre. Three American working girls, roommates, seeking their heart's desires in Rome, each toss a coin into the fountain of Trevi, supposed to grant wish to the depositor. Dorothy McGuire yearns for her boss, Clifton Webb; Jean Peters for Rossani Brazzi, native translator for her U.S. firm; Maggie McNamara for Louis Jourdan, playboy nobleman. How each gets her man may be measuredly from Negulesco's direction and sparkling dialogue. Performances are excellent.

McGuire's net for Webb, her employer-author, famous for his wit, is temporarily loosed when he learns he has but a year to live. They're finally melted as the two, realize their love in the process of helping the other two girls gain their men. Peters, in love with her co-worker, Brazzi, but forced into clandestine meetings because of company ruling against employe relations, and McNamara, struggling against Jourdan's nobility and his frivolous attitude toward girls, are reunited with their men at the Fountain through Webb's machinations.

In process, world-famed landmarks of the Holy City and glory of Venice are displayed in magnificent splendor as CinemaScope camera catches inspiring beauty of St. Peter's, Vatican City, Villa Madama, Spanish Steps — and Venice, from the air and on ground, all worked into story. Audiences will actually applaud gasping shots of Rome and its environs. [illegible]

The Student Prince" (CinemaScope)

Business Rating 0 0 0 0 0

Should rank among top musicals of recent years. Chock-full of great plus-values. CinemaScope, lush, top-drawer color production, Romberg music, Mario Lanza singing voice provide strong exploitable. Value much less for action houses.

This is a wonderfully entertaining version of Romberg's classic operetta. Film reaches peak during musical sequences when Lanza's voice lends dynamic quality to the stirring songs. Paced by director Richard Thorpe, the story moves in a lighthearted and sparkling way, and the eye-catching C'Scope production clearly bears the stamp of Metro top-drawer quality. As the Prince, Edmund Purdom competently mouths the lyrics and his performance, though pleasing, sometimes lacks dash and vigor required by the role. Ann Blyth is fresh and appealing, both dramatically and musically, and contributes effectively to the story's heartwarming, romantic style. AnscoColor good. Romberg's original music is complimented by three new songs—"I'll Walk With God," "Beloved," and "Summertime In Heidelberg." Edmund Gwenn, S. Z. Sakall, and John Williams keep a quaintly humorous strain running throughout the film.


"Secret of the Incas"

Business Rating 0 0

Adventure drama can drum up slightly better rating with exploitation of unusual backgrounds. Synthetic plot will retard returns in discriminating market. Long for duals, isn't strong enough on its own. Mild grosses indicated.

Carrying more appeal in its authentic backgrounds than the story, Mel Epstein's Technicolor production promises not more than lukewarm reception generally. Biggest assets are Peruvian scenery (filmed on location) and Yma Sumac's multi-octave rendition of native songs. Pair of disreputable adventurers, Charlton Heston and Thomas Mitchell, each are out to find fabulous diamond in secret Inca city in the Andes. Devious means, with unwitting aid of a European refugee, Nicole Maurey, to locate gem, further complicated by Robert Young, honest archaeologist, who upsets plans. Finale has Heston and Mitchell come to grips over diamond. Heston returns sacred gem to Incas' shrine, wins Maurey in his reformation. Several sequences work up tension and excitement, but routine development of story, lack of emotional impact drop film out of better b.o. class. Big star in this one is the backgrounds. Neil

ALLIED ARTISTS

Huston Deal Closed, Wilder, Wyler to Follow

ALLIED ARTISTS' MOVE INTO THE "big time," reported frequently in this department during the past two months, has now become fact. Last week, negotiations were completed with John Huston, Academy Award winning director-writer for a minimum of three features.

In conjunction with his announcement of the Huston deal, AA president Steve Broidy revealed that deals are almost consummated with two more Academy winners, producer-director-writer Billy Wilder and director William Wyler.

Huston's first AA film will be Rudyard Kipling's "The Man Who Would Be King." It will be started upon completion of his current production, "Moby Dick." Broidy credits Harold J. Mirisch and G. Ralph Branton with swinging the Huston deal. These two AA v.p's were associated with the famed producer-director in the production "Moulin Rouge."

The most ambitious summer production program in Allied Artists' history is getting underway, with eight features slated to roll in June and July. Six are in Technicolor, and all are scheduled for unprecedented advertising-exploitation budgets.

The eight pictures due to start during the two month period are: "The Black Prince," to be lensed in CinemaScope, on location in England—Walter Mirisch producing and Henry Levin directing. Film is to be made in collaboration with 20th Century-Fox; "The Police Story," Hayes Geotz producing and Joseph Newman directing; "The Annals of a Story," with Mirisch again set to handle production; "Gunpoint," Vincent Fennelly producing; "Wichita," another Walter Mirisch production; "Battle Star," a Hayes Geotz production; "Poppaea," to be produced by Geotz, on location in Mexico; and "Ketchikan" (Mark Stevens) to be lensed on location in Alaska—Lindsley Parsons producing.

Three more pictures now before the cameras: "The Bob Mathias Story" (Bob Mathias), a Matlin production—William E. Selwyn producer, Francis I. Lyon director; "Killer Leopard" (Johnny Sheffield)—Ford Beebe producer-director; and "Jungle Gents" (Bowery Boys)—Ben Schwall producer, Edward Bernds director.

Two new British films for AA release: "O'Leary's Night" (Harry Fitzgerald, David Niven, Yvonne DeCarlo), and "The Weak and the Wicked" (Glynis Johns).

COLUMBIA

Beckworth Suit May End Hayworth Pictures At Columbia

COLUMBIA INDICATES IT WILL stage a fight-to-the-finish against the Federal Court suit filed by Rita Hayworth, on behalf of Beckworth Corp. The actress is seeking to terminate the 1947 distribution agreement between her production unit and Columbia. It is conceded unlikely that either Miss Hayworth or her company will ever make another picture for Columbia, thus ending one of the longest and most lucrative star-studio relationships in Hollywood history.

Pre-production plans are being completed on three important films slated to go during the early summer months. William Goetz has set location sites in Arizona for his first indie production "Laramie," (James Stewart)—Anthony Mann directing; Producer David Rose and director Edward Dmytryk plan a July starting date on "End of the Affair" (Deborah Kerr), to be lensed in England; and Mai Zetterling has signed to co-star with Richard Widmark in Warwick Productions' "Prize of Gold," to be made in London and Berlin—Mark Robson directing.

Five pictures are now shooting for the company: "Three For The Show" (Betty Grable, Marge & Gower Champion, Jack Lemmon) CinemaScope and Technicolor—Joni Taps producer, H. C. Potter director; "The Long Gray Line" (Tyrone Power, Maureen O'Hara) CinemaScope and Technicolor—Robert Arthur producer, John Ford director; "Rough Company" CinemaScope and Technicolor (Glen Ford, Barbara Stanwyck, Edward G. Robinson)—Lewis J. Rachmil producer, Rudy Mate director; "Pffitt!" (Judy Holliday, Jack Lemmon, Jack Carson)—Fred Kohlmar producer, Mark Robson director; and "The Moon Men" (Johnny Weismuller)—Sam Katzman producer, Charles Guild director.

LIPPERT PRODUCTIONS

Warm Weather Pickup Seen; Dane Clark in Two at Once

A SPRING AND SUMMER PRODUCTION pick-up by companies releasing through Lippert is starting, which will put an end to the four-month lull when releases far exceeded the number of pictures being made.

Dane Clark is starring in two pictures that are being made concurrently. One is "Thunder Pass," with Andy Devine, Raymond Burr and John Carradine featured, a William F. Broidy production, Robert A. Nunes producing and Frank McDonald directing. At the same time, the star is double billing with his activities by appearing in a second feature, being actively produced by Nunes' associate William Calihan, with Donnak also directing this one. Both star and director are working on a staggered shooting schedule to accomplish the feat.

METRO-GOLDWYN-MAYER

Studio Hits '54 Peak With Seven Rolling, Three Rehearsing

MARKING THE HIGH PRODUCTION point for the studio since the late fall of 1953, seven films are now shooting. All departments are operating at near-capacity, with three more pictures in early rehearsal stages.

The most recent starters are "Many Rivers To Cross" (Robert Taylor, Eleanor Parker, Louis Calhern), now on location in northern California—Jack Cummings producer, Roy Rowland director; and "Jupiter's Darling" (Esther Williams, Howard Keel, Marge & Gower Champion, George Sanders) CinemaScope and Technicolor—George Wells producer, George Sidney director.

Others in the seven-picture line-up are "Athena" (Jane Powell, Debbie Reynolds, Edmund Purdom), CinemaScope and Technicolor—Joseph Pasternak producer, Richard Thorpe director; "Green Fire" (Stewart Granger, Grace Kelly, Paul Douglas, John Ericson), CinemaScope and Technicolor—Armand Deutsch producer, Andrew Marton director; "The Last Time I Saw Paris" (Elizabeth Taylor, Van Johnson, Donna Reed, Walter Pidgeon, Eva Gabor), Technicolor—Jack Cummings producer, Richard Brooks director; "Deep In My Heart" (Jose Ferrer, Merle Oberon, Helen Traubel, Walter Pidgeon), Technicolor—Roger Edens producer, Stanley Donen director; and "Glass Slipper" (Leslie Caron, Michael Wilding), Technicolor—Edwin Knopf producer, Charles Walters director.

A new production added to the slate, previously announced for June and July, is "Fair Weather" (Gene Kelly, Dolores Gray), which Kelly will also direct, with an assist from Stanley Donen.

Helping to crowd every available inch of space at the studio is the Todd AO production of "Oklahoma," which starts shooting on July 7. Additional lensing will be done on location, with two crews working simultaneously. Casting is still underway.

(Continued on Page 12)
THERE'S NO PRODUCT SHORTAGE WHEN YOU DO BUSINESS WITH 20th!

11 in CINEMASCOPE

13 in 2-D

2 in 3-D

11 in CINEMASCOPE

13 in 2-D

2 in 3-D

* The Robe • color by Technicolor
How To Marry A Millionaire • color by Technicolor
Beneath The 12-Mile Reef • color by Technicolor
King Of The Khyber Rifles • color by Technicolor-DeLuxe
Hell And High Water • color by Technicolor
New Faces • in Glorious Color
Night People • color by Technicolor
Prince Valiant • color by Technicolor
River Of No Return • color by Technicolor
3 Coins In The Fountain • color by DeLuxe
Demetrius And The Gladiators • color by Technicolor

** The Raid • print by Technicolor
The Rocket Man
Gorilla At Large • color by Technicolor
The Siege At Red River • color by Technicolor
Man In The Attic
Racing Blood • Supercinecolor
Man Crazy
Miss Robin Crusoe • Pathecolor
Thy Neighbor’s Wife
Inferno • color by Technicolor
Vicki
A Blueprint For Murder
Sailor Of The King

*** Inferno • color by Technicolor
Gorilla At Large • color by Technicolor

enough to keep every theatre in America well supplied!

see your 20th Branch Manager Today!
Studio to Remake Old Hits
Only Two Pictures Now Shooting

PARAMOUNT, WITH TWO REMAKES of old hits already scheduled for production, has just added another pair of oldies to the slate. This appears to be the company's answer to the current shortage of good stories.

In September, Dean Martin and Jerry Lewis are scheduled to start a new version of the 1942 hit, "The Major and the Minor," under a new title, "You're Never Too Young." Paul Jones has been handed the producing assignment. Also to be remade is "The Vagabond King," which will co-star Kathryn Grayson and Oreste Kirkop—Pat Duggan producing.

Previously announced remakes are: "Anything Goes," which starred Bing Crosby and Ethel Merman, back in 1936, and "The Covered Wagon," one of the screen's all-time classics. Alan Ladd is up for the starring role in the latter production.

The company has recently acquired two important theatrical properties, "Desperate Hours," which is due to open on Broadway in the fall, and the old Eugene O'Neill play, "Desire Under the Elms." "Hours" may be produced by William Wyler.

Only two pictures are presently shooting, with another pair to roll in the next ten days. Nearing completion is "Strategic Air Command" (James Stewart, June Allyson, Frank Lovejoy, Samuel J. Briskin producer, Anthony Mann director. The Pine-Thomas feature, "Run For Cover" (James Cagney, Viveca Lindfors, Jean Hersholt), got underway May 24, on location in Colorado—Bill Pine and Bill Thomas sharing the producer credits, and Nicholas Ray directing. Both pictures are being lensed in VistaVision and Technicolor.

To roll during the first few days of June are: "Hell's Island" (John Payne, Mary Murphy)—Phil Karlson directing, and "To Catch A Thief" (Cary Grant), to be produced and directed by Alfred Hitchcock. These also will be in VistaVision and Technicolor.

Cecil B. De Mille will leave for Egypt on September 18 to start shooting "The Ten Commandments."

Production Resumes June 14
Three to Roll During June-July

REPUBLIC, SUMMER PRODUCTION, now in preparation, is scheduled to start on June 14, when "The Atomic Kid" (Mickey Rooney) goes before the cameras. Two other films are slated to roll the following month. They are: "Silver Rock," set for a July 7th start—Joseph Immin Kane directing; and "Carolina Cannonball" (Judy Canova), beginning July 30—Sidney Ficker associate producer, Charles Lamont director.

Despite this slight pick up in studio operations, no one will deny that Republic is re-enchancing. In addition to the heavy lay-offs announced last issue, an order has gone out that all executives, producers and other front-line personnel earning over $300 per week, must accept a per cent salary cut—effective immediately.

At least one new associate producer-director contract has been handed out by the company—indicating that the long-promised production splurge may not be too far away. The pact was signed with William Beaudine, whose first assignment will be "Is There A Duchess In The House," an original comedy by William X. Crowley. Jack Townley is working on the screenplay.

RKO Hope for Production Dims
With Hughes-Odllum Hassle

EXHIBITORS, WHO MIGHT HAVE hoped that, when Howard Hughes made his offer to purchase complete control of the company from stockholders, RKO would start a program of production to relieve the product shortage, are doomed to disappointment, apparently for some time to come. RKO continues to be a financial football and the best that can be expected from this studio is a few new pictures and an occasional reissue.

In the midst of his tussle with Floyd Odllum's Atlas Corp., however, Hughes found time to sign a new term contract with Sally Forrest and to launch production on the long delayed "The Conqueror" (John Wayne, Susan Hayward). Technicolor film finally got under way May 19, on location in Southern Utah, with Dick Powell producing and directing.

No date has been set on any future productions—and probably won't be until after the Odllum-Hughes differences are resolved.

20TH CENTURY-FOX
New Production Sked Planned
As Gable, Adler Sign Contracts

THE PAST FOURNIGHT HAS BEEN a momentous one for 20th Century-Fox. Clark Gable and producer Buddy Adler signed term contracts, and a considerably expanded production schedule was set up for the new fiscal year, starting in September.

The new slate will consist of 26 pictures as compared with only 10 releases on the current year's program. All will be in CinemaScope, with 20 to be made by the studio under the supervision of Darryl F. Zanuck, and six to come from outside producers.

To meet this heavy releasing schedule, Fox hits a new production stride beginning June 1. Sixteen CinemaScope productions are due to roll by December.

The contract with Gable, which took the industry by surprise, is a multiple picture deal, starting with "The Tall Men". The film will be produced by William Haw and William Bacher, both of whom agreed to a multi-picture deal. Gable may also co-star with Marilyn Monroe in "Ti Lady and the Lumberjack," to be produced by Sam Engel.

Buddy Adler's pact, which is a straight seven-year arrangement, will probably be launched by "Heaven Knows, Mr. Allison" which the studio acquired from Charl Feldman. Adler recently left Columbia where he produced the Academy Award winning "From Here to Eternity."

Another important new property is a Broadway hit "The Seven Year Itch," which will be co-produced by Billy Wilder, Charles Feldman, with Marilyn Monroe the starring role. Production is slated for August.

Only one picture is shooting at the present time, although a number of others are in the initial stages of preparation. The sole entry this writing is "Woman's World" (Clift Webb, June Allyson, Van Heflin, lan Baccal, Fred MacMurray, Arlene Dahl CinemaScope and color—Charles Bracke producing, Jean Negulesco directing. In addition, "There's No Business Like Show Business" (Ethan Merman, Donald O'Conor), is ready for principal photograph. Julian Blaustein's "The Racers" (not cast is shooting backgrounds abroad before shooting here in July; Nunnally Johnson's "Blow Widow" (Van Heflin, Maggie McNamara) in filming backgrounds in New York for June start; "Desiree" (Marlon Brandt, Je Simmons), is ready to roll on June 16, Julian Blaustein producing, Henry Koster directing; and the "Jade That Lady" (Oliver de Haviland, Gilbert Roland), is set to go in Spain on June 20, by Bertelst produces Terence Young directing.

UNITED ARTISTS
UA Picks Up Two Abroad
To Bolster Growing Slate

UNITED ARTISTS HAS ACQUIRED a pair of foreign films to bolster its already voluminous line-up of domestically produced releases. One is "The Tiger and the Flame" first picture made in India by an Indian producer to play North American theatre. Other is "Hobson's Choice" (Charles Laughton, John Mills), which was produced at David Lean's British company.

Domestic production by index releases through UA, is slightly down this month with only two features now shooting: Heil Lancaster's "Vera Cruz" (Gary Cooper, Bill Lancaster, Denice Darel, Cesar Romero being lensed in Technicolor on location Mexico—James Hill producing, Robert Al rich directing, and "Shield For Murder" (Edmund O'Brien, John Agar, Maria Elion), an American National Studios production—Aubrey Schenck and Howard W., K producers, Edmund O'Brien and Koch directing.

Two more are slated to roll in June: "N..."
“Panama” (undergoing cast changes at this writing), in Technicolor—Howard Christie producer, Joseph Lewis director; and “Smoke Signal” (Dana Andrews, Piper Laurie, William Talman), in Technicolor—Howard Christie producer, Jerry Hopper director.

Starting between now and mid-June are: “The Stuntman” (Abbot & Costello)—Howard Christie producer, Charles Lamont director; and “Captain Lightfoot” (Rock Hudson, Barbara Rush), in Technicolor—Ross Hunter producer, Douglas Sirk director, to be filmed in Ireland.

**WARNER BROTHERS**

**Heavy Production Pace Puts Five on Sound Stages**

**WITH FOUR PICTURES OF ITS own before the cameras and a Wayne-Fellows feature to open on Monday, taking up in a few days, this company ranks second only to MGM in the total number of films now shooting.**


In keeping with Warner’s long-standing policy of making top-quality pictures, a scrip is being rushed on the Indo-China fracas, titled “Jump Into Hell,” David Weisbart will produce and David Butler direct.

Another new Wayne-Fellows property just announced for filming late this year is “The Quality of Mercy,” the Robert Carson novel, which probably will start John Wayne.

As FILM BULLETIN went to press, John Farrow was huddling with Jack L. Warner and Steve Trilling, with the possibility that “Gown of Glory,” which Farrow will direct and Henry Blanke produce, may roll before “The Sea Chase,” which was announced a month ago. The latter film, which Farrow also will meg, stars John Wayne and has been delayed until Wayne finishes his stint in the “Conqueror” for RKO.

Other new assignments include Alan Ladd and June Allyson for the “McConnell Story” to be made following Ladd’s current assignment in “Drum Beat”; Frank Sinatra and Doris Day for an original CinemaScope musical, “Young At Heart” and Randolph Scott for “Tall Man Riding”, based on a novel by Norman Fox. No starting dates or producer-director assignments have been announced on these films.

**INDIPENDENTS**

Theatres Rally to Filmmakers "Exhib Guarantee" Plan

EXHIBITORS HAVE BEEN RESPONDING spontaneously to Filmmakers Releasing Organization’s “exhibitor guarantee” plan, which was announced two weeks ago throughout the trade, in offering the company’s new production “Private Hell—30” for sale, even before it started shooting. The picture, which will star Ida Lupino, Steve Cochran, Howard Duff and Dean Jagger, rolls this week (June 1), with Don Seigel directing. It is expected to be ready for release by mid-September.

In response to Filmmakers’ bid to meet exhibitor demands for more product, immediate requests for the picture reportedly poured in from many big chain theatres. United Paramount, RKO, Stanley Warner, Skouras Theatres, and numerous other circuits were cited.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, had lavish praise for the plan. “I believe all exhibitors will enthusiastically support you in this instance and in all future productions you may be contemplating,” he wired the indie outfit.

A spokesman for Filmmakers tells FILM BULLETIN: “We are inspired by the exhibitor response to our new plan. Once we get ‘Private Hell’ before the cameras, we shall then proceed with the production of ‘Mad At the World’ and ‘Crash Out!’ Both will be ready for distribution within 90 days after completion. From that point we expect to gear ourselves to deliver a picture a month.”

Only one new independent feature without a releasing commitment has started since the last Size-Ups report. That is “Singing in the Dark” (Moishe Oysher, Joey Adams), an ANO production being lensed in New York—Leonard Anderson associate producer, Max Nosseck director.

Others, reported last issue, still in production are Long John Silver (Robert Xelson, Connie Gilchrist), in CinemaScope and Technicolor, a Treasure Island production, filming in Sydney, Australia, Joseph Kaufman producer, Byron Haskin director, “Return of Columbus” (Paola Loew, Sidney Chaplin, Charles Chaplin, Jr.), a Paal-Real production shooting in Germany, Alexander Paal, producer-director; “Crashout!” (John Ireland, Dorothy Malone) a Palo Alto production, Roger Corman and Jack Milner producers, John Ireland and Ed Sampson directors; and “Three Musketeers” (Jeffrey Stone), a Robert Goldstein-Thetis Co. production, shooting in Italy, Nathaniel Jarman directing.

“The Long Chance,” a Mastrohead production which was to have rolled today (May 31), has been delayed for one week to work out casting snags. Audrey Wisberg and Edgar Ulmer will produce, with Ulmer doubling as director. Also set for next week, provided casting arrangements can be completed, is “The Sporting Game,” a Valor Pictures project, Wyott Ordung producer-director.
“A Market for Films Exists” — Rodgers

Bill Rodgers had made one thing very plain to Skirball: if making the picture meant working for somebody else his answer was No. Skirball replied that his idea was very different. He thought Rodgers should be a member of a Board of Governors of a new kind of film unit, composed of men experienced in all phases of the business who would receive no salaries whatsoever, and would take their emoluments out of profits—if any.

When Rodgers was well enough to travel again, he made the trip to the Coast where, once again. Skirball’s ideas were mulled over. There was immediate and unanimous agreement on the main outline and within a few days Amalgamated Productions began to take shape.

Says Rodgers: “As recently as April 15 of this year I hadn’t the slightest idea all this would happen. It came about, with incredible speed, without any planning or pre-meditation on my part. I had no intention of going into production up to that time, and I didn’t even own the rights to the picture I’d tried in vain to have MGM make.”

A Man of Judgment

By the time this appears in print Amalgamated Productions will probably have established itself on Sixth Avenue, where it has leased the offices hitherto occupied by Disney. As soon as he is established there with his colleagues and partners, Bill Rodgers will take the wraps off his pet project—the picture—the one and only picture—which for years he had set apart as the one he wanted the public to have, and which he is sure it will buy. Other properties, of course, have since been acquired by Amalgamated, which plans to produce at least three films a year budgeted at not less than $750,000 each for release “at rentals theatremen can afford”.

William F. Rodgers is no beginner at the game. Now aged 65 (this 60th birthday is on June 7) he started his business life with the Havana American Cigar Company. He moved into pictures with General Films, then with Mutual Films, and with Triangle. As long ago as 1921 he joined Metro-Goldwyn-Mayer, becoming a Vice-President of Loew’s in 1941. He is a man of mature judgment. What is more, he has built up a reputation among showmen for fairness and integrity second to none in the business. He has never sought personal power or aggrandizement.

Thus, Rodgers’ views on some of today’s foremost topics carry exceptional weight. He refuses to commit himself about any one process of projection or presentation. He is not an all-out CinemaScope or any “scope” enthusiast. He believes all of the “proved” processes have their place within the framework of film entertainment, but considers it would be a retrograde step if one of those processes became universal. “Flexibility is the essence of good showmanship”, he claims. His own company, therefore, will employ the medium best suited to the subject being filmed. “In some cases we shall make standard 2D pictures if we find the exhibitor demands them, and provided they do justice to the story and to the cast. We shall not necessarily use color exclusively. Black and white cannot, and should not, be ruled out. That was very well proved by ‘From Here to Eternity’.”

Small Screen Dead

But, in general, Bill Rodgers feels that the small screen is gone—and for the better. His own thinking is in terms of the large screen, as opposed to the wide screen—by which he means, presumably, that a maximum aspect ratio of 1.85 to 1 is the one which, while not necessarily the best, is most suited to the general mass of exhibitors who, when all is said and done, provide the backbone of the industry. “Whatever we do”, says Rodgers, “we shall frame for big screen, though we must be guided to some extent by the policy of the distributor who is to handle our product. We shall not, however, work through a distributor who favors restrictive practices.”

Stereophonic sound interests him vastly, but here again Bill Rodgers gets quickly to fundamentals when he says, “I certainly think it adds realism and strength to a film played in a large theatre; it is less effective, in my judgment, in a medium-sized theatre, and probably a waste of money in a small one. But, don’t forget this: sound development is in its infancy, and within a relatively short space of time we may have brought it to such a point of perfection that it will enhance any picture, wherever it is played—even the drive-in.”

He added, rather puckishly, “I suppose stereophonic sound originated in the minds of those who don’t like drive-ins and the competition they represent to the closed theatre, and who were looking for something which couldn’t be successfully used in the open-air. But we may as well be honest with ourselves. Drive-ins are here, and they’re here to stay, and they’re going to be a lot more important tomorrow than they are today.”

Entertainment First

Asked whether, out of his vast experience as a distributor, he could simply and briefly define the kind of product which most strongly appeals to the public, Mr. Rodgers answered this: “The other day I heard David Selznick say on the Ed Sullivan program that he felt his primary obligation in the motion picture business was to give the public entertainment. I agree with him. I have never known a picture which, for example, revolved around the Cinderella or the Horatio Alger theme, to fail with movie audiences. If you are to succeed in this business, your product, and your approach, have to be on a level which the masses can understand and appreciate.”

In his straightforward, unglossed manner, Rodgers said his new company “makes no claim to being the saviour of the industry.” He simply feels they can make a conservatively budgeted, popular type of motion picture. Amalgamated has one fixed policy, expressed by Bill Rodgers in this way: “We have no intention to make ‘small’ pictures. The days for that sort of product have gone forever.”

The film-maker of today—and of tomorrow—he added, must produce the kind of picture which the exhibitor knows his people want, not what the producer or director wants them to have. The entertainment value must be such as to be of universal appeal in every civilized country in the world. They are the standards William F. Rodgers and his associates have set themselves. By virtue of them we can only pray they succeed.
EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

CS PRODUCT TERMS
ATO of the Gulf States

We salute 20th Century-Fox and Metro for their change in policy with regard to stereophonic sound. Mr. Lichtman points out that Mr. Ben Marcus (Allied National President) appeal to aid the smaller exhibitor was so well expressed that it caused me to re-examine their policy, and their desire to render the industry service brought about the change.

We might add that when Fox changed its stand on sound they went all the way, due to reports of deals made since, and dropped their demands for extended time and higher film rentals on CinemaScope pictures. It is my understanding that all the CinemaScope pictures are being sold at the top terms, but no more. This does not apply to "The Robe." This policy is a step in the right direction.

I might add, however, that all CinemaScope pictures are not top pictures. There are many many, regular pictures out-crossing them. Also 20th Century-Fox will not have to guarantee a profit on all CinemaScope pictures under the new selling policy.

It is strange, indeed, that when an exhibitor makes a terrific investment he must be penalized. Example: a sub-run exhibitor booked "The Command" and was asked how he wanted to play it. When he said "in CinemaScope" he was told that it would cost him 2½% more. Now, if that isn't putting a penalty on the progressive exhibitor, I would like to know what is.

This is a preminent business, and if we continue to allow upper prices for pictures just because they are in CinemaScope, regardless of later adjustment, we are out of business. When an exhibitor plays "Round Table" at 50% to an $1800 gross, and "Long Long Trailer" to a $2900 gross at 40%, how long do you think it will take the film companies to claim all good 2-D pictures at 60%? The claim will be this the crossing of CinemaScope is and worth more.

PROFIT GUARANTEES
ITO of Ohio

Jack O'Quinn, Secretary of Allied of the Gulf States tells this story: There was an exhibitor who played a picture from a company that guaranteed him a profit if he played this picture according to their rules. He played two pictures and had an accepted overhead of $3,000 per week. He then played a third picture and grossed only $2,000. (Round figures are given to avoid confusion.) The exhibitor went to the film company and demanded his profit. "You're crazy," was the answer, "we can't just give you the picture—we're entitled to some percentage." The exhibitor insisted and demanded his profit and believe it or not, the company gave him a check in the amount of $1,300.

'SCOPE PRICES
ITO of Ohio

On behalf of two of our members who started to play CinemaScope pictures on March 31 and then learned of an $800 reduction in the price of lenses, effective April 1, we wrote to 20th Century-Fox. Today we received a reply from J. J. Miller of CinemaScope Products, Inc. Succinctly, it says "No."

Mr. Miller says: "From the inception of CinemaScope, the position was taken that it was hoped the prices of all equipment would be reduced as installations increased. This outlook exists in every type of business where quantity production makes it possible to effect price savings from earlier levels."

"Twentieth Century-Fox could not afford to make the adjustments that all exhibitors and dealers request. CinemaScope represents to date investments of over $16 million and as yet Fox has only recouped about $8 million of this world-wide outlay. We are sure you will agree with our position that we cannot make any adjustments under these conditions."

We do not agree with Mr. Miller. If this practice continues, it is obvious that only the rich can buy equipment early because everyone will know that the price will come down if they wait. Any reductions should be retroactive. They are based then not on past or future sales but on totals.

EXHIBITOR & HIS FAMILY
Allied Caravan of Ia.-Nebr.

(Ed. Note: Charlie Jones' theatre recently was consumed by fire, but the Elmo, Ia., Exhibitor keeps his hand in the business. He writes:)

Since I'm not in the business, but I'm still giving you my time—and I've got plenty of it, I infringe upon your time to re-assure you that I have faith in the future of the business. To prove the point, I'm raising my kids to be real tough. Last night there was a helluva fight going on upstairs (I stay home nights now) that sounded like Bennie Berger binging to pay 50% for a "Howdy Boy". I went up with my bible bush sapling in one hand and my book on Child Psychology in the other and asked a few preliminary investigating questions. Two and a half year old Eloise was squawking like an exhibitor who had just had a picture pulled. Between sobs she said that 3½ year old Warren had chalzhered her. Of course, I asked the villain "Why?" "Because she was saying naughty words," was the answer. After I asked them what they were, he said she was saying—"Blah, blah, blah and ninn-compoom." Right there, I decided to make him a projectionist and would let her do the film buying. We'll have a family operation out of this deal yet.

—Charles Jones

ANAMORPHIC LENS FOR ALL
ITO of Ohio

Every leader of Allied recognizes that the visual part of CinemaScope is a great advance and that it would be retrogression to permit this innovation to go by the boards. Fox is making prints in 2-D for drive-ins and certain theatres which cannot install CinemaScope profitably. It is to be hoped that before another season has passed that every theatre will have a wide screen and the anamorphic lenses.

Mr. Skorous pointed in New York that the Grand Central Theatre in St. Louis when he saw it in 1909 had the same size screen as it had when torn down two years ago. The wide screen is something that people can see and marvel at immediately. In our humble opinion stereophonic sound is not. However, this, too, may change. But a step forward is indicated when the choice of medium is now the exhibitor's to make. For the good of the industry we hope that the majority of theatres will at least make plans to widen their screens.

Now that Fox has opened the gates of CinemaScope, the company no longer feels bound to guarantee a profit to any exhibitor as it has been doing on CinemaScope pictures up to now. There will no longer be a uniform system. All film rentals will have to be based on the exhibitor's ability to pay and Mr. Lichtman in a telegram to Ben Marcus and Abram F. Myers says, "I would prefer to do away with reviewing every engagement and renegotiating every contract after the engagement as this entails a tremendous amount of accounting and physical work."

That means that from now on, you will have to get the right terms before you play the pictures. This is no different from the policy of every other company (except Metro) where adjustments are sometimes given and more often not.

"WOLF" IS HERE
ATO of the Gulf States

Headline: "Paramount 52-week report shows impressive jump in profits." Net after taxes $6,779,563 as against last year net $5,340,584. Headline: "Loew's profit increases." Net after taxes, for 28 weeks, $3,190,166, as compared to $2,717,229. The headlines have been full of the profits from other companies. This is in view of the fact that the theatre profits dropped 3% last year. Need I say more.

I believe that we sold congress on the plight of theatres, but we failed to sell distribution. During good times there were many who cried "wolf" and now that the wolf is here we are not believed.

FILM BULLETIN May 31, 1954 Page 15
Arbitration Talks Hot

Arbitration meetings last week between the distributors and leading exhibitor groups—with the notable exception of Allied States Ass’n—took up in the same stormy vein that characterized the abortive 1952 sessions. While Allied—distributors impasse on film rentals—was then considered the principal stumbling block to an arbitration system, this time it was a varied group of exhibitors who participated in the flareup.

SCOA’s Harry C. Arthur, Jr., for instance, threatened resort to Government regulation to correct alleged abuses unless a satisfactory arbitration system to include “all disputes” were set up. TOA’s Herman Levy quickly retorted, “We can regulate ourselves.”

Proposals by both distributors and exhibitors for component elements of arbitration were another source of hot words. Agreement was reached, however, that there would be no limit on number of pre-releases by each company, but they would be subject to arbitration. Under the 52 draft, pre-releases were limited to two per year from any company.

The exhibitor plan presented by Levy after a special exhibitor caucus called for inclusion of all disputes affecting “orderly distribution” except “the amount of money an exhibitor shall pay for film.” Specifically, but not restricted to these, the arbitrable subjects are: clearance, runs, conditioning, contract violations, print shortage, competitive bidding, pre-releases. (Earlier, before a TOA unit meeting, Levy said that a fair gauge should be “whatever matters can be litigated should be arbitrable.”)

Distributor spokesman Al Lichtman called the exhibitors’ proposals “one-sided,” felt that film companies could not accept such “all-embracing” clauses. They are willing to “discuss” all proposals “except rental terms,” he said. Also, while film companies were agreeable to clause permitting other matters to be incorporated later, “they cannot agree to arbitrate matters not known to them and not agreed upon at this conference.” He proposed a continuing committee to handle any matters not now considered arbitrable.

Siding with Arthur on “all-inclusive” arbitration, Max Cohen and Leo Brecher (MMTA) argued that unforeseen changes in the industry might bring new causes for complaint. Si Fabian added a warning that “any limitation on the right to arbitrate will fail to get the support of all exhibition.”

A joint sub-committee was due to be set up to combine provisions of each draft for final submission.

Higher Terms Offset—Cole

Col. H. A. Cole fired a blast at what he termed distributors “unthinkable and quite shortsighted” drawing off of the relief theatres received from Federal tax easing by increasing “onerous” film terms. Exhibitors spearedhead the industry-financed job with expectation that both exhibition and distribution would benefit “in usual proportions” from lifting of the tax burden, the Texas veteran declared. “Authentic reports” showed that boxoffice had declined 35%, production distribution income only 25%, “a shocking picture in view of theatre closures” during the last eight-year period. And, he added, this trend is not only continuing but getting worse. He foresaw a return to Government action to determine equitability of tax benefits if film companies did not take a “more sane and business-like attitude.”

Counterpart, 20th-Fox’s Al Lichtman called Cole’s statement “thoughtless” and “misinformed, tending to create more ill will in the industry. No distributor, he said, “has any designs on any thing but what he is entitled to.”

COMPO Battles New NY Tax

New York City exhibitors didn’t have long to relish their relief from the onerous Federal admissions tax burden. Last week, the city’s Board of Estimate voted a five per cent amusement tax, to go into effect June 15, despite an emergency plea by NY theatremen. Measure will go to City Council for a public hearing next Tuesday (1st) after the hastily mobilized emergency committee, with COMPO counsel Robert W. Coyle as spokesman, confronted Mayor Wagner with the industry’s precarious position. Hizzoner assured industries full opportunity to be heard. Unless the miracle COMPO wrought in the Federal tax campaign is repeated, Coyle’s efforts will be passed the same day. If it does, floodgates for similar action in other cities could be opened.

Sudden tax threat loomed after a prior proposal for a 3 per cent sales tax on commercial service was squelched by concerted opposition of businessmen, bankers and stock exchanges, turning city’s eye on admissions industries (movies contribute 65 per cent) for the tax touch.

Coyle and the impressive delegation of industry tops pointed out that Congressional conviction that motion picture was a “disaster industry that had to be helped” resulted in the Federal tax cut from 20 to 10 per cent, with 30c total exemption (under city’s proposal, exemption is limited to 10c). Backed by Sindlinger statistics, the committee declared that the city-estimated $15,000,000 revenue from the tax would actually net only one-quarter of that—and less with theatre closings and reduced patronage due to the levy.

Strong newspaper support for the industry’s case was characterized by the Journal-American’s editorial comment: “We hope the city can find means to balance its budget, by doing further damage to an industry which traditionally has been a major attraction for tourists and provides work for thousands of residents.”

While hope was not bright that the proposed levy would be defeated, COMPO was leading a strong fight.

Skouaras’ Happy Report

Spyros Skouaras, addressing 20th-Fox stockholders, was repaid for his $10,000,000 Cinema Scope gamble, coming and going. After gratifyingly reporting a record gross for 1953 ($105,662,000), a doubled net for this year’s first quarter ($24,048,000), an estimate of 10,000 ‘Scope-equipped theatres by the year’s end, the 20th-Fox president heard the management defended from the floor when rebellious minority stockholders flared up. The champion was none other than Charles Green.
THIS MADE THE NEWS!

Continued from Page 16)

Last year's opponent, who asked the rebels to desist "in all fairness" to the company's record.

Note: Reduction in negative amortization for 1954 first quarter of $2,500,000 said to have been upped to $3,500,000. Indications are that in the N.Y. City area alone, the 262-theatre New York City quota has been over subscribed. As a result, other producers are saying "guaranteed playdates."

Republic voiced its interest in some sort of pre-production tieup with exhibitors. Prexy Herbert Yates invited TOA board members to visit the studio for a meeting to help solve the problem of more low-budget product. Yates said he welcomes exhibitor help to blueprint future Republic production.

Filmmakers' "exhibitor guarantee" plan is getting big play, too, with major chains like United Paramount and Stanley Warner voicing encouragement.

Scope Boom Follows Forum

As expected, the 20th-Fox CinemaScope forum has zoomed CS equipment orders. In the Western Division alone, Fox reports that 139 outdoor and conventional situations are being equipped; in Montreal, 15 United Amusements Circuit theatres are getting CS with full stereophonic sound, and so it goes. With the stereosound barrier opened, it is interesting to note that great bulk of orders ask for it.

International Exhibitor Group

An international alliance of exhibitor organizations appears in the making. The Cinematograph Exhibitors Association suggested the alliance after Allied States' Abram F. Myers contacted the British group in regard to a joint information service. Negotiations continued as Allied prexy Ben Marcus proposed a Hollywood conference of int'l exhibitor organizations "to arrive at a common solution so that a committee may discuss problems of the new techniques with producers, and sales policies with the distributors."

Variety Spends $2,795,000

Better than $2,795,000 was expended by 41 Tents of Variety Clubs International for charities in the past year, according to a financial report by Heart chairman Nathan Golden. Boston Tent (23) maintained its leadership in total expenditures with a whopping $453,632. Most notable pledge, Pitts-burgh, original tent, with $75,000 last year, has upped the ante for 1954-55 to $400,000.

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‘HOT’ PRODUCT FOR SUMMER MONTHS, UNIVERSAL’S PLAN

The reader will recall, no doubt, when the "good, old summertime" used to be, traditionally, the "dead old summertime." Then along came a monster known as Television. Like the movies, it also concentrated on the other three seasons of the year, sucking away movie patrons in the colder weather and gluing them to their free living room screens. Bitterly decrying video's inroads, moviemen, for the most part, failed to see, strangely enough, that this "dead" season had become potentially the most live of all.

It's tough to break away from tradition. But there were those who saw the opportunity to get back the "lost" audiences by opening the distribution spigots to maintain a steady flow of good films during the hot weather months when TV was at its lowest ebb. The men who make policy for Universal-International were among those who recognized this potential. So, once again this year U-I has lined up a continual and promising array of pictures to lure audiences eager to go out.

During June, July, August and September, eight new productions and one big reissue have been set for release by Universal vice-president, general sales manager Charles J. Feldman. The distribution head's avowed purpose, as outlined in a recent meeting with U-I's promotional staff, was to meet the company's "basic responsibilities to exhibitors of not only providing them with all types of pictures for all types of theatres for all types of screens, but of also supplying them with proper promotional tools."

Resounding confirmation of this policy has come from vice president and national ad-publicity chief David A. Lipton. Long-range planning, backed by intensive national preselling, and concentration on point-of-sale promotion—long established tenets with this company—all have been drastically pushed upward. National magazine advertising budget this year will double that of '53, and local-level selling has been "correspondingly increased," Lipton proclaims.

A breakdown of the U-I four-month release program shows a happy variety of product. Included are the company's first CinemaScope production, "The Black Shield of Falworth," and the long-heralded "Magnificent Obsession," which U-I expects to be one of the top grossers in its history—and is gearing its campaign accordingly. Also spotlighted is the reissue of "The Egg and I," previous company record-holder. A forerunner of the consistently successful "Ma and Pa Kettle" series, re-release is set for July with an all-out campaign paralleling the original bally.

Two of the new features will be released each month. June is set for "Drums Across the River," Technicolor western starring Audie Murphy, Lisa Gaye, Lyle Bettger and Walter Brennan, and "Black Horse Canyon," also in Technicolor, a western with special family flavor, starring Joel McCrea and Mari Blanchard.

With "The Egg and I" as a special bonus, July releases are "Johnny Dark", auto-racing Technicolor drama, with Tony Curtis, Piper Laurie and Don Taylor co-starred, and "Tanganyika", in Technicolor, a jungle melodrama starring Van Heflin, Ruth Roman and Howard Duff.

Then comes the big one in August, "Magnificent Obsession," in Technicolor. Jane Wyman and Rock Hudson (his performance in this is one to watch) are the key personalities in the Lloyd C. Douglas novel that was such a top film a generation ago. America's most famous mule and Donald O'Connor form the other half of the August combination in "Francis Joins the Waes," with the luscious Julia Adams and much publicized Mamie Van Doren heading the feminine cast.


An impressive line-up, indeed, both in weight and numbers and in promise of quality for a season that was once considered the step-child of the industry.
What the Showmen Are Doing!

Merchandising & Exploitation Department

'Rocket Man' Space Ship Tour

An out-of-this-world exhibit aimed at kids of all ages, is currently touring some 100 cities in four states with a 50-foot "space ship" to plug 20th-Fox's "The Rocket Man," stunt, which will highlight a saturation opening of the Leonard Goldstein production, was inspirationally launched by none other than TV's "Captain Video" (Al Hodge), attired in interplanetary costume (see above). The popular video show protagonist christened the five-ton craft in front of 20th-Fox's New York home office to kick off the tour, with Toledo the first stop on an itinerary scheduled to cover Ohio, Indiana, Kentucky and West Virginia. The huge exhibit is a wonderland of interplanetary paraphernalia, with electronic gadgets designed to create illusion of space travel—and, of course, scenes from the picture. Ballyhoo is heightened with sound effects of space travel. Exhibit has theatre-front stops, visits to parks, playgrounds, and schools. There's no admission charge. Advance interest has been excited by life magazine feature on the ship.

Other angles: tabloid heralds in advance and current with ship's arrival; rocket modeling contests; school, toy and department store tie-ups; kid ayem shows; contests linked with TV and radio stations and local newspapers. To aid local campaign, complete promotional kits (news stories, photos, publicity mats, sidewalk stencils, etc.) were forwarded to local theatre managers for advance use.

Stunt, while concentrating on the youngsters, is eight-to-five to draw a sizeable number of their elders in the exploitation areas. Wonder how many grown-ups watch Captain Video, read science-fiction pulpers—or watch for the next "Flash Gordon" comic strip?

Al Hodge, TV's famed "Captain Video" as he christened five-ton, 50-foot "space ship", currently on four-state tour for opening of 20th-Fox's "The Rocket Man."

'Caligula' Tours for 'Demetrius'

20th-Fox is priming its promotion campaign on "Demetrius and the Gladiators", with a cross-country swing by Jay Robinson, the Roman emperor "Caligula", who plays the same role in this sequel to "The Robe." The actor, garbed in Royal toga, is making theatre, TV and radio appearances, addressing school assemblies, parent-teacher groups, civic organizations, showing color slides of high light scenes from the forthcoming biblical epic and giving dialogue from the film. The actor's itinerary, beginning with West Coast keys, continues through the midwest. He is due to arrive in New York on June 8 for a host of promotional activities preceding the debut at the Roxy. Visits to Boston, Philadelphia and Washington will follow.

'Pre-Re-Release' for 'Egg'

A new word has entered the industry lexicon—"pre-re-release". That's the way Universal has designated its reissue of "The Egg and I," its record-crooser now famous for introduction of the Ketles, scheduled for a territorial saturation premiere in Iowa-Nebraska, beginning May 27, preceding the "regular" July release generally. U-I has set a brand new promotional campaign, including press books, trailers and prints and film will be handled as importantly as any of the company's new productions, according to sales vice president Charles Feldman. The mid-west houses who helped "discover" the Ketles, with a series a steady heavy grosser in those territories thenceforth, will go big for the reissue. U-I has dispatched two special field reps to develop the territorial campaign and to aid local exhibitors. It would be interesting to have a definition—term-wise—of "pre-re-release."

Roman Beauties Stunt

Growing popularity of Italian film beauties in this country is being exploited by Italian Films Export in an illustrated brochure, listing proper pronunciation of their names, vital statistics and picture credits. Most commonly mispronounced name, according to IFE, is that of Gina Lollobrigida (and in case you don't know, it's JEE-nah Lo-lo-BRIDGE-i-dah). One general rule offered by the glossary, when in doubt, pronounce it "Bella, Bella" (Italian for pretty). Most impressive vital statistics: 19-year-old Sophia Loren (So-FEE-yah Lo-ren) 5'9", 38-24-37; 27-year-old Silvana Pampanini (Seal-VAH-nah Pam-pah-NAM-ni), 5'8", 37-24-36. Star blow-ups, along with this information, look like good display bets.

'Man-Appeal' for Wayne Film

Better than 2500 super-markets will herald Warner's CinemaScope "The High and the Mighty" in a special promotion for the big-scale circulation mag's "Plan a Meal with Man Appeal" campaign. Star (and co-producer) John Wayne will be spotted in four

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What the Showmen Are Doing!

(Continued from Page 19)

color double truck layout in the mags, store and window displays in the markets, and special ad mats, with an additional bolster by Collier's in several trade publications. Promotion coincides with gala dual world premiere May 27 at the Egyptian in Hollywood and the Paramount in San Francisco, with the former loaded with white and black tied celebrities and festivities carried on a half-hour telecast.

Interesting sidelight was suggestion by the Pike's Peak Visitors' Bureau that the debut be held atop the mountain to tie in with title. WB had to turn the offer down because of prior commitments to the presently participating theatres. But it's an idea for any location with theatre facilities on the area's top grounds.

Starlets on Road for 'Long Wait'

Hollywood eye-fuls Peggie Castle, Dolores Donlon and Shawn Smith, appearing in UA's upcoming "The Long Wait," are on the road again after a six-day round of TV, radio and p.a.'s in Chicago, where the Mickey Spillane film made its debut at the Woods Theatre. They moved on to Pittsburgh for a three-day stand last week, thence to Detroit, Buffalo, Cleveland, Philadelphia, Baltimore, Boston and Washington before the New York finale. Especially heavy in the Windy City was the video promotion which blanketed the Chicago area with a round-the-clock schedule over three channels. Special trailer program was-spotted next to baseball broadcasts and other audience-pulling shows, especially those that drew fans due to be attracted by the Spillane-type stuff.

Briefs

"River of No Return" (20th-Fox) was named Movie of the Week by May 17 Tempo, which carries a center spread on the Marilyn Monroe CinemaScope.

Effectiveness of sequence from RKO's "Carnival Story" on NBC Satnite network show, "Your Lucky Stars!", May 15, has led to two more plugs via film clips on succeeding weeks' shows.

Jefferson Amusement (Beaumont, Texas) chain's Fred Minton is awarding $350 in U. S. Savings Bonds for three top campaigns among his 20 first-run theatre managers on Allied Artists' "Arrow in the Dust".

"Johnny Guitar" racked up the biggest opening five-day gross in Republic history, topping former record-holder, "The Quiet Man", registering $115,000 at 14 theatres and drive-ins.

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PRESSBOOK AWARD

Many theatre men are apt to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

RIVER OF NO RETURN

"Monroe Tames Mitchum" or "Mitchum Tames Monroe" it's an exploitation bullseye either way. Conflict between the top b.o. stars, an integral theme of 20th Century-Fox's CinemaScope "River of No Return," is your big, fat selling point. Under the guidance of Charles Einfeld, the Fox boxoffice has exploded a big-scale campaign based on this angle. The Monroe glamour, the Mitchum he-man allure, epic scale of the Great Northwest backgrounds and, of course, CinemaScope, are the by-products good for additional angles. Ad above gives an idea of the basic art on the primary facet. Variations on this are plentiful. On several it's described as "the white-fanged fury of the Great Northwest... where Monroe and Mitchum meet, fight and love!" Or where "MITCHUM melts MONROE in white-fanged fury of the Great Northwest!"

Especially provocative are these descriptions: "Robert Mitchum... the Fuse, Marilyn Monroe... the Flame" used auspiciously in several of the ads.

Monroe's honky-tonk singer personification, where she torches four songs gets good play. Special attention is given to the seductive star's musical numbers. Manual pictures star on cover of sheet music, and RCA Victor's all-out promotion on her soundtrack recording, with Marilyn regarded as one of the hottest record properties of the year. The RCA-Victor disc is getting unparalleled support for a single record, offers theatre men tremendous opportunities for tie-ups with record dealers.

Posters use the Mitchum-Monroe battle—a honey of a sequence in the film as principal art, with the guitar-strumming honky-tonker as supplementary illustration.

Other special features of the pressbook: Free records of excerpts from the Mitchum soundtrack songs for use in lobby and motto spots; new Monroe art shots for lobby and front displays; ballyhoo featuring the actress, with street stunts, "peep-box" and several other capitalization of Monroe's hot popularity; double-pronged TV campaign, one with three slides, another a single card.

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What the Showmen Are Doing!

(Continued from Page 20)

Eight Disney cartoonist units are now on
out to aid local promotions of "Pinocchio".
Touring artists, each accompanied by an
AKO fieldman, are appearing in schools, on
TV, civic and service groups, and in toy de-
partments of stores displaying "Pinocchio" ti-
es and running co-op ads on playdates.
Anyone who's seen these guys work will be
omnuced that it's topnotch promotion.

RKO's "Susan Slept Here" gets a pair of
notable breaks in the June 25 issue of Cos-
popolian, lead article about co-star Debbie
Reynolds and Lonella Parsons' selection as
"picture of the Month. Release is set for
mid-July.

Pageant gave the first Walt Disney Cine-
maScope, "20,000 Leagues Under the Sea", a
4-page pictorial layout on complicated
filming of underwater scenes. Pro-
duction is now in 5th month.

Fan mags are really sold on "Caine Mu-
iny". Latest splash on the Columbia pic
catures a full-page rave review and feature
on new star Robert Francis on facing page.

Fan clubs of five top singing stars—Sin-
a, LaRosa, Shore, Arden and The Four
Aces—all of whom plattered title song from
20th-Fox's "Three Coins in the Fountain," were on hand en masse for the Roxy open-
ing on the 22nd. Bolstered by the huge song
promotion, title is now firmly entrenched in
younger set's minis, representing a smart
piece of pre-selling by the Fox lads.

Big co-op campaign by 20th-Fox for its
forthcoming "The Egyptian", includes tie
with Elizabeth Arden for a new "Egyptian"
look that offers special haircut, eye makeup,
Egyptian colors in cosmetics; Egyptian care
for face and body, and other such tie-in with
title. Nationwide chain of Arden salons and
other outlets will participate in promotion,
including feature national mag ads during
the summer.

GWTW Atlanta Sendoff

Originally, Atlanta was turned on its ear
when General Sherman marched through.
The next time it happened, albeit in a much
happier manner, was when " Gone With the
Wind" had its world premiere there 15 years
ago. On May 20, GWTW did it again, mak-
ing Sherman a 2-1 underdog.

George Murphy, Hollywood's unofficial
goodwill ambassador, along with stars Ann
Rutherford and Cammie King, both of whom
were featured in the film, were welcomed by
the Governor's wife, state and municipal
bigwigs, and the social elite. The 2000-seat
Loew's Grand was jam-packed at $50 (sic)
per seat in a benefit for the Margaret Mit-
thell Memorial Scholarship Fund. Metro ex-
ploration head Emery Austin and his field
staff supervised the proceedings, which in-
cluded a TV-radio-newspaper two-week con-
test to find Atlanta's Scarlett O'Hara of
1934. And off goes this film phenomenon on
another trip around, another batch of box-
office dollars.

UA to Plug Book-Movies

Publicist Dick Weaver's 21-city coast-to-
coast tour on behalf of Stanley Kramer's
"Not As a Stranger" is viewed by Max
Youngstein, Francis Winikus, et UA al as
so successful that they've decided to adapt
the procedure on future book-into-movie
projects. Weaver's juncture plugged the Mor-
ton Thompson novel and its film counter-
part simultaneously via newspapers, radio
and TV. Some 52 top papers, 26 radio-TV
outlets and close to a hundred major book-
sellers were contacted by Weaver, and, in
turn, plugged both film and novel, or set up
tie-in campaigns.

The precedent-setting campaign, in co-op
with publisher Charles Scribner and Son,
also has scheduled round-table discussions
with doctors, literary clubs and women's
groups; school debates, library co-ops, A
veteran publicist, Weaver returned with hot
ideas for local selling, based on discussions
with men who know their territories.

Displays & Stunts

Beverly Garland, fea-
tured in Columbia's
"Miami Story" and
Paramount Theatre NY
exec mgr. Bob Shapiro
award beauty contest
winner Claudia Hall
Title of "Miss Miami
Story". She received
free vacation in Miami.

Wallach's in Los Angeles was one of many Decca windows
highlighting Peggy Lee record-
ing of title song from Re-
public's "Johnny Guitar."

Trim girl Friday assisted the p.a.
of star Dan O'Herlihy in recent publicity stunt for UA's "Ad-
ventures of Robinson Crusoe," in
news features and interviews.

Window display con-
test for MGM's "Ex-
ecutive Suite" was
held in tie with VPDe-
ners. NY stationery
store set this one up.
EXPLOITATION PICTURE

JOAN in JEANS for DOUBLE DRAW

A star that will garner the feminine trade and action elements to pull in the males makes "Johnny Guitar." Republic's juiciest exploitation plum since "The Quiet Man." Just the fact that the glamorous Joan Crawford, gets a drastic change of pace in the role of a gun-toting female in the Old West should be enough to pique the interest of any movie fan. But there's much more the showman can latch on to, for appeal to virtually any audience.

For the distaff side, in addition to the Crawford name, there's the "woman against woman" angle, "Fighting with Passion and Bitter Hatred for the Man only One can Have!" Republic has built up this facet with a series of ads in "This Week," appearing in 34 top newspapers as a Sunday supplement. Ad features star, with gun about to be drawn, and passionate kiss scene with co-star Sterling Hayden as a prominent sidelight. Similar ad appears in the Dell (3,000,000 circulation) fan magazine group.

Ads also stress action elements, with guitar and gun pointing up theme song, now on the Hit Parade. The latter, with Peggy Lee doing the vocal, is being plugged by Decca and 1800 disc jockeys. Decca branches and distributors have been working on title promotion, both storewise and through air plugs. Special window streamers have been supplied Decca distributors and a limited amount is available from Republic's exploitation department for local planting. Pop tune also offers juke box opportunities, with a special mat prepared by Steve Edwards and his box-officers as part of the music promotion. Cards with picture and playdate mention have been set up in a Decca co-op for restaurants, taverns, drug stores, bus terminals and other crowd-gathering spots.

Art plays an important part in the promotion. Especially good for lobby display is the Crawford shot as she reaches for her gun. Six-sheet offers excellent opportunity for cut-out standee in life-size, for use in lobby or out front, and as eye-catching street displays, possibly tied in with traffic markers, labeled "Don't Move Until You See the Green Light."

Republic's pre-selling, the star, music, stunts, are all covered superlatively in a press book loaded with ideas to boost boxoffice prospects.

JOAN CRAWFORD
"Johnny Guitar"

Jeans Stunt

"Jeans in Jeans" suggests a "Miss Jeans" contest, with current popularity of boys among younger set. Papers, TV, schools are contacts, finals held at theatre opening night.

WOMAN AGAINST
WOMAN...

Fighting with Passion and Bitter Hatred for the Man only One can Have!

Joan Crawford as a gun-woman features the ads. In the 4-col. copy here, virtually all the elements of the film are pictured: the woman vs.-woman conflict, violent action, exciting lineup of characters.

Newspaper ads offer a good selection, depending on the audience the showman decides to attract. Ad above combines several of the elements used in the various layouts. The Hayden-Crawford kid shot, as pictured in the front set of stills (below) features the teasers, is an integral part of several of the larger display ads. One of the best lines in copy is description of title character: "A revolving troubador who looked naked without a six-gun..."
JOHNNY GUITAR

Joan Crawford's first try at serious outdoor drama (25 years ago she was in something called "Montana Moon"), gives Republic one of its most promising attractions. Joan appears as a saloon-owner who plots a land-buying coup to cash in on the precious ground sought by the incoming railroad, plunking her booze palace directly in the middle of the rail route. Web forms when she hires Sterling Hayden, an ex-gunman who prefers a guitar instead, and discards tough boy-friend Scott Brady. When Mercedes McCambridge, with a yen for Brady, incites the cattlemen against Crawford, the action becomes fast and furious as Hayden is forced to resort to his adeptness with guns to save the hapless Joan from lynching by the McCambridge-culled mob, and a thrill climax as the two women tangle in a unique gun battle—with McCambridge the loser.

Outstanding in the fine supporting cast are Ward Bond, Ben Cooper, Ernest Borgnine, Royal Dano and the ever reliable John Carradine. Trucolor photography, under Nicholas Ray's direction, reaches its current peak with an assist from Arizona's scenic wonders.

Would-be lyncher's foot prevents Joan Crawford from reaching for her gun, as she vainly attempts to protect the old derelict (John Carradine), unwitting instrument for the mob action.
**ALLIED ARTISTS**

**February**

BITTER CREEK Bill Elliott, Jack. Thomas D. Carr. Producer Vincent M. Fennelly. Western. Out to avenge death of his murdered rancher brother, Elliott picks up a chimpanzee to keep watch over his property.


SLOT IN CELL BLOCK 11 Neville Brand, Leo Gordon, Carlton Young. Producer Walter Wanger. Director Don Siegel. Producer Nathan Juran. Jett Haines. Governor and State Millitas are called in to quell the prisoners. 80 min.

March

DRAGONFLY SQUADRON John Hodiak, Barbara Britton, Bruce Bennett. Producer Edgar G. Ulmer. Western. John Christ. War drama. Rigid disciplinarian takes over Korean village to protect it from Japanese attack, but his trained flyers come to the rescue. 84 min.

PARIS PLAYBOYS Burt Lancaster, Bob Schiffer. Director William Beaudine. Comedy. Hunt's Hall is sent to Paris to become a French scientist, concocts a formula that proves even more potent than the original scientist's. 62 min.

LOOPHOLE OF JUSTICE Ruth Roman, Dorothy Malone, Mary Beth Hughes. Director Harold Schulder. Producer Lindley Farnum. Drama. tells $50,000 short in his accounts, tracks down phony bank examiner, recovers loot and job. 80 min.

April

ASBOW IN THE DUST Coronet Blue. Sterling Hayden, Coleen Gray. Director Lesley Selander. Producer Hayes Good. Western. A melodrama. Would-be deserter done by Major's uniform to lead wagon train through hostile Indian territory is, regenerated 80 min.

MR. POTTS GOES WEST George Cleveland, Nadia Gray. Produced & directed by Mario Zampi. Comedy. Sam Potts, a soft touch, tries to settle off the beaten track through Russia and Europe. 93 min.

PRIDE OF THE BLUE GRASS Lloyd Bridges, Vera Miles. Director Thomas Carr. Producer Vincent M. Fennelly. Western. Fights to free Texas from carpetbaggers, after young man is double-crossed by friend and framed for murder.

HOME FROM THE SEA Jan Sterling, Neville Brand. Producer Scott R. Dunlap. Director Lesley Selander. War drama. Chief B'ot'a Male takes charge of destroy when executive officers is killed in battle. Returns home to a hero's welcome to lovers.

May


June

EOWAY BOYS MEET THE MONSTERS, The Bowery Boys. Producer Ben Schwalb. Director Edward Bernds. Comedy. The Bowery Boys are made up to by rival gang of tronic robot and gorilla. 66 min.


COLUMBIA

February


MISS SADIE THOMPSON 3D Technicolor. Rita Hayworth, Jose Ferrer, Aldo Ray. Director Curtis Bernhard. Regional with amusic. From the Somerset Maugham story of "entertainer" on the island of Pago Pago with islanders, the sea, the Marins and fanatical, hypnotical, missionary. 91 min.

WILD ONE, The Marlon Brand, Drusioo Laslo Benedek. Western. A group of hot-rodsville terrorize town until indignant citizens force law to be obeyed and one of them is killed. The group is routed to come through love and innate decency. 79 min.

March

BALT Cleo Moore, Hugo Haas, John Agar. Director-producer, Hugo Haas. Outdoor drama. Old prospectors go on a wild goose chase to murder his young partner with whom he shares a rich gold strike. 79 min.


IT SHOULD HAPPEN TO YOU. Judy Holliday, Peter Lawford, Edmond O'Brien. Director George Pal. Comedy. Girl, yearning for fame, invests her savings to have her name in lights on Broadway. Resultant fame and furor distillations, her driven, her arms into young of Idealistic playwright. 87 min.

April

DRIVE A CROOKED ROAD Mickey Rooney, Director-producer, Mickey Rooney. Western. A music auto mechanic is inveigled into a holdup gang by a pretty girl. Girl turns the tables on the man, who is killed in breaking up the gang. 82 min.


May

MAD MAGICIAN, The 3D Vincent Price, Mary Murphy, Eva Gabor. Director John Brahm. Producer Bryan Hoyt. Horror melodrama. A mad scientist is able to travel to the year 2000 and someone is able to create an army of robots to take over the world and control the humans. 85 min.

June


HUSBAND FOR ANNA, A English Language. Swedish. Producer Bertil Mattson. Director George Pal. Sweden. Anna is an English Noblewoman, and her only surviving son has become a vagabond and marries Solomon's son. 99 min.

We want a child Ruth Brejnholm, Jorgen Rennell, Pampolin. Producer D. F. Davanzati. Director G. Santis. Drama. Trials and tribulations of woman's search for and love of husband.

WOMAN AND LANGUAGE, English Language. Italy. Producer Nereo Carfagna. Drama. Story of love between two Italo-English old which ends tragically.

LIPPERT

February

QUEEN OF SHEBA Lena Ruffo, Gino Cervi, Gino. Producer Mario Franciosi. Director Pietro Franciosi. Biblical spectacle. Queen of Sheba leads her army against Solomon's forces in Jerusalem, 1000 B.C. is captured and makes her escape. After battle and pursuit, Solomon marries Queen of Sheba who returns to her god and marries Solomon's son. 99 min.

WE WANT A CHILD Ruth Brejnholm, Jorgen Rennell, Pampolin. Producer D. F. Davanzati. Director G. Santis. Drama. Trials and tribulations of woman's search for and love of her only surviving son has become a vagabond and marries Solomon's son. 99 min.

March

BLACKOUT Dana Clark, Bette Hutton. Producer Mich. Charles. Director Fritz Lang. Murder drama. down-and-out war veteran is offered a $100000000 contract to flood a suspension on the veteran until he establishes that girl's mother was responsible. The soldier 87 min.

APRIL

FANGS OF THE WILD CHARLIE Chaplin, Jr., Lois McAs. Producer Robert L. Lippert, Jr. Director Michael L. R. Lippert. Drama. A man who is the only witnesses to a cold-blooded killing in the war's story is not believed until the murdert's established, causing a chase in which the life is threatened. 71 min.

**THIS IS YOUR PRODUCT**

Mr. Exhibitor, This New Film Bulletin Feature Is Designed to Give You All the Vital Details on Current & Coming Features

I. F. E. March

ANITA GABRIELD Italian. Subtitles. Anna Magnani against Solomon. Producer Dino De Laurentis & Carlo Ponti. Director Stanley Donen. Drama. Story of Gabrialdi's battle to unite it in aodio, he is led by his family's loyalty and bravery in the cause, causing her tragic death. 95 min.

MY HEART SINGS Subtitles. Ferruccio Tagliavini, Roberto Valturri, Anna Maria Guarnieri. Director mga. CICHER. Drama. Leopoldo Fregoli and the girl who dance with him. 89 min.

April

SENSUALITA English. Eleonora Rossi Drago, Po De Laurentis. Production. Director Clemente Fra. Romance. An affair between two men and a girl in the wheat fields of Italy. 72 min.

May


**COLUMBIA**

February

JUNE

1932.

OCEAN EDGE. THE Anso Color. Lucille Ball, George Montgomery, Director Herbert S. Goodabyrinth. A college girl from a poor background, and the brash, ambitious young man who tries to help her win a scholarship.


THE MIRACLE. Anso Color. Cary Grant, Barbara Stanwyck, Director Mervyn LeRoy. A lawyer and his wife, who were once penniless, are now rich and powerful, and face the challenge of keeping their integrity.

THE MLE. Anso Color. Robert Taylor, Catharine Hepburn, Director William Wyler. A young man and a woman who are swept up in a whirlwind of passion and desire.

MAY 1933.

THE BLACK TIGER. Anso Color. Anna May Wong, George Brent, Director William Dieterle. A Chinese woman and an American man fall in love despite their cultural differences.

THE BLUE OWL. Anso Color. Joan Crawford, Lewis Stone, Director Ronald V.iberg. A woman who is seduced by a man and then tries to redeem herself.

THE ULTIMATE. Anso Color. Clark Gable, Myrna Loy, Director George Archainbaud. A man and a woman who are brought together by fate and reunited in the end.

MAY 1934.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

THE BLUE WAVE. Anso Color. Louis Calhern, Marlene Dietrich, Director Louis Malle. A man and a woman who are brought together by a common cause.

MAY 1935.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1936.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1937.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1938.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1939.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1940.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

MAY 1941.

THE BLUE SKY. Anso Color. Clark Gable, jean Arthur, Director William Wyler. A man and a woman who are drawn together by fate and overcome their differences.

THE BLUE LADY. Anso Color. Spencer Tracy, Loretta Young, Director William Keighley. A man and a woman who are separated by war and are reunited in the end.

THE BLUE PEARL. Anso Color. Cary Grant, Joan Fontaine, Director Alfred Hitchcock. A man and a woman who are drawn to each other despite their differences.

FILM BULLETIN—THIS IS YOUR PRODUCT
March

FLIGHT NURSE Joan Leslie, Forrest Tucker. Director Allan Dwan. War. Action. Force nurse assigned to Keep Nation. JSAT. Foresees the role of the Sweetheart in its duty, is molded by war into woman of heroic and responsible stature. 90 min.

April

GERALDINE John Carroll, Malia Powers, Stan Freberg. Producer/Director R. G. Springsteen. Comedy with music. Tin Pan Alley publicist girl convinced by a talent scout of her vocal voice, interested only in folk songs, eventually interests him in popular music and marriage license. 90 min.

May


June

HILL'S HALF ACRE Wendell Corey, Evelyn Keyes, Bebe Lanchester. Associate producer-director John H. Auer. Mystery melodrama. Man's body is found floating in Miami River. 81 min.

July


August


September

CHRISTMAS COMES but ONCE Technicolor. Barbara Stanwyck, Robert Young. Director John Farrow. Suspense. Father tries to save his daughter. 114 min.
May

MAPU AN KID AND THE LADY GILL: Color Corp. Ltd. of America. Anthony Dexter, Eva Gabor, Wishberg. Production Director, Lew Landers. Adventure, comedy. The story of a notorious P.I. who plans to double-kid the scoundrel that is his boss.

MAUP IN WAITING, THE: The Anthony Quinn-Petite, Castle, Pro- duction Director, Charles La- mon. Comedy. Klefes leave ultra-modern hotel, go back to dilapidated farmhouse so that oldest boy can win contest on top of the world.

RAILS INTO LARIMAR: Photography. John Payne, Dan Duryea, Barbara Stanwyck, Leon Ames. Director, Jesse Hibbs. Outdoor drama. Trouble-shooters and cowboys stage a revolt against the railroad company which is planning to stopover on construction of railroad, 61 min.


April

MA & PA KETTLE AT HOME: J. Arthur Rank, Marjorie Main, Percy Kil- brooke. Production Director, Charles La- mon. Comedy. Kettles leave ultra-modern hotel, go back to dilapidated farmhouse so that oldest boy can win contest on top of the world.


BLACK HORSE CANYON: Technicolor, Joel McCrea, Mari Blanchard, Producer, John W. Rogers. Director Jesse Hibbs. Western. Wild stallion escapes stock ranch and lives in hills. Efforts of girl rancher to re- capture horse are thwarted by neighbor until refuge cowboys come to her aid, 82 min.


Johnny Dark: Technicolor, Tony Curtis, Piper Laurie. Producer, George Sherman. Drama. Young automobile developer designs sport car to perform in Paris car race and is worlds first in cross country race, 85 min.


Coming

IN A LONG NIGHT: Technicolor, Humphrey Bogart, Ava Gardner, Edmond O'Brien. Figaro. Producer, Joseph L. Mankiewicz. Director, John Farrow. Drama. Manufacture of concrete. From old days also have problems, 84 min.


FUGITIVE'S PASS: Technicolor, Walter Pidgeon, Hedda Hopper, Producer, John Farrow. Director, John Farrow. Drama. Sees Pidgeon on the run from the law. 90 min.


BLACK SHIELD OF FALSWORTH: The Cinemacope, Technicolor, Tony Curtis, Janet Leigh, David Farrar. Production Director, Rudy Mate. Technicolor. Adventure. Plot to overthrow Henry IV is defeated by young Englishman in his struggle against the French. 79 min.

Dawn at Socorro: Technicolor, Rory Calhoun, Piper Laurie, Producer William Alland. Director George Sher- man. Western. Drama. 90 min.


Johnny Ringo: Technicolor, John Hodiak, Ruth Roman. Pro- duction, Director, Andrew V. Macrophy, 84 min.

MARCH

Universal Int'l

February


SON OF COCHISE 2D-3D: Rock Hudson. Pro- duction Director, Edward L. Cahn. Western. Cahuilla chief forced to fight other redskins to bring back the land to his people.

March

RETRIEVE FROM THE BLACK LAGOON 3D: Richard Crane. Production Director, Ira Sacks. Actor Jack Arnold. Fantasy melodrama. Geologist who is caught in a lagoon. Sees a half man, half fish and runs an expedition for his recovery.

FEAR OF DIABLO Technicolor. Audie Murphy, Darby Hinton, Western. Director, Eggsby. Sees墨 in him holdout plot, but with aid of understanding de- ville, and innate honesty, is freed from it, 74 min.

DUPPY OF SAN QUENTIN: Louis Hayward, Paul Kelly, Joanne Dru, Maureen O'Sullivan. Drama. New- madian clears up corrupt prison system with inside help from framed prisoner, 78 min.


April


May

DIAL M FOR MURDER: 3D WarnerColor. Ray Milland, Linda Darnell, Alfred Hitchcock. Producer, Nicholas Egan. Director, Alfred Hitchcock. Woman plots death of wife whose lover is also a murder suspect. 85 min.

June

TEMM Edmund Greene, James Whitmore, Joan Weldon. Producer, David Weisbart. Director Gordon Douglas. Science-fiction melodrama. Ten-foot creatures from the Southwest until their nest is discovered and are finally wiped out, 94 min.

July


Coming

COUNTY HUNTER: The WarnerColor. Randolph Scott, Marie Windsor, Producer Sam Bishoff. Director Andre de Toth. Western. Meldrama, obtained for hunting criminals finds the trail complicated by the C.O.D.


WAR IS BORN: Technicolor, Sidney Salkow, Producer, Louis M. Fossows. Director George Cukor. Musical drama. 84 min.
NOW!

WARNERS BROS: TWO-CITY WORLD PREMIERE FOR THE BIG TWO-YEAR BEST-SELLER!

AT THE EGYPTIAN IN LOS ANGELES AND AT THE PARAMOUNT IN SAN FRANCISCO!

WILLIAM A. WELLMAN'S

THE HIGH AND THE MIGHTY

CINEMASCOPE

IN WARNERCOLOR AND STEREOPHONIC SOUND

JOHN WAYNE \ CLAIRE TREvor \ LARAINe DAY \ ROBERT STACK \ JAN STERLING \ PHIL HARRIS \ ROBERT NEWTON

The 2400 miles from Honolulu to San Francisco Bay that bared all the passions a man or a woman ever tried to hide!
WISDOM OR FOLLY?

Mr. Balaban's Profit-Per-Picture Thesis

FINANCIAL FUTURE OF MOVIE BUSINESS

A Study by VALUE LINE
The August National Release of MAGNIFICENT

...will be heralded by one of the most powerful National Magazine Campaigns in Industry History!

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...through all the leading women's magazines!
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Pre-release World Premiere, R.K.O. Palace Theatre, Cleveland, July 15
Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS' MAGNIFICENT OBSESSION
COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER
Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter
but

will add up to the

you'll gross with 20th Century-Fox's

"3 COINS

IN THE FOUNTAIN"

CINEMASCOPE

Color by Deluxe • In the Wonder of 4-TRACK HIGH-FIDELITY MAGNETIC DIRECTIONAL-Stereophonic Sound

starring CLIFTON WEBB • DOROTHY McGUIRE • JEAN PETERS • LOUIS JOURDAN • MAGGIE McNAMARA ROSSANO BRAZZI • Produced by SOL C. SIEGEL • Directed by JEAN NEGULESCO • Screen play by JOHN PATRICK
The Profit-Per-Picture Thesis

How much is enough—productwise, that is? What is the magical supply figure that will entitle the filmmaker to a fair return and also satisfy the needs of the exhibitor and the appetite of the public for film? This is the question underscoring the new crisis that dampens the heady atmosphere of recovery pervading our industry today. Upon its prompt and correct resolve pivots—possibly—the ultimate economic determination of the entire motion picture business.

There is no ducking the issue. Hollywood squats squarely at the crossroads. Conflicting philosophies about volume of production are emerging almost daily to a degree that makes the wide-screen struggle look like a mere preliminary bout. To date there has been no clear-cut revelation as to what general pattern the industry will follow. A few studies are at peak, some promise increases, others watch and wait. Overall, uncertainty abounds.

Latest to add voice to the product problem is Mr. Barney Balaban. To his credit he neither evades nor hedges. In positive tones, the Paramount president charts the production policy of his company in the foreseeable future by saying it plans to produce every picture that “we believe can pay for itself and return a profit—without limitation as to number, cost or overall budget.” Continuing: “... in our business we can no longer plan for a volume of pictures to be delivered some time in the future.”

This thesis of profit-per-picture is, off-hand, neither startling nor original. Nor is it open to attack, whether applied to film production or any manufacturing enterprise. What strikes us as unique is its timing. Here we find an official of Mr. Balaban’s stature, speaking, as it were, ex cathedra, advocating that supply be fixed solely by pre-judgments of profit—not demand, mind you—all the while the parched throat of the exhibition industry waxes the cry: “not enough”.

The theory of constricting supply in order to exact the maximum return per unit of production is that of the classical monopolist. The prospect of exclusive domain in the production field is surely not Mr. Balaban’s intent. In his good conscience he holds that it is quality and not number that must serve to determine production schedules. To be sure, he speaks of a program “without limitation as to number,” but it hardly requires a soothsayer to know he has little reference to a condition of oversupply. He is justifying precisely the opposite.

The gross danger of Mr. Balaban’s thesis resides in its deceptive appeal over the short run. In this term he might be correct, and possibly the Balaban position will enjoy careful consideration among some of the other majors. The decision to fix supply exclusively upon a measurement of maximum return per picture is a conservative, careful approach to an unpredictable market. But if this were to become accepted practice, the very gamble of untrammeled competition would shortly vanish. Show business is traditionally built upon daring, speculation and artistic license. In its calculated effort to avoid all risk, Hollywood would slowly but surely restrict production to all but the “safest” ventures. As product shrinks, certainly the number of theatres will shrink, many being doomed to die hungering for product to sustain them. In time, the market might be reduced to, say, 5000 key situations. But, ultimately, it would not be the theatres alone that would suffer. Certainly, gone would be today’s sellers’ market. Only the stoutest film-makers would survive in a domestic market composed of less than one-third the number of theatres that today provide Hollywood’s bread and butter, and yes, its swimming pools.

The mass of little theatres might look like small apples, indeed, grossing only a fraction of the national return on releases. But it is that narrow area of revenue that historically makes the difference between red ink and black ink to the production interests. Destroy these borderline houses and you rupture the economic structure of the entire industry.

(Continued on Page 12)
ATLANTA'S 5th TIME TOPS ALL BUT 1st!
Beats every showing of "GWTW" except the first, which was the famous World Premiere! 2nd week beats New Year's Week of "Knights of the Round Table." Tops 2nd week "Ivanhoe" and "Quo Vadis."

FRISCO DITTO! TOPS ALL BUT FIRST!
"GWTW" takes Frisco by storm! Tops every other "GWTW" re-issue. Held over!

NEW YORK SETS NEW SHOW BIZ MARK
First 6 days at State theatre tops combined gross of original release (which played at Christmas) in two theatres, Astor and Capitol! Long run ahead!

HOUSTON TOPS ORIGINAL RELEASE!
Tops original release. Imagine! The fifth time around beats every FIRST! Opening day tops "Quo Vadis," "Show Boat" and other M-G-M Big Ones!

SYRACUSE BEATS M-G-M's BIGGEST!
Sensational business. Crowds thrilled by Wide-Screen "GWTW." Opening day tops M-G-M's very Biggest: "Knights of the Round Table," "Show Boat" and others!

KANSAS CITY TOPS FAMED "IVANHOE"!
Very pretty. They're beating record-breaking "Ivanhoe" business and so can you!

And Stereophonic—what a tonic!—Sound!

America loves GWTW again and again and again and again AND AGAIN
ALLIED ARTISTS

AA Assures Product Flow
Despite Low-Budgeter Cuts

ALLIED ARTISTS IS ELIMINATING almost all low-budget production in its new bid for major studio status; with recent signing of John Huston to an exclusive three-picture producer-director-writer contract, and deals on the verge with Billy Wilder and William Wyler.

Only four "Rowery Boys" films and a pair in the "Bombha" series will be retained in the low budget field. Steve Broidy is contemplating, however, a slate of approximately 18 program features in the middle-budget bracket, ranging up to the half million dollar class, indicating maintenance of product flow from this bread and butter company. The Huston, Wilder and Wyler films will be budgeted around $1,500,000. In addition, Walter Wanger will contribute a slate of pictures in the million-dollar category, approximately the same budget which has been set for "Black Prince," which is to be made in conjunction with 20th Century-Fox on a two-hemisphere co-releasing arrangement.

According to a usually reliable source, at least one other deal is in the fire for a top producer-director tie-up, similar to the ones with Huston, Wilder and Wyler, which include full financing, plus profit participation and options on AA stock. Straight percentage deals with name stars, similar to those employed by Universal, will also be sought in order to insure top casting.

Two pictures went before the cameras last week—"The Rob Mathias Story" (Rob Mathias, Diane Jergens, William E. Selwan producer, Francis D. Lyon director; and "The Police Story" (Gary Merrill), Hayes Geitz producer, Joe Newman director.

Coming up next month is "Ketchikan" (Mark Stevens), which the star will also co-direct for producer Lindsey Parsons, and a science-fiction thriller, "Target Earth," to be filmed at Abbeville Pictures at General Service Studios. Herman Cohn will produce, Sherman Ross direct. Starting date is set for June 23.

Just before press time, John Huston set his second AA feature, to follow "The Man Who Would Be King," to be "Annette," which is a legitimate hit on the Paris stage during the current season, and which is slated to open on Broadway in the near future.

COLUMBIA

Harry Cohn Denies Stock Sale; One Feature Shooting

RUMORS THAT HARRY COHN WAS considering sale of his 140,000 shares in Columbia Pictures were flatly denied last week. It has been reported that at least three different groups are bidding for the stock.

Ralph Stolkin, who held control of RKO for a brief interim, is understood to be keeping a watchful eye on the studio, hoping to re-enter the picture business via this company. Others said to have entered the negotiations are a syndicate comprised of the principal stockholders in the Los Angeles Rams football team, and another made up of Las Vegas speculators.

On the basis of the studio's latest financial report, it would seem hardly likely that Cohn has every considered selling his Columbia holdings. The company's latest financial report reveals a net profit for the company of $2,664,000 for the 39 weeks ended March 27, equal to $3,26 per share, as compared with a net of $310,000, or 15 cents per share, in last year's same period. It might be noted that this report reflected only partially the big income from "From Here to Eternity," and none from the potentially big "Caine Mutiny."

The future looks bright, too, with a solid line-up of independent units holding Columbia releasing commitments. For the current year, there are deals with William Goetz for three indie films; with Warwick productions for an additional three; one-picture set-ups with Tyrone Power and Ted Richmond's Copa Productions; and five more to be contributed by Bryan Fox, Sam Spiegel's Horizon Pictures, and the Harry Joe Brown-Randolph Scott unit.

Only one Columbia picture is currently shooting this July: Holiday comedy, "Phiftt," which also stars Jack Lemmon and Jack Carson—Fred Kohlrab producing, Mark Robson directing. On June 21, producer Wallace MacDonald and director Fred F. Sears aim to roll "Womang Outlaws," providing casting difficulties can be worked out by that time. Also coming up during the week of June 6 is the Warwick production, "A Prize of Gold" (Richard Widmark, Maui Zetterling), African safari drama in Technicolor, which Irving Allen and A. R. Broccoli will produce and Mark Robson direct on location in England. Next to go from Warwick on the three-picture deal is "The Cockles-Bell Heroes," tale of British Marine exploits in World War II.

Two new features are set to roll in July:

"Cell 2455, Death Row," a quasi-documentary based on the book by condemned convict Caryl Chessman; and "The End of the Affair" (Deborah Kerr-Van Johnson), to be shot in England—David Rose and David Lewis producing, Edward Dmytryk director.

LIPPERT PRODUCTIONS

Production Pace Limited
To Two Shooting Overseas

TWO FEATURES ARE IN PRODUCTION for Lippert release—both of them being lensed on foreign location sites.

"Adventure in Rio" (Scott Brady, Raymond Burr, Johanna Matz) has been shooting in Italy since May 31—Kurt Neumann producer-director. New starter is "The Black Pirates" (Anthony Dexter, Karen Wilde, Lon Chaney) went before cameras in El Salvador—Robert L. Lippert, jr., producer. Allen Miner director.

Just completed is "Thunder Pass" (Dane Clark, Andy Devine), a William F. Broidy production—Robert A. Nunes producer, Frank McDonald director.

A $92,000 breach of contract suit has been filed against Lippert Pictures by Joseph F. Smith, former assistant to Robert L. Lippert, based on sums allegedly due Smith under his Lippert pact.

METRO-GOLDWYN-MAYER

TV Labor Grab Holds
Up Shooting Schedules

STARTING SCHEDULES HAVE been undergoing a re-shuffling; due in part to lack of stage space, with so many upcoming pictures in rehearsal, and partly due to a shortage of available stage hands. This latter difficulty is being acutely felt throughout the industry, as a result of TV activity in Hollywood. Video studios are grabbing up experienced studio labor on full time work promises. An idea of the situation is the fact that MGM has had to resort to advertising in the Los Angeles newspapers for carpenters to build sets on productions which are ready and waiting to go.

"The Scarlet Coat" (Michael Wilding) has been postponed until next year because of this serious condition, and "Glass Slipper" (Leslie Caron, Michael Wilding, Ronald Peti), which was to have started on June 6, has been pushed back to June 22.

Four pictures are in production at the

(Continued on Page 8)
present time, four more are set to roll within the next month, labor permitting. Now shooting are: “Atena” (Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone), in CinemaScope and Technicolor—Joseph Pasternak producer, Richard Thorpe director; “Deep in My Heart” (Jose Ferrer, Marcelle Oberon, Helen Traubel, Walter Pidgeon), Technicolor, Roger Edens producer, Stanley Donen director; “Jupiter’s Darling” (Esther Williams, Howard Keel, Marce & Gower Champion), CinemaScope and Technicolor—George Wells producer, George Sidney director; “Many Rivers to Cross” (Robert Taylor, Eleanor Parker), Eastman Color and CinemaScope—Jack Cummings producer, Roy Rowland director.

Starting dates on the four slated to roll in the next 30 days: “Glass Slipper” (Leslie Caron, Michael Wilding), June 23—Edwin Knopf producer, Charles Walters director; “The Prodigious” (Lana Turner, Edmund Purdom), CinemaScope and color, July 3—Charles Schnee producer, Richard Thorpe director; “Love Me or Leave Me” (still being cast), July 12—Joseph Pasternak producer, Charles Vidor director; “Hit the Deck” (Jane Powell, Debbie Reynolds, Ann Miller, Vic Damone), CinemaScope and color, July 20—Joseph Pasternak producer, no director yet set.

MGM takes the leap into single-track sound CinemaScope pictures today (14). First to come on in Perspecta sound is “Knights of the Round Table.” Simultaneous single track prints will be available on “Rose Marie,” June 28 and “Student Prince,” July 12.

PARAMOUNT Flexible All-VistaVision Program for Balance of ’54

PARAMount’s ALL-VISTAVISION schedule of 15 pictures to be produced during the balance of 1954 carries a couple of question marks. According to Barney Balaban’s report to stockholders, this number could apparently be either cut or augmented. Paramount’s production policy “for the foreseeable future,” declared Balaban, would be to “produce every picture we believe can pay for itself and, hopefully, return a profit in the new market—without limitation as to number, cost or overall budget.” While this is obviously a credo to which any studio would subscribe, it leaves uncertain the assurance of steady product flow. Another questionable factor is the availability of Vista-Vision cameras to handle the production.

Fifteen of the scheduled 15 are currently below the horizon: “The Son of a Gune- mant” (Fanny Stewart, June Allyson)—Samuel J. Briskin producer, Anthony Mann director; “To Catch A Thief” (Cary Grant, Grace Kelly, Jessie Royce Landis), Alfred Hitchcock producing and directing; Pine-Thomas’ “Love Is A Weapon” (John Payne, Mary Murphy)—Phil Karlson director; and Pine-Thomas’ “Run For Cover” (James Cagney, Viveca Lindfors, Jean Hersholt), Nicholas Ray directing.

Key to this year’s schedule, as it now stands, includes: “We’re No Angels” (Humphrey Bogart, Joan Bennett, Aldo Ray), to roll later this month—Pat Duggan producing, Michael Curtiz directing; Pine-Thomas’ “Blue Horizons” (not yet cast), set for a July 6 start; a Bob Hope comedy based on the life of Eddie Foy, due to roll on July 14—Mel Shavelson and Jack Rose producing and directing; “The Court Jester” (Danny Kaye), scheduled for a mid-August start—Norman Panama and Melvin Frank producing and directing; “Lucy Gallant” (not cast), a Pine-Thomas feature, also due to go before the cameras in August; “You’re Never Too Young” (Dean Martin, Jerry Lewis), set for early September—Paul Jones producer, Norman Taurog director; Cecil B. DeMille’s “The Ten Commandments” (Charlton Heston, Anne Baxter, Cornel Wilde), October 11; “The Vagabond King” (Kathryn Grayson, Oreste Kirkop), in November—Pat Duggan producer, Norman Taurog director; Hal Wallis’ “Rose Tattoo” (Burt Lancaster, Anna Magnani)—Daniel Mann director; William Wyler’s “The Desperate Hours” (Humphrey Bogart), based on the Joseph Hayes book; and another Hitchcock picture starring Cary Grant, are due to finish out the year.

REPUBLIC

June-July Sked Increased

Reproduction Rumors Persist

IN ADDITION TO THREE PICTURES previously announced for June and July production, Republic has added an exploitation special. Aimed at capitalizing on the tabloid publicity given Zsa Zsa Gabor and international playboy-diplomat Porfirio Rubirosa, the pair have been signed for a picture titled “Zsa Goes West.” It has been assigned a late July starting date with Rodney Amateau directing.

“The Atomic Kid” (Mickey Rooney) gets away on schedule, today (June 14) with Maurice Duke as associate producer. This is the first activity in many weeks. Next to roll will be “Silver Rock” (not yet cast), which associate-producer-director Joseph Kane has scheduled for July 7. Following on July 30 is “Carolina Cannonball” (Judy Canova)—Sidney Picker associate producer, Charles Lamont director.

Studio facilities are being expanded with the addition of a new office building to house Revue Productions, the MCA telepix subsidiary now operating on the lot. The announced triggered fresh speculation around Hollywood that Republic may sell out to MCA, although both sides continue to firmly deny it.

The fact that Republic continues to remain inactive in buying up new story properties may indicate that something is in the wind.

RKO

Disney Deal Near on Two
Wayne-Hayward Film Shooting

NEGOTIATIONS ARE PRACTICALLY completed for RKO distribution of Walt Disney’s next two releases, “20,000 Leagues Under the Sea” (Kirk Douglas, James Mason), and “The Lady and the Tramp,” which features the voice and some original tunes by Peggy Lee. Present plans call for a Christmas release of “The Lady and the Tramp” with “20,000 Leagues” to follow during the Easter holidays, next year.

As previously reported, any future releases of Disney product by RKO will be on a picture by picture basis, the old contract having expired several months ago.

Spokesmen for the Hughes company insist that a new agreement is set with Jane Russell, but sources close to the actress say it is very doubtful if she ever signs. The contract would call for one Russell picture per year plus distribution of some features made by Russfield Productions, the unit owned by Russell and her husband Bob Waterfield. If and when it is signed, the pact would cover a seven-year span.

Robert Stillman’s Technicolor production “The Americano” (Glenn Ford, Frank Lovejoy, Ursula Thiess, Cesar Romero), following a delay of several months, gets underway again on June 14. Stillman’s suit against actor Ford has been dropped. Sam Wiesen- thal is executive producer, William Castle director.

There have been reports that Hughes is doing some financial quibbling over his own production of “The Conqueror” (John Wayne, Susan Hayward) now shooting on location at St. George, Utah—Dick Powell producing and directing. Hughes is said to want the budget pared down almost a million dollars from its present $4,000,000 allotment.

No further productions has been scheduled and no one in a responsible position will hazard a guess as to when it will be.

20TH CENTURY-FOX

Goldstein’s Final In C’Sope

One-Tracker’s Release Sked Set

LEONARD GOLDSTEIN’S LAST Panoramic Production for 20th-Fox will be in CinemaScope. Panoramic’s previously planned “Hawk of the Desert” has been shelved in favor of “White Feather,” a frontier film to star Robert Wagner, Terry Moore and Dale Robertson. Robert Jacks has been given the production reins with Robert Webb directing.

Marlon Brando checked onto the lot to begin work on his role of Napoleon in “Des- sire” (Jean Simmons, Merle Oberon), Cine- maScope and Technicolor—Julian Blaustein producer, Henry Koster director. Production goes before cameras on June 16th.

Buddy Adler’s first assignment, under his new Fox contract, will be “The Left Hand” (Continued on Page 10)
VALUE LINE Analysis of Movie Industry's Financial
Future Predicts Steady Rise in Film Company Earnings

Going UP UP UP

Since stock prices generally reflect the economic health of the companies and the industries they represent, as well as the market's opinion of the future, it is well to apprise ourselves of reliable commentary on this subject from without the movie industry. In reprinting herein portions of the most recent (May) VALUE LINE analysis on the state of motion picture securities, we are bringing to FILM BULLETIN readers one of the most reasoned, carefully studied surveys available in the financial field.

Reference to complex statistical data has been omitted, without impairing the substance of the findings.

VALUE LINE, which is published by Arnold Bernhard & Co., Inc., first sets forth a summary of overall industry conditions and prospects, then analyzes the financial picture of six leading film companies.—Ward

In the past 3 months, amusement equities have managed to keep pace with the general market during its advance. Since some of these issues had already been trading at the highest prices since 1915-16, this performance is impressive. Despite the continued rise in prices, however, most of the stocks still fail to discount adequately the fundamental improvement in earnings prospects that has taken place in the past year.

The industry recently received an important measure of tax relief. The federal excise on motion picture theatre admissions was reduced from 20% to 10% on April 1st. Tax relief is, of course, always welcome, but the measure should not be allowed to obscure other favorable developments, namely: (1) the maturing of the TV industry and a levelling off of audience losses to the new medium and (2) the widespread public interest in motion pictures made in the new projection techniques. The movie industry's revenues and earnings turned upward last year. Substantial further earnings recovery is indicated during the years ahead. Investment in this group on the part of risk-taking accounts is still considered advisable.

TAX RELIEF—WELCOME

The halving of the 20% motion picture admissions excise will boost theatre attendance and widen profit margins in the industry. The tax, which was originally imposed in the Thirties at a 10% rate with a generous exemption for low-priced tickets, was raised as a wartime measure to 20% in 1944 and all exemptions eliminated. During the post-war period of rising costs and falling attendance, the tax, because of its size and its percentage nature, hampered the industry's ability to recoup rising expenses by raising prices.

The April 1st reduction, which carries along with it complete exemption for tickets costing 50c or less, will increase the industry's price flexibility. Here a theatre which seeks to stimulate admissions may pass on to its customers the full amount of the savings by lowering admission prices. There a theatre which believes its audience is relatively inelastic or not significantly responsive to changes in admission prices may keep prices at the same level and thereby try to pocket the reduction.

Over-all, we estimate that the 10% reduction will be distributed as follows:

1. 5% to the public in the form of lower gross admission prices;
2. 311/4% to the theatres in the form of higher net admission prices;
3. 18% to motion picture producers in the form of higher film rentals. In most of the major theatres of the country, films are rented on a percentage basis. That is to say, the film distributor receives as rent an agreed upon percentage of the box office gross. On an industry-wide basis, this percentage approximates 35%.

BUT LONGER-TERM FACTORS MORE IMPORTANT

The great bulk of the tax savings retained by the industry should carry directly down to pre-tax income. For companies operating with the low profit margins characteristic of most of the motion picture group during the last several years, the effect will be to increase earnings sharply.

Fundamental factors affecting the industry have, however, greater weight in our assessment of the future than does (Continued on Page 16)
STUDIO SIZE-UPS

(Continued from Page 8)


A one-per-week releasing slate has been set up on Fox CinemaScope pictures in one-track magnetic and one-track optical sound.

Eleven features will be released on the following schedule: June 19, "The Robe"; June 26, "How to Marry a Millionaire"; July 3, "Night People"; July 10, "Prince Valiant"; July 17, "Hell and High Water"; July 24, "Three Coins in the Fountain"; July 31, "River of No Return"; August 7, "King of the Khyber Rifles"; August 14, "Garden of Evil"; August 21, "Beneath the 12-Mile Reef"; August 28, "Demetrios and the Gladiators."

Two productions are now in work: "Woman's World" (Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl)—Charles Brackett producer, Jean Negulesco director, and "Where's My Business Like Show Business" (Ethel Merman, Dan Dailey, Mitzi Gaynor, Johnny Ray, June Allyson, C. C. Seibel—Selig producer, Walter Lang director. Both are in CinemaScope and Technicolor.

UNITED ARTISTS

Releasing Deals Snowball

As Inde Production Plans Grow

UNITED ARTISTS NOW HOLDS releasing commitments with more than a dozen independent producers, and production output may well prove to be the salvation of hundreds of product-hungry exhibitors.

Among inde outfits committed for further pictures—most of which will be partially financed by UA—are: Hecht-Lancaster, with a $12,000,000 program; Russfield, owned by June Russell and Bob Waterfield, planning a $6,000,000 slate to be spread over three years; Stanley Kramer, scheduled for at least two features; Leonard Goldstein, shortly to launch a 10-picture program; Ivan Tors, planning four; Victor Saville, with at least two; Edward Small, with three to four high-budgeters, replacing his previous heavy slate of programmers; and Aubrey Scheneck-Howard Koch, with three per year. The following producers hold one-picture deals: Robert Bassler, Paul Gregory, Chester Erskine, Robert Rossen and Joseph Mankiewicz. Rossen is working on production plans for "Alexander the Conqueror," to roll in February of this year.

The Russfield company expects to launch its first production in August, with "The Detective." It is not known whether Miss Russell will star in this particular feature. She will, however, appear in a second feature "The Big Pay." Leonard Goldstein rolls "Black Tuesday" on June 15, the first film on his program. Hugo Fregonese will direct with Edward G. Robinson starred. Goldstein has also joined in association with producer Paul Gregory, in which Gregory will use the organizational and production facilities of Goldstein Productions, located on the RKO Pathe lot. First film in the deal will be "The Night of the Hunter" starring Robert Mitchum, with Charles Laughton directing.

Only one feature for UA release is shooting at the present time. That is: "Shield for Murder" (Edmond O'Brien, John Agar), Schenck-Koch producers, O'Brien and Koch co-directors.

UNIVERSAL-INTERNATIONAL

Studio Hits Capacity With Eight Shooting, Eleven Editing

TWO ADDITIONAL PICTURES have been wedged into Universal-International's unprecedented June production spurt, giving the company a total of eight films in work for the month. In addition, eleven completed pictures are being edited, placing every department of the studio at absolute capacity.

The month's schedule lines up as follows: "Five Doggies To Cross" (Tony Curtis, Julia Adams), shooting on location in Boston—Aaron Rosenberg producer, Joseph Pevney director; "Smoke Signal" (Dana Andrews, Piper Laurie), Technicolor—Howard Christie producer, Jerry Hopper director; " Abbott and Costello Meet the Keystone Kops"—Howard Christie producer, Charles La- mont director; "Destry" (Anne Murphy, Mari Blanchard), Technicolor—Stanley Rubin producer, George Marshall director; "Man Without A Star" (Kirk Douglas)—Aaron Rosenberg producer, King Vidor di- rector; "Captain Lightfoot" (Rock Hudson, Barbara Rush), Technicolor, filming in Ireland—Ross Hunter producer, Douglas Sirk director; "Chief Crazy Horse" (Victor Ma- suren, Suzan Ball), Technicolor—William Al- land producer, George Sherman director; and "To Hell and Back" (Audie Murphy)—Aaron Rosenberg producer, Jesse Hibbs director.

Two other productions have been set within the past two weeks for summer filming. They are: "The Island," based on the poem by Lord Byron about the mutineers of the English ship Bounty, and "The Third Girl From the Right," which Eddie Buzzell will direct.

WARNER BROTHERS

'Dragnet' Finish Darkens Lot;
Five CS Films Roll On Location

WITH THE WIND-UP OF THE WarnerColor feature, "Dragnet" (Jack Webb, Ben Alexander, Ann Robinson) a week ago, there are no pictures shooting on the Warner lot, although the company remains well in the foreground of industry production with five films shooting on location.

"The Silver Chalice" (Virginia Mayo, Jack Palance), is in the early stages of production on location near Palm Springs, California. Victor Saville is producing and directing. "East of Eden" (Julie Harris, Kay- mond Massey), started filming June 3, a Mendocino—Elia Kazan directing; "Land of the Pharaohs" (Jack Hawkins, Dewey Mai- tin, Luisa Boni) is on location in Egypt—Howard Hawks producing and directing. "Helen of Troy" (Rosanna Podesta, Jacques Sernas) is shooting in Rome—Robert Wi- directing; and "Drumbeat" (Alan Ladd, Audrey Dalton) is working near Flagstaff, Arizona—Delmar Davies directing. All five of the features are being lensed in Cinema- Scope and WarnerColor.

John Huston's production of "Moby Dick (Gregory Peck), which will be released through Warner Bros, is now expected to start in mid-July. Huston will both produce and direct the film.

INDEPENDENTS

"Guarantee" Incentive
Spurs Inde Production

THE ABUNDANCE OF QUALIFIED independents who have made pre-production releasing deals with the major distributing companies in order to secure partial financing, hasn't cut into the eagerness of other inde companies, launching picture slates of their own. The "guaranteed" tie-ins with product-hungry exhibitors are an important factor in building this facet of production.

Among the most recent entries in the ind production field is a project by Carl Duddle calling for six films to be made in Mexico-South America and Cuba. First will be "Pandango," to be made in Cuba, where the Dudley company is building its own studio. William and Edward Nassour have also closed a new deal for production south of the border. In a tie-in with Mexican pro- ducer Manuel Zecca, the Nassours plan a film "The Black Grandee," starting in Sep- tember—Paul Henreid directing and Ricardo Montalban starred.

Hal Makelim, the Allied-backed producer, is reportedly negotiating with Howar Hughes for purchase of the RKO-Pathe lot as his base of operations.

Frank Borzage, Red Skelton and Geo- rry Fowlers have completed a production set to make "The W. C. Fields Story." There are six pictures currently shooting without releasing commitments: "Long John Silver" (Robert Newton, Connie Gilchrist in Technicolor, CinemaScope and standing -lensing—A Treasure Island production—Joseph Kaufman producer, Byron Hask- director; "Return of Columbus" (Sydne Chapin, Charles Chaplin, Jr.), a Pa Re- production—Warner Paul producing director; "Thousand Dollar Bill" (Keith Ando- Angela Lansbury)—Henry R. McCune pro- ducer, Paul Guilfoyle director; "Private He- dy" (Steve Cochran, Ida Lupino, Howard Duff, Dean Jagger), a Filmmakers projects—Don Selick director, Collier Young pro- ducer; "The Sporting Game" (still during background shooting), a Valor Pro- jects project—Ayott Ordung producer-direc- tor; "The Little Red Monkey" (Richa Conte, Rosa Anderson), Alec Snowden pro- ducer, Ken Hughes director.
Allied Artists
PICTURES CORPORATION

Takes Pride in Welcoming

One of the World's
Most Distinguished Creators
of
Outstanding Motion Pictures

John Huston

This is the first of a series of important announcements from Allied Artists
Surely there is common-sense plea to be made for adequate production, rooted squarely in the most fundamental of all business axioms: the supply should satisfy the demand. Surely theatremen do not pose in jest in petitioning for more film. Surely they are not an improvident crew, hellbent on buying for the sake of proving they own checkbooks. They ask more product simply because they need more product. Without calling upon the mumbo-jumbo of theoretical supply-demand curves, the issue of “how much is enough?” may be resolved by this somewhat oversimplified, but nonetheless accurate, formula: Hollywood must produce only what the market can absorb. No more; no less!

Dramatic evidence that undersupply is no myth is the spectacular success of such mass film-makers as Columbia, Universal and United Artists. Satisfying the market’s craving for product, these companies likewise appear to be satisfying the public’s taste in films. True, as Mr. Balaban contends, audiences are growing more and more selective. But Columbia, Universal and United Artists are not successful on the basis of volume alone.

The mass producers enjoy certain cogent economic advantages, even in the short term, over the “Cadillac” producer. In reasoning that some, but not all, mass-films will provide an optimum return, they are not unlike firms in other industries, which are content to break even (and possibly lose) on certain products in order to keep the market saturated with their diversified goods, to maintain their name before the market, their goodwill, alive, and most vital—their unit overhead low. In the movie business, the high fixed overhead of the studio, spread thickly over a limited inventory, means higher prices per picture. This, of course, the distributor will seek to pass on to the exhibitor.

It would be easy to build a case for ample film supply exclusively on ethical and sentimental grounds, recalling the plush days of over-production and forced selling when theatremen were obligated to take the fat with the lean. Hollywood now seems to say: “I loved you when you were young and pretty, but now that you’re old and fat…” But sentiment is not our pitch. As someone wisely said: business is business.

Mr. Balaban’s major rationale is the increasingly discriminative attitude of the public. Hence, he views quality as being non-interchangeable with quantity. This could be a fearful concept, snacking of the death rattle of another great American industry: the railroads. Over the years, as equities dwindled, as competition grew, as service became more high priced, the railroad moguls have sought to solve their problems by adding crack, ultra-comfortable streamliners. Some economic historians view this as the dying gasp. Is Hollywood, similarly, to expire in a burst of extravagant super-productions?

The issues are clearly staked out. It is not a simple question of whether sound policy dictates that management gauge supply to the point of most profitable return. It is whether by ignoring the natural function of the marketplace—the equilibrium between supply and demand—the supplier might not eventually contract his market to the point of inducing his own financial ruin. In nowise do we suggest that in pursuing unrestricted production should the film-maker substitute mere numbers for entertainment. We submit that the two are compatible. Inferentially, Mr. Balaban does not.

Is this wisdom, or is it folly?

**TV’s Troubles—No. 76**

A few months back, Neilson surveyors were beset by rumors that the Scrabble rage was cutting into the great video audience. It was even suspected that gin players wouldn’t know a TV set from a Bendix washer. Now it turns out, there are even greater dangers besetting moguls of the microwave.

Mr. Jack Gould, N.Y. Times TV editor, reports a Connecticut housewife who combines television viewing with her hobby of oil painting. She finds that one enhances the other. “You can get lots of painting done during the commercials.” If this thing catches on, it could easily lead to a national calamity because the lady Rembrandt learned that “when you’re trying to concentrate on something else, you’re more conscious than ever of a bad program!”

And then there’s the story of a gentleman in Jersey City who picked up Zenith’s recent slot TV scrambled test pattern and told a friend it was the best television show he’d seen in months.

Apparently television is even losing its grip on the small fry. One six-year-old deserted the living room for his mother’s laundry and sat enthralled before the glass window of the automatic washer. An inquisitive observer was told that this version of Kukla, Fran and Ollie was more exciting, and besides, it was in color.
To our new associate...

We are all extremely happy to welcome

JOHN HUSTON

into the Allied Artists family. It is a source of great personal pride to us that he has chosen our company as the exclusive producing and distributing organization for his future productions. We know that exhibitors throughout the world will find in our mutual plans a profitable answer to their most pressing problem—a source of outstanding product.

Stein Broidy  Harold Mirisch

Rene Brander

F. Burnows  Chrnk Fisch
“Demetrius and the Gladiators” (CinemaScope)

Business Rating 0 0 0 0

Worthy sequel to “The Robe”. May not reach phenomenal grosses of original CinemaScope, where novelty enhanced take, but will wind up one of year’s top grossers. Has even greater popular appeal than predecessor to encompass wider audience. Superlative production, top performances, thrill action and spectacle make it sure bet for every house. Effective stereosound use will up returns with plus word-of-mouth.

Producer Frank Ross has accomplished that rarity among screen feats—a successful sequel to an original smash. While “Demetrius” lacks CinemaScope novelty that made it, history for “The Robe”, it steps faster, has more action, romance elements for wider popular appeal, without getting gaudy. Spectacular arena scenes, wild Roman revels, exceptionally sharp CinemaScope Technicolor photography. Furios action without blurring, tasteful development of plot, all are noteworthy factors. Story picks up final sequence of “The Robe”, as holy garment is passed to a Christian slave for delivery to Peter (Michael Rennie), with Victor Mature as Demetrius entrusted for its safe-keeping. Evil emperor Caligula’s (Jay Robinson) quest for the “magic” robe leads to the Christian ex-slave’s forced to become a gladiator. Subsequent events see Mature’s beloved (Debra Paget), left to the mercy of drunken gladiators, Demetrius, in holy rage, overcoming five gladiators at once, then three tigers, succumbing to the voluptuous charms of scheming Messalina (Susan Hayward), and restored to his faith as Caligula is killed, winning succor for the Christians in Rome.

Mature, given freer rein, reaches even greater stature than in his impressive performance in “The Robe”: Stereophonic sound effective in arena spectacles. Phil


“Johnny Dark”

Business Rating 0 0 0

Entertaining action show for top dualler spot. Curtis-Laurie names, auto-driving thrills should draw teeners. Exploitable in star value, daredevil race sequences.

Laughs, thrills and mild romance in equal quantities make “Johnny Dark” a good entry for mass audiences. Top b.o. assets are Tony Curtis and Piper Laurie, with special draw for youth element. Speed scenes of specially designed sports cars, particularly those from behind the wheel makes for exciting photography. Otherwise, it’s routine in detailing enthusiastic young engineer, Tony Curtis’ realization of high-speed sports car dream to prove his model in Canada-Mexico cross-country race. Conflict stems from rivalry between Curtis and test-driven Don Taylor for Piper Laurie’s favor and in the big race, with Tony emerging victorious on both counts. Noteworthy are shots from a helicopter of speeding autos on winding mountain roads, near accidents as hell-for-leather drivers jockey on narrow roads. Such veterans as Paul Kelly, Ilka Chase and Sidney Blackmer join the younger folks in broad presentation under George Sherman’s energetic direction.

Pressbook concentrates on stars, speed thrills. Principal theme is ads is; “Fast Cars, Reckless Women and Sudden Danger . . . and a Guy Who Loved All Three!”. Art of stars in romantic pose with hurling cars narrows it down: “They Shared a Dream of Speed and Dared the World to Follow”. Phil


“Man With a Million”

Business Rating 0 0 0

Stacks up as good attraction for class spots, discriminating trade. Gregory Peck name, Mark Twain story will bolster in general runs. Rating will dip in action spots. British flavor, despite American hero, will retard grosses in hinterland.

Based on Mark Twain’s “The Million-Pound Note”, this British-made comedy is a good laugh-getter. Biggest asset, boxoffice-wise, is Gregory Peck as hapless American pauper chosen for unique human nature experiment. Fun stems from situations rather than action or dialogue, with plenty of subtleties satirizing human frailties to please the discriminating. Natural comedy flavor in unique situations should keep audiences chuckling. Peck is a penniless Yank acting as guinea pig for a bet—that a man with a million-pound banknote can live without spending a penny. His initial success, then the scrapes he gets into when the bill is lost and creditors mob him, keeps comedy pace weaving provocatively for a while, but redundancy of situations tends to weaken cumulative effect. Peck name, Twain original will tend to offset British tone, which will pose a problem in Small Town U.S.A. Good production, Technicolor, pleasant romance are other favorable items. York

“7 Brides for 7 Brothers”  
(CinemaScope)

**Business Rating ★★★**

Rating will hold in all but action houses. Sprightly, folksy musical with class sheen throughout. Will pleasantly surprise sophisticates, delight family and small town trade, where returns could go even higher with push. CinemaScope, “go-see” word-of-mouth, added assets.

Hearty, happy C'Scope musical a bountiful chunk of pure entertainment. Offset musical-comedy-romance with exceptional quotas in each department will have audiences, metropolitans as well as hinterlanders, tapping toes, chuckling and permedent with good feeling, send them out with a smile. Light marquee may hold down at first but can be overcome by exploitation, strong word-of-mouth, given a chance. Jack Cummings color production topflight. Johnny Mercer- Gene de Paul tunes range from good to potential Hit Paraders. Michael Kidd's choreography in best $600 tradition, with standout in acrobatic barn-dance competition between country boys and town youth. Humerous tale has Howard Keel, the oldest, bringing new wife Jane Powell to slovenly all-male household. She cleans 'em up, incites their interest in marriage, which leads to their kidnap- ping six of the town helles. Jane is forced to chaperone the mixed dozen when they are snowbound for the winter. Romances and laughs progress. Finale has multiple “shotgun” weddings, with each couple properly paired. Comedy, songs, piquant situations keep proceedings constantly on frolicsome scale.


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“The High and The Mighty”  
(CinemaScope)

**Business Rating ★★★★**

Boasts everything needed for big grosses in most situations. John Wayne name, CinemaScope-WarnerColor, existing interest in best-seller and strong advance campaign will provide initial boxoffice pull. Favorable audience reaction should be additional asset in subsequents.

Excellent film version of Ernest K. Gann’s hard-hitting novel of airline passengers facing the prospect of death while flying from Honolulu to San Francisco. With a knowing hand, director William A. Wellman builds highly effective suspense and drama by digging into backgrounds and personalities of those on board, revealing how each reacts to the impending danger. Cast turns in expert performances forming basis for solid entertainment values. Portrayals are given full depth with resultant interplay of characters reminiscent of such classics as “Stagecoach” and “Grand Hotel”. CinemaScope again clearly demonstrates here its ability to handle intimate scenes effectively. Confining action within the plane is given striking reality by the anamorphic lens. WarnerColor tint is effective, particularly on aerial shots.

Ads plug best-seller angle, feature catchlines like: “One Moment Before, They Were Civilized People—Now Their Every Masked Passion Was Bare!” Big star cast forms basis.

**Phil**


---

“Captain Kidd and the Slave Girl”  

**Business Rating ★★★**


Pirate shenanigans, complete with blonde beauty, buried treasure, shipboard duels and daredeviltry in flamboyant tradition. Plot development is obvious, but carries enough action to keep not-too-discriminating audiences entertained. Tinted (Color Corp. of America), tale swings from Capt. Kidd’s (Anthony Dexter) rescue from galleys by scheming British nobleman (James Seay), planting Eva Gabor aboard Kidd’s escape ship to lead him to the pirate’s buried treasure. Gabor, however, falls in love with the dashing Kidd; a rival pirate group causes further complications. Finale sees all but the lovers killed off, with Kidd and his “slave girl” off to a new life on treasure island.


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“The Raid”  

**Business Rating ★★**

Suspenseful Civil War drama with fair or better outlook in double-bill territories. Best prospects in South, theme capitalizing on Confederate derring-do. Minor marquee values, standard presentation limit it to programmer status, but should satisfy in all but deluxe spots.

Taut drama based on little-known incident of Civil War, might fall into “sleeper” category. Will hold audiences engrossed, building in suspense and heart-interest through deft performances, skillful direction. Provocative story has band of Confederate prisoners, headed by Van Heflin, escaping from Northern prison, plotting complete destruction of St. Albans, Va., to avenge burning of Atlanta. Heflin’s surveying of town entangles him romantically and sentimentally, but raid is carried off after breathtaking hitches, with populace protected as buildings burn to ground. Popular ingredients abound—Heflin’s romance with Anne Bancroft, his attachment to tow-head Tommy Rettig, fervency of Confederates to their mission. Technicolor prints make fire scenes highly effective.

**Neil**

tax relief. The industry's argument in seeking tax relief was that it was in poor health, that theatres are closing daily and unless relief was forthcoming the industry would face a bleak future. We wonder if the plight of individual theatres compounded by the transitional problems of an industry which suffered a measure of technological displacement has not been over-emphasized to the detriment of the industry's stature.

During the period of television's dynamic growth, the motion picture industry lost a substantial portion of its audience. Average weekly attendance dropped nearly in half, from 90-old million a week in 1947 to about 18 million or so in 1952. In 1953, the decline was arrested; in fact, as yet inconclusive evidence suggests the trend might have been reversed in part. To a large extent, the ending of the decline can be attributed to novelties, 3-D, Cinemascope, etc. These attractions stimulated public interest in motion pictures and the intrigued public returned to the theatres.

But in all likelihood more than just a novelty effect was involved. The year 1953 is also a landmark of another sort. It marks the period when the major population centers of the country became saturated so far as TV sets were concerned. In New York City, for example, 80% of the homes now have sets; more than 90% of Chicago's families own sets; 80% of Detroit's; 65% of Los Angeles' and 95% of Philadelphia's. In all, approximately 60-65% of the families of the country now have sets. In the face of such statistics, the performance of box office revenues in major cities last year was far from discouraging. In most of them revenues at individual theatres rose slightly. Light the light of the impressed evidence of the market penetration of the industry's "bogey man", the gain in theatre attendance cannot fail to be impressive.

We reason that a sort of stabilization point has been reached—perhaps even passed. We base our reasoning on the essentially escapist nature of mass entertainment media. Television is a marvel, but it is a marvel performed in the viewer's own living room. Television can bring to that viewer's living room the image of the world. Nevertheless, its enormous capacity to devour new products has quickly brought on a pattern of repetition. Whether or not the public is as yet jaded, we do not know. But that the public is increasingly willing to leave its living room and seek out different entertainment media seems likely. 3-D and Cinemascope weren't really that novel. It took and takes a certain willingness on the part of the audience before the so-called illusion of depth is achieved. Even Cinemascope and Paramount's new Vistavision, big and impressive though they are, do not in any fundamental sense add very much to a motion picture. But, and this we believe is basic, they are different. They provide a new look to an old amusement.

In terms of change, therefore, an equality appears to be developing. About as many families are tiring of watching the same faces perform essentially the same acts on television week in and week out as are buying TV sets and cutting down or even eliminating their motion picture attendance. To the extent that the old TV family can be lured back into the motion picture theatres, to that extent will the motion picture industry move forward from present levels.

Moreover, another important determinant of the level of attendance in the next few years is also shifting in the industry's favor. The number of persons in the 15 to 24 year-old age bracket—which makes up the largest single element of the industry's clientele—will soon begin to grow considerably faster than the population as a whole as a result of the baby boom that got underway in the Forties. The following table, based on U.S. Census reports and projections, traces this prospect:

| NUMBER OF 15-24 YEAR OLD PERSONS |
|---|---|
| Year | Number |
| 1930 | 22.1 million |
| 1940 | 23.9 million |
| 1946 | 22.6 million |
| 1947 | 22.9 million |
| 1948 | 22.7 million |
| 1949 | 22.3 million |
| 1950 | 22.0 million |
| 1951 | 21.9 million |
| 1952 | 21.8 million |
| 1953 | 21.9 million |
| 1954 | 22.0 million |
| 1955 | 22.0 million |
| 1956 | 22.3 million |
| 1957 | 22.9 million |
| 1958 | 23.9 million |
| 1959 | 24.7 million |
| 1960 | 25.4 million |

Setting the enhancement of the entertainment value of the movies via the new wide-screen projection techniques against the likely slow-down in the inroads of TV, and taking account of the growth of the industry's largest customer group, we think that it is reasonable to expect that theatre attendance can not only hold at present levels but that it will also gradually climb during the next few years.

The prolonged slide in theatre attendance had other repercussions aside from cutting into the industry's profits. It converted many neighborhood theatres from profitable to marginal enterprises. Many were closed. It echoed back through the cost structure of the studios by imposing an absolute necessity for cutting swollen studio overheads. In one sense the industry had been fortunate. In the shortage-ridden immediate post-war years their product had been in great demand. Earnings were strikingly good. As the most important enterprises in the industry, the firms covered in this Service had been able to build up impressively strong financial positions.
Even today, after 5 years of depression, not one of them has what could be considered a weak balance sheet.

During these past 5 years, the industry has been adjusting itself to the effects of technological displacement by television. When an industry loses almost half of its customers it has little choice. For the theatre industry this has meant a pruning away of marginal units and a reduction of costs at those theatres which stayed in operation. Once the marginal theatre is shut or sold, a drain on profits is stopped and cash is supplied to refurbish good houses or even to open new theatres in rapidly growing areas. In Hollywood, the chief problem has been salaries. Wages add up to nearly 75% of the cost of making and distributing motion pictures. In the last few years, these salaries have been cut back substantially. The iron law of the market place has dictated a change. What must be recognized now is that by and large this change has been accomplished. Should attendance now hold or begin to reverse its downtrend, earnings could show substantial improvement.

Still another factor ranks high among the determinants of the investment value of these stocks. As noted above, their balance sheet positions are strong. In addition to sustaining the companies during the business decline, the liquid nature of their resources gave them the ability to seek and exploit other investment outlets for their capital. The United Paramount Theatre chain, for example, has, via its merger with the American Broadcasting Co., entered the television broadcasting field. Stanley Warner has associated itself with Cinerama and at press time announced the acquisition of International Latex for $15 million cash. Paramount Pictures has substantial investments in electronics enterprises. Moreover, many of the companies, finding their stock selling well below book value, have repurchased blocks of their own shares to reduce their capitalizations.

Nor should one forget the long-term possibilities of television as a market for the movie makers. All of the studios have large backlogs of fully-amortized motion pictures. These pictures are carried at a residual value of $1 each on the companies' balance sheets. What they are really worth nobody knows. But that they are worth substantially more than $1, one can be sure. Even now, with less than 100 television stations operating in the country, the lack of sufficient "live" talent and the high expense associated with new television production has created a profitable demand for the use of older motion pictures on television. Universal Pictures, for example, has made several millions of dollars by reissuing its films to television. Most companies, however, have hesitated to rent their films to TV on any large scale. Reason: reissue to theatres is more profitable. As the nation's television network rises to some 2,000 stations, however, the demand for films as it finds is expression in rental price per showing is bound to rise and in all likelihood these films will eventually be released for TV showing. To a large extent, this prospect is a hedge. The pictures will not be generally released until revenues from TV showings should be larger than revenues from theatre showings. Should the theatre industry make a strong recovery, they might never be released. But should the end of the decline in motion picture attendance prove only temporary, and that decline resume, these backlogs would then assume an important place in revenue production.

The sum of these factors suggests that the long-term outlook for the motion picture industry is not so drab as commonly regarded. In terms of the major determinant of profits, namely the level of attendance, there is a reasonable speculation that it has reached its low point. In terms of financial strength, the industry leaves little to be desired.

THE SHORT RUN—MIXED RESULTS LIKELY

Interim earnings statements now being released and those yet to be released which cover the period immediately preceding the change in the tax law are likely to be mixed. Most of them show moderate gains from the level of a year ago. Exceptions: Twentieth Century-Fox and Columbia Pictures both of whom are currently distributing box office hits, Reports of the other companies are reflecting the effects of the slow-down in motion picture production during the second half of last year during which the producers waited to see the public's response to the new motion picture projection techniques. Among the theatres, the product shortage that has developed as a result of the slow-down has meant higher film rentals which tend to obscure the benefits from the closing of marginal theatres. As the year progresses, however, income statements for both producers and theatres are likely to improve. Reason: (1) the reduction in the excise tax; (2) the easing of the shortage of motion pictures which should follow the resumption of movie-making that has taken place now that Hollywood has seen the public's favorable reaction to the new techniques; and (3) the continuing benefit from economy measures. Motion picture earnings should, therefore, be running well ahead of those of 1953 by the end of the year.

With all of the companies in a strong financial condition, current dividend rates are expected to hold. Indeed in some cases, dividend payments probably will be liberalized.

(Continued on Page 20)
Arbitration Or Local Power—Levy

Arbitration is the only recourse, short of costly litigation, for exhibitor-distributor differences as long as "distribution does not give its branch managers sufficient authority to act expeditiously and with finality on local level problems," O. A.'s Herman Levy told a Northwest unit convention. Currently, there are over 210 movie industry anti-trust suits on file, some involving only TV managers. Claims range from $50,000-500,000, with exhibitors footing the bill in increased film rentals. Exhibitor-distributor relations, he said, are "at the jungle warfare level.

Arbitration, he believes, will relieve the tension. Lack of a steady product flow is driving theatre men into production and distribution, "which is not basically where they belong," Levy added. He called for an end to "rip service" and a real effort by distributors to understand theatre men's problems—and then do something about it.

Tax Battle Continues

Despite probably the most impressive spontaneous film industry demonstration in any city's history, the New York five per cent amusement tax awaited only Mayor Wagner's signature before it became official. The Mayor, as a voting member of the Board of Estimate, apparently made his decision when the Board unanimously elected to approve the levy (16-0), effective July 1, after City Council, with a plus majority, then tried to work out of responsibility by referring matters to Governor Dewey for alternative measures. Faced with the magnitude of the industry's resistance, Wagner wired Albany for consideration of other tax sources for the city at the legislature's special session. Dewey replied with a gentle but firm "no". Situation was seen developing into a political conflict.

Faced with virtually certain passage of the tax, moviemen girded themselves for a last-ditch effort as Wagner invited their plea before signing. MPAA head Eric Johnston charged that the city had reneged on its assurances to the movie industry, called for "every element of the industry to resist' this impost which threatens disaster to our business," plus additional bills, then tried to work out of responsibility by referring matters to Governor Dewey for alternative measures. Faced with the magnitude of the industry's resistance, Wagner wired Albany for consideration of other tax sources for the city at the legislature's special session. Dewey replied with a gentle but firm "no". Situation was seen developing into a political conflict.

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**MARKET PRICE**

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<th>Current</th>
<th>Est. 1956-58</th>
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**PRICE-EARNINGS RATIO**

| 7.3:1 **| 9.0:1         |

**DIVIDEND YIELD**

| 6.3-7.5% **| 6.5%         |

**DEVELOPMENTS:** Twentieth Century-Fox's pioneering efforts on behalf of Cinemascope resulted in an excellent fourth quarter report and a substantially improved year-end balance sheet. Record high revenues and earnings have followed the premiere of "The Robe," the first picture in the new process. Moreover, the remarkable box office attraction of this and other features in the new process probably continued into the first quarter of the new year. The March quarter, therefore, is likely to post even more favorable results.

Most of the other major studios have now climbed on the Cinemascope bandwagon. The exception, Paramount, has developed a wide-screen process of its own. While this means greater competition for play dates among producers, it also will hasten the installation of wide-screen projection equipment, thereby substantially broadening the total market for the company's product since one wide-screen system is compatible with another. It is likely that the company will show further substantial gains in both earnings and revenues again this year.

The company's financial position also benefited from the introduction of Cinemascope. As one direct consequence, a policy of fewer but bigger and more expensive pictures has been adopted. Although individual Cinemascope productions are more expensive than the older, standard type, the reduction of film inventories brought on by this move has made the company's position more liquid. Cash resources at the end of 1953 were double those of 1952, which in turn were already large. The company has, consequently, been able to increase its dividend disbursements; a 10c extra was paid with the usual first quarter 25c dividend. Additional extras are likely during the year. Concurrently, a program of reducing capitalization has been authorized. This year, the company may retire about 100,000 shares via open market purchases.

**POSITION:** Unchanged during the past 90 days, the stock has turned in an unimpressive market performance. Nevertheless, it has held close to its highest price since initial trading in September 1952. Moreover, it is selling at relatively low capitalization ratios of projected earnings and dividends. A more normal discount could result in worthwhile appreciation.

In the hypothesized 1956-58 economy *, sales would probably average $130 million per annum, earnings $3 a share, and dividends $1.75. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 27 during the 3-year period, 42% above the current.

**RECOMMENDATION:** Buy/hold for good dividend income and better-than-average market performance over the near and longer term.

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**Warner Brothers**

**MARKET PRICE**

<table>
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**PRICE-EARNINGS RATIO**

| 9.1:1 **| 7.8:1         |

**DIVIDEND YIELD**

| 8.0% **| 6.7%         |

**DEVELOPMENTS:** Warner's earnings are expected to show gradual improvement throughout the year. Current earnings are unimpressive largely as a result of last year's moviemaking slowdown during which the company waited to see the public's reaction to the new moviemaking techniques. Releases, therefore, are going out more slowly than usual. Moreover, the company's sales organization, which has been operating as an independent entity for only about a year, cannot yet be regarded as completely developed. These conditions, however, are mostly temporary in nature. Picture-making has been resumed at a high rate and the company has built up an impressive backlog of inventory for future releases.

In addition to these internal factors, the company, like other producers, stands to gain a portion of the benefits derived from the halving of the federal excise on motion picture admissions from 20% to 10% effective April 1st of this year. In major theatres, films are rented on a percentage basis. Any measure, therefore, which increases the box office take at theatres goes to increase film rentals. Taken together, these factors suggest higher revenues as the year progresses and a continuation of that trend into 1955. Earnings should make a moderate gain this year and even a sharper gain again in 1955.

Although dividend coverage, at the moment, is slim, the favorable outlook for earnings and the company's strong balance sheet position (the drawing down of film inventories as a result of a slowdown of production has brought a shifting of current assets from inventory to cash of sizable proportions) provide the basis for our expectation that the dividend rate will hold through the current year. In fiscal 1955 (beginning Sept. 1st) earnings should provide wide coverage for the 30c quarterly rate.

**POSITION:** Up one point (7%) in the past 90 days, the stock nevertheless still appears undervalued relative to the improvement we estimate in its financial affairs. It currently trades on the highest yield basis and largest discount from projected 1956-58 average price of any of the moviemakers. Accordingly we maintain our "Buy/hold" recommendation.

In the hypothesized 1956-58 economy *, sales would probably average $80 million per annum, earnings $3.35 a share, and dividends $2. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 30 during the 3-year period, 100% above the current.

**RECOMMENDATION:** Buy/hold for generous income and exceptionally wide long-term appreciation potentiality.

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*VALUE LINE* refers to anticipated economic conditions in the period 1956-58, projects stocks prices into that environment. Among the factors it assumes: total labor force of 70 million, 5% unemployed, manufacturing work week 39 hours, productivity increased by 2½% yearly, corporate tax rate of 50%.

**Next 12 months.**
"Dial M" Key Stunt

Warners played a unique stunt in selling the Broadway Paramount Theatre opening of "Dial M for Murder". A bevy of models handed out some 10,000 envelopes in the Metropolitan area carrying keys with copy: "A key is the solution to the mystery of Alfred Hitchcock's 'Dial M for Murder'. Try it at the Paramount lobby." Theatre had door set up in lobby with $50 bond going to possessors of keys that can open door. Other stunts included a Hitchcock Contest, awarding free tickets for first 25 most complete lists of Hitchcock productions and stars. Another gimmick had first 50 patrons on opening day receiving free autographed copies of the play and portraits of three stars, Ray Milland, Grace Kelly and Robert Cummings.

"Obsession" Tops '54 First Half

Universal's "Magnificent Obsession" was recipient of a special citation from the influential General Federation of Women's Clubs as the "best picture for the first half of 1954". Presentation was made before 2000 delegates, representing several million members in units covering the 48 states, with the general membership urged to "support the picture on local levels."

'Barefoot Agent'

Look for that booklet dashed out by UA's publiciters on "The Barefoot Contessa." It describes, in picture and caption format, a press agent selling the Mankiewicz-produced Bogart-Gardner starrer, climaxing with a sweaty relief: "You'll buy the picture? 97% returns don't seem a little high? Thank you, sir, the print will be here in September!"

International "Egyptian" Debut

What looks to be the biggest array of international premieres for any company has been set up by 20th-Fox for launching of Darryl Zanuck's "The Egyptian" this September. With the huge increase in CinemaScope-equipped theatres overseas, film is now scheduled for world-wide debuts that will see practically everyone who is anyone on hand for opening day ceremonies. Vice-president Charles Einfeld leaves this month for Europe to plot details on the preems, set up promotion.

Catchline of the Issue

"Laughter By the Bushel . . . Love By the PECK!"-MAN WITH A MILLION (United Artists)

"Demetrius" Selling Swelled

Impressed with the reception given "Demetrius and the Gladiators" by the trade press, and theatremen who have seen the CinemaScope sequel to "The Robe", 20th-Fox has swelled its promotional budgets for the openings late this month. Appropriations for newspaper ad lineage will get the lion's share. TV and radio spot buys have been accelerated. Fox fieldmen are staying up nights arranging local selling aids, including tie-ups with merchants and civic organizations.

Note: Decision for increased budgets was additionally bolstered by theatre owners' reports that their patrons have been asking when picture will play the house after seeing the full-page color ads in top national mags.

"Long Wait" Book Bally

The second Mickey Spillane novel for screen treatment, "The Long Wait", is object of a co-op campaign via a national book promotion to hark local engagements at (sic) 100,000 key sales locations. Signet Books, publishers of the Spillane multi-million copy series, has been spotlighting the film with 30x40's and 11x14's at newsstands, drug stores, book shops and stationery stores and the entire Independent Magazine Wholesale truck fleet is boosting penetration with big-space posters similarly crediting the film.

(Continued on Page 23)
Greatness is the theme that sells Columbia's "The Caine Mutiny." A Pulitzer Prize novel; a hand-picked cast that has won nods of approval from movielovers who have read the Herman Wouk classic; famed director Edward Dmytryk; the uncanny Stanley Kramer touch; and finally, "At last on the screen!" as a pull to those 12,000,000 readers who have eagerly awaited the transition to screen immortality—these are what Columbia's boxofficers have had to work with. The result is a distinguished pressbook that capitalizes on best-seller, cast and audience anticipation.

Particularly noteworthy is the advertising supplement. Some 35 ads, ranging from one to eight columns, in various depths and layouts, composes an 18-page advertising supplement. Special feature is an ad schedule detailing exact size and lineage in index form to aid the theatreman in selection of his newspaper selling. Title is always foremost, often in conjunction with the "At Last on the Screen" shout. Prominent in many are the "name" principals—Humphrey Bogart, Jose Ferrer, Van Johnson and Fred MacMurray—with special notation of introduction into young starring ranks of newcomers Robert Francis and May Wynn. Don't be afraid to go out on a limb for these two kids; they'll be talked about. And the type of romantic beach art that characterized "From Here to Eternity" is subtly woven into the ads for an added filip. Ads are not sensational; they are studiously dignified in keeping with novel's prestige and distinguished cast.

Exploitation of book is, of course, top priority. The true novel, its variegated characters, the terrifying typhoon that shows up the men's true character, and the climactic trial (which has since been made into a smash Broadway play), get full play in the manual. How to make the book's popularity pay off is detailed expertly. All three editions, from the deluxe $6 version to a 95c pocket-size edition, are worked in for co-ops with dealers, libraries, critics, and, of course, directly to the reading public. Publicity by book reviewers, comparing the book and the movie, still displays with libraries, bookstores, book clubs, schools, are among the myriad ideas suggested for book tie-ups, along with floats and street stunts. Other co-ops are described and illustrated, utilizing both stars and novel.

Noteworthy, too, are the romantic angles, with spotlight on the "love duo," with beach scene kiss as focal point in this angle.

Airwaves campaign, postcard mailings, various stunts based around the unique characters and special accessories, including a 16-page souvenir book, are among the host of selling aids detailed in the pressbook.

Columbia's Paul N. Lazarus, Jr., Hal LeSueur, and their staffs have instilled good taste and good showmanship—in "The Caine Mutiny" pressbook. They have, further, opened the way for exhibitors to use own imaginative resources. That's a healthy combination.

What the Showmen Are Doing!

(Continued from Page 21)

Chain Manual on "Guitar"

Florida State Theatres chain in Jacksonville has issued a special manual on Republic's "Johnny Guitar" that's a beauty. Two selling approaches have been worked up for the circuit—one for the star angle, the other the western romance approach. A special section is devoted to the song popularity with hints on title tune's promotion. Good gimmick is large-size cardboard cut-out of guitar with gun to symbolize theme, good for hangers and giveaways.

Four Trailers for Fox 'Scopers

Since the lifting of the CinemaScope restrictions, anamorphic picture-makers are viewing the trailer market with new aspect. 20th-Fox, for instance, has arranged for four types of trailers on each of its 'Scope films. Beginning in July, the company will have: (1) 'Scope trailer on full 2:35:1 ratio, with 4-track magnetic sound; (2) one in same ratio with regular optical sound—use in theatres equipped for both 1-track magnetic and optical, with a special tag for new sound equipment installations; (3) standard trailer with regular optical sound, selling CS and stereosound for use in 2D programs; (4) standard trailer with optical sound, in usual trailer manner. First new picture to get this treatment will be "Garden of Evil". Broadened trailer program, however, the company advises, will include all 'Scope releases from "The Robe" to "Demetrius and the Gladiators." 'Scope will be plugged especially, dramatizing the process with the line "audiences will see more because there's more to see" and enhancement by stereosound.

Displays

One of the window displays arranged for Omaha Theatre (Omaha, Neb.) showing of "The Egg and I", using live chickens. Hard-boiled egg-eating contest on theatre stage featured this one.

Premiere

 Warners had a real ball with its dual city (Hollywood-Frisco) premiere of "The High and the Mighty". At the Egyptian, lobby and stage saw a parade of stars and celebrities. At top, John Wayne with Jack L. Warner and Bill Orr. Right, ruggedness bows to beauty as Wayne backgrounds co-star Jon Sterling.
Columbia Pictures

DEVELOPMENTS: The company's interim reports make pleasant reading: business is good and profits are at the highest level in 7 years. To a considerable extent, the causes of this sudden upturn in the company's affairs are of a non-peculiar nature. Both revenues and earnings have been stimulated by the remarkable success of "From Here to Eternity". Moreover, as one of the few very studios to maintain picture production at a high rate during the past year, Columbia has been in a position to exploit the current shortage of feature films. Nevertheless, the company can probably come close to duplicating estimated 1951 results in fiscal 1955.

Reasons: (1) The coming year's income statement should realize benefits from "The Caine Mutiny" almost as large as this year's will from "Eternity". (2) A portion of this year's release schedule included several expensive pictures made some time ago on which the company has taken large losses. Pictures of this type are not now being made. (3) The company's TV picture-making subsidiary, The Screen Gems, is slowly but definitely gaining an important place in revenue production. Moreover, since earnings come from re-issue rights on these featurettes, rather than their initial showings, income growth is likely to speed up from this point forward. (4) Last but not least, is the increase in income that should accrue to the company from the reduction in the federal excise tax on motion picture admissions. In those areas where the company's pictures play on a percentage basis, rentals will be increased proportionately with the amount of the tax retained by the individual theatre.

An increase in cash dividend disbursements is expected in the coming year. The large earnings of fiscal 1951 and the excellent quality of forthcoming releases (which suggests a high level of profits in fiscal 1955) are likely to induce directors to liberalize cash payments. We project payments of $1 a share in the 1955 fiscal year.

POSITION: Unchanged in price during the past 90 days, the stock continues to stand well above its Rating. Although it is normal for stocks to stand above a rising Rating, the gap in this case exceeds one full standard variation. Hence, the price may be considered high enough for the near-term. Our "May be held" recommendation is continued.

In the hypothesized 1956-58 economy, sales would probably average $75 million per annum, earnings $1.25 a share, and dividends $2. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 29 during the 3-year period, 38% above the current.

RECOMMENDATION: May be held for increasing dividend income and worthwhile long-term appreciation potentiality.

Universal Pictures

DEVELOPMENTS: Universal opened the first quarter of its new year smartly. Favoured by its production policy, which led it to maintain feature film production at a high rate during 1953, the company has been getting more and better bookings for its products. Pre-tax earnings rose by nearly 35% and net, with E. P. tax reduced sharply, rose even more strikingly. With its balance sheet in good condition, the company felt confident enough of the future to initiate quarterly dividend payments at a 25c rate.

Although we do not expect earnings to show the same rate of gain during the balance of the year, the continuation of good operating comparisons is indicated by major factors affecting the industry and the company in particular. As indicated above, Universal has been maintaining its production at a high level while other companies in the industry have drastically curtailed output of feature films. The others are now back in volume production, but no easing of the film shortage is likely until the second half of the current year. In addition, Universal like the rest of the industry will benefit from the reduction of the federal tax on motion picture theatre admissions from high film rentals. An equally important current factor and one of particular importance for the longer term is the growing acceptance of foreign movies in the domestic motion picture market. Universal's distribution rights for important English productions is gradually developing into an important source of domestic revenue and profits.

The initiation of a quarterly dividend does not preclude consideration of extras during the year. The favorable trend of earnings and a strong cash position may encourage directors to make supplemental payments to accompany the June and December quarterly disbursements.

POSITION: Unchanged since our last report, the stock has held in its highest trading zone since 1947. Standing as it does within one standard variation of its rising Rating, the stock's current position suggests near-term price appreciation. The normal expectancy is that the price will move up with its Rating during the next 12 months.

In the hypothesized 1956-58 economy, sales would probably average $78 million per annum, earnings $5 a share, and dividends $2. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 60 during the 3-year period, 56% above the current.

RECOMMENDATION: Buy/hold for good current income and superior market performance during the coming year.

Page 24  FILM BULLETIN  June 14, 1954
FINANCIAL ANALYSIS

Loews Inc.

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DEVELOPMENTS: Loews was able to report higher sales, wider profit margins and increased share earnings for the first half of its current fiscal year (ending August 31st). The reduction of the tax on motion picture theatre admissions, from 20% to 10%, signals an even more favorable set of comparisons for the second half of the year. The company probably will be able to keep about 50% of the amount previously passed on to the government since it operates as both producer and exhibitor of motion pictures.

Investors should not lose sight of the improvement in earnings that has been going on even without the benefit of tax relief. This past quarter marked the fourth consecutive period of favorable earnings comparisons. In the last 12 months, share earnings have risen 75% as a result of drastic economy measures instituted at both the company’s studios and its theatres. In addition, they reflect the benefit of the ending of the long decline in motion picture theatre attendance and the gradual reawakening of public interest in motion pictures. Combined now with tax relief, these factors should, in fiscal 1955, restore earnings to perhaps the best level since 1947.

In the coming year an increase in the dividend rate also seems appropriate. The company’s balance sheet position is exceptionally strong. Working capital is large relative to sales; cash and receivables approximate total current liabilities. With better earnings likely to materialize in the near future, fiscal 1955 should see an increase in quarterly disbursements to the 25c level.

POSITION: Up one point during the past 90 days, the stock, nevertheless, still stands within one standard variation of its Rating which points upward into 1955. The normal expectancy is that the price will move upward with its Rating during the next 12 months. Accordingly, we continue our “Buy/hold” recommendation.

The company will probably be reorganized into separate theatre and motion picture organizations within a year. The lack of statistical data on which we could rely for long-term projections for the separate organizations prompts us to project the earning and dividend-paying power of the present “package”. Based, therefore, on the experience of the present company, we project sales to $200 million annually, earnings to $2.20 a share, and dividends to $1.50 a share in the hypothesized 1956-58 economy. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 22 during the 3-year period, 47c above the current.

RECOMMENDATION: Buy/hold for appreciation and growing dividend income.

Paramount Pictures

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<td>DIVIDEND YIELD</td>
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DEVELOPMENTS: Paramount has added a lightning bolt to its familiar star-circled mountain peak trade mark. This addition symbolizes the company’s participation in the electronics field and comes after a year of important developments in the affairs of its electronics subsidiaries and associates. Just how soon these electronic investments will bear earnings fruit for Paramount shareholders is still hard to gauge. Nevertheless, the progress in product development on the part of International Telemeter and the expansion of facilities on the part of TV affiliates are both encouraging.

Equally encouraging is the report on operations for the year recently ended. Not only did revenues hit a new high mark and profit margins rebound to the 1950-51 levels, but also earnings reached the highest level since the corporation came into existence as a separate entity. In part these results reflected the U. S. public’s reawakened interest in motion pictures in general, and the continued growth of the company’s Canadian theatre subsidiary. An even larger part was due to the excellent group of pictures released by the company last year and its close attention to studio cost control.

Financially, also, the company closed the year in excellent condition. Working capital was high; cash and governments alone stood at more than double total current liabilities. Moreover, during the year the company hedged the possibility of a reversal in its fortunes by purchasing for retirement some 120,000 of its own common shares, and thereby whittled its equity base by 5%. For this year, we expect further improvement in earnings. The reduction in the federal tax on motion picture admissions and the excellent backlog of motion picture product the company has scheduled for 1954 release together promise further growth of both earnings and revenues. A moderate year-end extra, therefore, is a possibility.

POSITION: Up 3 points (11%) in the past 90 days, the stock nevertheless continues to under-discount the fundamental improvement in the motion picture industry in general and in Paramount in particular. We continue to place their stock in “Buy/hold” category.

In the hypothesized 1956-58 economy*, sales would probably average $120 million per annum, earnings $3.75 a share, and dividends $2.50. Capitalized to accord with past experience adjusted to trend, such earnings and dividends could be expected to command an average price of 38 during the 3-year period, 27c above the current.

RECOMMENDATION: Buy/hold for good income and interesting long-term appreciation potentiality.
Sensation Spelled THEM!

"T" for Terror, "H" for Horror, "E" for Excitement, "M" for Mystery. Together they spell one of the most terse and intriguing titles in horror-film history, combined with a shock story that doesn't let the title down, and a campaign loaded with pulling power.

Despite the fact that there is a bonanza of selling angles in the film's theme alone, Warners' Mort Blumenstock and his boxofficers have gone all-out to insure the widest penetration possible in a radio-TV barrage that should excite nationwide interest. Better than 200 TV and radio outlets are plugging the picture, day and night, with spot announcements and contest plugs to tell movie audiences about the picture in advance of a 2000-theatre saturation opening beginning June 15. It represents a record air barrage from Warners, one claimed to be the largest TV-radio campaign ever to support a movie. Over 600 prints—a new high for the company—are being made available to handle the unparalleled saturation bookings. Ad-publicity chief Mort Blumenstock has taken care that the cross-country blanket of TV-radio is tied into, but does not supersede, the newspaper campaign in local situations. An entire plan has been set up in cities within the circulation area of the saturation regions, with an augmented staff of fieldmen coordinating the activities.

One of the big angles in the ad sensationalism is the identity of "Them". In original filming, done largely on location in the Mojave Desert and in the huge sewer network of Los Angeles, secrecy was maintained as to the subject matter. It would be well for theatremen to titillate audience attention in the same manner, working in a teaser campaign. Remember how "The Thing" generated a guessing-game storm?

Chill aspect is caught in the ads—"A Horror-Horde of Crawl-and-Crush Giants Crawling out of the Earth's Deep Catacombs!..." Kill One and Two Take Its Place!" and others with provocative teaser angles—but always with the title to excite the fan's imagination.

Note the tabloid herald (right), fashioned for local attention, or the ad (above), and how they capitalize on the tense aspect of the title. Below, cut-out letters from the six-sheet form an impressive sidewalk display.

STUNTS

A "horror-horde" of gimmicks to sell the film has been worked up by WB's boxofficer. Stunts and displays offer a wealth of possibilities. Take for instance the "Roving Photographer" stunt, which can be used both in newpapers or as a display blow-up. For the latter, top characters in the film are questions about their experience with "Them!", such giving their comments, and, at the same time, selling the players. Similar stunt can be worked with "Man in the Street" interviews, offering passes to passersby offering the best ad-lib description of "Them!", or a variation, for the most imaginative representations.

Special appeal, of course, is carried for science-fiction fans, who are legion. They can be reached through local mailing lists, newspaper science editors, radio and TV science fiction programs. The tabloid new flash herald would make an excellent mailing piece.

A terror tale contest fits in admirably with the theme. Good for theatre lobbies, window displays and other public areas is a "Secret Tales of Terror" contest (display board pictured), with small table holding entry blanks and ballot boxes alongside. Patrons are asked to identify each film. Winners' names are posted on board in lobby.

And, of course, the old reliable of the "nurse" in the lobby, both as an advance and during run. gimmick could have a counter display attended by "nurse" made up of various salves and ointments for "goose-flesh sufferers." Posted sign during run could call attention to the "nurse" with the caution: "Before you see THEM! you may need something to calm your nerves!" A supply of sugar-coated tablets, or candy mints would be handed out by the "nurse".

Good ticker with Civil Defense, as portraits in the film, would be to have local agencies set up recruiting booth in lobby. Copy for booth would read: "What would you do if (name city) were attacked by THEM! Prepare for any danger by enlisting in Civil Defense now. Posters concentrate on title and rough picturization of monsters. Principal art has shapely female in jagged back (as in three-sheet, right, and ad, top center), with panic-stricken people and destruction wrought by the creatures. Six-sheet is most graphic with illustration, title and single headline: "No Terror Like 'Them' Ever Known By Man Or Beast Before!"
Above, U. S. Army soldiers attempt to destroy one of the monsters in Los Angeles sewer nest. Below, dazed child, her family destroyed by the terror, gives State Troopers first clue to their existence.

THEM

Horror is one of the unique assets of "entertainment" that has continually been successful in the movie medium. Combined with a semi-documentary presentation, as Warners has done in "Them", it becomes a fascinating experience. In pseudo-scientific style, Ted Sherdeman's screenplay unfolds a weird tale that begins when a bewildered young child is picked up by New Mexico State Police on a desert road and investigation reveals an incredible state of destruction in the nearby town. With the only clue huge insect-like footprints, entomologist Edmund Gwenn is sent to unveil the mystery. Investigation leads to the belief that radiation from atomic blasts has caused a mutation in ant-like creatures that has developed them to gigantic size with terrific multiplying powers. How they are tracked down and their nests wiped out before they can overwhelm the world forms the basis for a shock-thriller that promises millions of goose-pimples. James Whitmore, Joan Weldon and James Arness are starred.
FILM BULLETIN—THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features

ALLIED ARTISTS

March

DRAGONFLY SQUADRON John Hodak, Barbara Brit- tos, Virginia Weidler, Kevin McCarthy. Producer John Champion. War drama. Rigid disciplinarian takes over Korean airfield when he is wounded in air battle but his trained flyers come to the rescue. 84 min.

PARIS PLAYBOYS Bowery Boys. Producer Ben Schwalb. Director William Beaudine. Comedy. Humphrey Hall is sent to Paris believed to be a French scientist, concocts a formula that proves even more potent than the original scientist's. 62 min.


April

ARROW IN THE DUST Technicolor. Sterling Hayden, Colleen Gray. Director Thomas Carr. Western. A desperate woman does Major's uniform to lead wagon train through hostile Indian territory, is repugnated. 80 min.

MR. POTTS GOES TO MOSCOW George Cole, Nadia Gray, Produced & directed by Mervin LeRoy. Comedy, Sanitary enforcer mixes it loose with atomic scientist setting off chase through Russia and Europe. 84 min.

PRICE OF THE STARS May Broady, Cecile Aubry. Director William Beaudine. Producer Hares Goetz. Racketeer drama. Filmed in color. Robbers hide gold on a desert island but when kid motorcycle rider finds them to earn in battle, looses his job for saving it. 71 min.


June


DEATH OF THE DEPUTY Morris. Producer William F. Bailey. Director Harold Schuster. Western. Fighting to free Texas from carpetbaggers after Civil war young man is obsessed to kill to three killers. Western. 66 min.


COLUMBIA

March

EAST Cleo Moore, Hugo Haas. Outdoor drama. Old prospec- tor marries pretty girl. Comedy. Involved with two youth partners with whom she shares a rich gold strike. Western. 87 min.

EAGLE OF RUGBY RIDGE Technicolor. George Montgomery, Virginia Grey, Produced by Michael S. Fixed, Producer Sam Katz- man. Western drama. Spit and polish officer tries to run the town but runs up against the "boys." After learning what real fighting is, he succeeds in arranging peace with cunning redhead leader. 71 min.

IT SHOULD HAPPEN TO YOU Judy Holliday, Peter Lawford, Richard Widmark. Comedy. Girl, yearning for fame, invests her savings to have her play advertised on Broadway sign. Results fanatical and furor diuilllivest to her in arms of young idealistic photographer. 87 min.

April

DIVE OR CROOKED ROAD Mickey Rooney, Richard Widmark. Drama. Test driver for auto mechanic is invaded into a hookup gang to get the girl. When the guy, aids him in breaking up the gang. 82 min.


JESSE JAMES VS. THE DALTONS 3D Technicolor, Brett King. Barbara Lawrence, Produced and directed by William Beaudine. Western. Son of Jesse James becomes involved with Dalton gang, but to cut the wheat, Daltons are wiped out and money turns out to be Confederate bills. 85 min.

May


MIAMI STORY, The Barry Sullivan, Adelaide Jergens, Pro- ducer Sam Katzman. Ex-gangster, now respectable, uses his past experience to expose crime syndicate. 75 min.


ARACENA ELADE, The Technicolor. Ricardo Montalban, Janeindow, Produced by Sam Katzman. Western. outlaws to ambush his father's murderer, John Ireland. 78 min.

July


OUTLAW STALLION, The Technicolor. Phil Carey, Dorothy Patrick, Produced by Don MacDonald, Director Fred F. Sears. Western drama. Boy's devotion to wild stallion leads to capture of horse thieves.

Returning


They rode West, Donna Reed, Robert Francis, Director Phil Karlson. Producer Sam Katzman. Western. Doctor at frontier Army post incurs enmity of fellow officers when he administers to hostile Indians.

Lippert

March

BLACKOUT Dane Clark, Belinda Lee. Producer Michele Carreras. Producer David T. Lampert, Director John Ireland. Drama. Murder drama do-and-done in war offers a $1000 myth for a girl who knows all. Jennifer Jones, Patricia Neal, and the 3rd party through the killing. 87 min.

May

Fangs of the Wild, Charles Chaplin, Jr., Onslow Stevens, Producer Robert L. Lippert. Director William Wallis. Western. Drama. Boy and his dog in a series of tense and exciting killing scenes in the wild. Boy's story is not believed until the murderer's wife takes up the trail of the man who killed her husband. 81 min.

Heat Wave Alex Nicol, Millary Brook, Producer Anthony Miles, Director Ben Hall, Producer Robert L. Lippert. Drama. A group of bank robbers flee to a deserted island and one man kills himself. 87 min.

Coyote, The Eastman Color, Producer-director William Wallis. Western. A documentary feature. Film in color on actual Southwest locations, story relates cowboys true life from pioneer days to now. 87 min.

Monsters from the Ocean Floor, Anna Kimpe, Stewart Wade, Producer Roger Corman, Director West Ordung. Science-fiction. Aしたい killer in one-man submarine strange flesh-hungry waters faces a huge sea monster far under the ocean. 87 min.

June


LIPPET March

April

Sensuella English, Eleonore Rossi Drago. Produced by Laurentis production. Director Clemente Fragiacomo. Comedy. Stars of two men and a girl on the wheel fields of Italy. 72 min.

June


August


Husband for a Anna, English Language, Silvann Panimpani, Producer D. F. Daskavati, Director G. S. Sisantes. Drama. Story of war between two 15-year-olds which ends tragically.

LIPPET March

Blackout Dane Clark, Belinda Lee. Producer Michele Carreras. Director John Ireland. Western. Murder drama do-and-done in war offers a $1000 myth for a girl who knows all. Jennifer Jones, Patricia Neal, and the 3rd party through the killing. 87 min.

May

Cowboy, The Eastman Color, Producer-director William Wallis. Western. A documentary feature. Film in color on actual Southwest locations, story relates cowboys true life from pioneer days to now. 87 min.

Monsters from the Ocean Floor, Anna Kimpe, Stewart Wade, Producer Roger Corman, Director West Ordung. Science-fiction. A shapeshifter in one-man submarine strange flesh-hungry waters faces a huge sea monster far under the ocean. 87 min.

June

JUNE


JULY

GONE WITH THE WIND (Reissue) Technicolor, Clark Gable, Vivian Leigh, 221 min.

AUGUST

HER TWELVE MEN Ansclo Color, Greer Garson, Robert Ryan, Producer, Director Robert Z. Leonard, Comedy-drama. Solo woman teacher in a school with the problem of sharing her living room with 13, 91 min.

7 BRIDES FOR 7 BROTHERS CinemaScope Ansclo Color, Jane Powell, Howard Keel, Producer Jack Cummings. Director Stanley Donen. Musical Comedy. Keel marries Powell and takes her into the hills of Oregon where she is faced with protecting friend Anthony wreaking vengeance on Brutus, Cassius et al., 121 min.

COMING

BEAU BRUMMEL Eastern, Stewart Granger, Elizabeth Taylor, Producer Sam Zimbalist, Director G. B. Bernhardt, Drama. In England during Napoleonic era, starching cavalry captains reigns for revolutionary fashion, but personal life is subject to disaster. 72 min.

BEYOND A TIDE American, Clark Gable, Lane Turner, Victor Mature, Melsome. Beautiful girl becomes involved with three hamlets in race for power in occupied Holland during World War II, 111 min.


INVITATION TO THE DANCE Technicolor, Gene Kelly, Deborah Kerr, Robert Helpmann, Director George Balanchine, Ballet. Four episodes dealing in romance, drama, comedy and pathos told entirely through the medium of the dance. 72 min.

JULIUS CAESAR Louis Calhern, Marlon Brando, James Mason, Producer-Director George Brent, Hollywood. Julius Caesar. 72 min.

KING OF THE WEST Technicolor, Robert Mitchum, Virginia Mayo, Director Robert Aldrich. Western. A tough cop of the old school. 92 min.

LIFE AT THE TOP Technicolor, Robert Mitchum, Edmond O'Brien, Director John Huston. Drama. Director Jean Negulesco. Still reeling from the loss of his family in the Great Depression, Jennifer Warren (Virginia Mayo) must cope with her own against the background of the war. 90 min.


ALmost everyone agrees that "Night in the City" is the best film noir of the year. The plot is a classic: a former gangster (Robert Mitchum) is forced to return to the seamy underworld he used to rule, in order to save his friend (Jane Greer). The film is放到 night movie noir, with its moody lighting and shadowy streets, is a masterpiece of the genre. 90 min.

NEW RELEASES

JUNE

RED GARTERS Technicolor, Rosemary Clooney, Jack Carson, Gay Mitchell. Producer-Pit Dugan, Director George Marshall. Western musical comedy. Fanciful variety of songs set in a Texas town where a group of women take over a busi- ness to save their husbands from the local sheriff (Jack Carson). 90 min.

JULY

CASANOVA'S BIG NIGHT Technicolor, Bob Hope, Joan Fontaine, Producer Paul Jones, Director Norman McLeod. Comedy. Hope, mistaken for the lover Casa- nova is hired to test the faithfulness of another man's fiancée. 85 min.

MAY

HALL OF FAMOUS BROADCASTERS Mountain, Alan Ladd, Glenn Ford, Director Joseph Heits. Drama. The story of how the Hall of Famers was established. 85 min.

APRIL

GERALDINE John Carroll, Mala Powers, Stan Freberg. Producer Paul Jones, Director George Marshall. Comedy with music. Tin Pan Alley publicist dis- covers young college music instructor with a beautiful voice, interested only in folk songs, eventually interests him in popular music and a marriage license. 90 min.
**May**

**JUBILEE TRAIL** Trucolor, Vera Raiton, Joan Leslie, Forrest Tucker, Producer-director Herbert Wilcox. Drama. A romance of the Oregon Trail. Woman is tricked into marrying man who later deserts her. 90 min.

**Trio** Sonora, John Zona, Lucy Rivers, Producer-director Jack Zona. Comedy. A romance of early 1900s. Woman marries man who turns out to be a fake. 84 min.

**RIO** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of killing man who was her lover. 90 min.

**ADVENTURES OF HAJJIE BABA** Technicolor, Elgin Stewart, John Derek. Young girl, her brother, and Indian go into desert to save a town. 83 min.

**LEWIS** Technicolor, John Mather, Robert Mitchum, Producer-director John Mather. Drama. A police story. Woman is accused of murder. 77 min.

**FINDING THE AFRICAN** Technicolor, cyril Stone, Jean Arthur, Producer-director Cyril Stone. Drama. A murder mystery. Woman is accused of murder. 94 min.

**SINS OF ROMA** Massimo Girotti, Ludmilla Tcherina, Producer Consorzio Spartacus. Drama. A murder mystery. Woman is accused of murder. 100 min.

**CHINA** Technicolor, Lucullus, Hostyn, Producer-director Lucullus. Drama. A murder mystery. Woman is accused of murder. 96 min.

**GARDEN OF EVIL** Technicolor, Elyce R泡沫, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 90 min.

**CARNIVAL** Technicolor, Robert Emmett, Producer-director Robert Emmett. Drama. A murder mystery. Woman is accused of murder. 87 min.

**SON OF SINBAD** Technicolor, Espen Molvik, Producer-director Espen Molvik. Drama. A murder mystery. Woman is accused of murder. 84 min.

**JULY**

**LAUGHTING ANNE** Technicolor, Wendell Corey, Margaret Lockwood, Forrest Tucker, Producer-director Herbert Wilcox. Drama. Woman is wrongly accused of murder. 92 min.

**SUSAN SLEPT HERE** Technicolor, Dick Powell, Debbie Reynolds, Producer Harriet Parsons, Producer-director Frank Tashlin. Drama. A murder mystery. Woman is accused of murder. 90 min.

**THE NIGHT MUSIC** Eastman color, Linda Darnell, Richard Todd, Producer-director Hugh Brooke, Producer-director Stuart Heisler. Drama. 84 min.

**COMING**

**OUTCAST** Technicolor, Joan Davis, Joan Evans, Producer-director William J. Consigny, Producer-director Bill Willsie, Producer-director Willsie. Drama. A murder mystery. Woman is accused of murder. 84 min.

**SHANGHAI STORY** Technicolor, Patric Knowles, Edmond O'Brien, Richard Jaeckel, Producer-director Frank Lloyd. Drama. A murder mystery. Woman is accused of murder. 90 min.

**TO THE GREAT** Charles Drake, Karen Booth, Science fiction. A murder mystery. Woman is accused of murder. 77 min.

**TROUBLE IN THE GLEN** Technicolor, Margaret Lockwood, Orson Welles, Forrest Tucker, Producer-director Herbert Wilcox. Drama. A murder mystery. Woman is accused of murder. 87 min.

**UNREDHEELED** Judy Canova, Dan Barry, Comedy. Woman is accused of murder. 84 min.

**RKO**

**March**


**CARNIVAL STORY** Technicolor, Anne Baxter, Steve Cochran, Producer-director Kurt Neumann. Drama. A murder mystery. Woman is accused of murder. 87 min.

**PINOCCHIO** Technicolor, Frank Tashlin, Producer-director Frank Tashlin. Drama. A murder mystery. Woman is accused of murder. 87 min.

**GIRL WITH THE GUITAR** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 84 min.

**NEW FACES** CinemaScope Eastman color, Ronny Grahl, Erhardt Klee, Producer-director Alphonse, Producer-director Alphonse. Drama. A murder mystery. Woman is accused of murder. 87 min.

**NIGHT PEOPLE** CinemaScope Technicolor, Gregory Peck, Producer-director Frank Tashlin, Producer-director Norma Johnson. Drama. A murder mystery. Woman is accused of murder. 87 min.

**AMNESSIA** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 84 min.

**RIO COLOR** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 87 min.

**DIAMOND JAMES** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 84 min.

**GOLDEN DREAMS** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 87 min.

**SPEAK NO EVIL** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 84 min.

**MAY**

**GOLLA** Technicolor, Anne Baxter, Steve Cochran, Producer-director Kurt Neumann. Drama. A murder mystery. Woman is accused of murder. 87 min.

**DEMETRIUS AND THE GLADIATORS** CinemaScope Technicolor, Tyrone Power, Betta St. John, Producer-director Anthony Mann. Drama. A murder mystery. Woman is accused of murder. 87 min.

**BATTLE OF BOSPORUS** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 87 min.

**PRINCESS OF ITALY** Technicolor, Charles Winninger, Florence Vidor, Producer-director Charles Vidor. Drama. A murder mystery. Woman is accused of murder. 87 min.

**MAY NO RELEASES**

**June**

**BIG RAINBOW** Technicolor Jane Russell, Gilbert Roland, Producer-director Jerry Schaefer. Drama. A murder mystery. Woman is accused of murder. 87 min.

**LEROY** Technicolor, John Payne, Dan Duryea, Edith Scull, Producer-director Benogosian. Drama. A murder mystery. Woman is accused of murder. 87 min.

**LRAINBOW** Technicolor, Robert Mitchum, Producer-director Robert Mitchum. Drama. A murder mystery. Woman is accused of murder. 87 min.

**SILVER LODE** Technicolor, John Payne, Dan Duryea, Edith Scull, Producer-director Benogosian. Drama. A murder mystery. Woman is accused of murder. 87 min.
Vice President and Director of Loew's, Inc., says:

“I thought Columbia’s ‘Eternity’ was tops. They’ve done it again with THE CAINE MUTINY”

STARRING
Humphrey Bogart - Jose Ferrer
Van Johnson - Fred MacMurray

and Introducing
ROBERT FRANCIS - MAY WYNN

COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS - Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK - A COLUMBIA PICTURE - A STANLEY KRAMER PROD.
They'll Never Lick This Business!

Vitality of Movie Industry Manifested Anew by Improved CinemaScope, by Todd-A.O., by 'Caine'

Full Text—READE'S BLAST
UNIVERSAL-INTERNATIONAL PURSUING ITS FREQUENTLY-STATE POLICY OF SUPPLYING ALL OF ITS PICTURES TO ALL THEATRES, ANNOUNCES "THE BLACK SHIELD OF FALWORTH" WILL BE RELEASED IN CINEMASCOPE AND WILL ALSO BE MADE AVAILABLE TO THEATRES WITH ALL OTHER TYPES OF CONVENTIONAL PROJECTION...

CINEMASCOPE PRINTS AVAILABLE WITH FULL STEREOPHONIC 4-TRACK SOUND, DIRECTIONAL SOUND OR WITH CONVENTIONAL SOUND TRACK
They'll Never Lick This Business!

August 22, 1952 was hot and balmy over most of the United States. It was relatively cool in Sioux City, South Dakota, and in points in Montana and over the northern Rockies, but in the crowded cities of the south and east and along the shores of the Pacific people were fitful and perspiring. A monumental event occurred the evening of that date: few more folks bought movie tickets than the night before, one knew it then, but the drill-bit had touched bottom hole hours earlier and was to plow deeper never more.

What developed over the following year was no recovery, that term implies a return to an earlier position. It was, instead, an agonizing status quo, neither up nor down, not unlike a circus performer swinging by his finger nails from a high wire, waiting out a rescue.

We are close to the second anniversary of that nadir date, recovery is afoot, albeit not as fully for the bulk of theatres as it is for the film companies and for the deluxe movie houses. But the discouraging downward sweep has stopped at all eyes are looking up. The prospects are good, because there is giving concrete evidence that ours is an industry of vitality. It is not beyond fancy that the motion picture is only now entering its Golden Age.

Just what particular wonder chemistry is responsible for reathing life back into the industry body will be debated for generations to come. Historians will point to Cinerama, to Cinemascope, even to fallen 3D, the heroic little stopgap medium that plugged the dike and initiated the original recovery. They will chronicle the story of how adversity struck us when we were fat and lazy, how necessity forced us to revise our ingenuity. And they will record that the men who tood mournfully at the altar of the industry in 1953, were jiving, in 1954, an anthem of promise for the future.

Right now, the industry is bursting with vitality, as evidenced by last week's demonstrations of the new, improved Cinemascope, and the first public display of the Todd-AO big-screen system.

In the ebb and flow of theatre vs. TV warfare, CInemascope scored a signal victory when it was first introduced about nine months ago. It certainly excited great public interest and brought several millions of people back to the nation's movie houses. But the 20th Century-Fox organization that sponsored Cinemascope did not rest on their laurels: they kept working to iron out the obvious kinks in the process, last week they presented samples of product made with new Cinemascope lenses, and a most startling revelation it was.

It is not enough to say that Cinemascope has undergone improvement. Photographically it is almost an entirely new medium, breathtaking in its depth of focus, converting the single plane screen into deep dimension. The glossy flatness of Paramount's VistaVision is no match for this new, deep-etched Cinemascope. Clarity of backgrounds as the lenses on foreground images is astounding; likewise the definition over the entire range of the wide screen. Gone is the fuzziness at the sides and the blur that marred scenes of fast action in earlier productions.

This revolution in optics, engineered by the genius of the Fox technicians and Bausch & Lomb, applies only to the taking or camera lenses, not the projectors. The much greater mobility of the new C.Scope lens gives the director a far more flexible range of story matter and camera treatment.

The professional audience that viewed the showing at the Roxy Theatre in New York emitted occasional oh's and ah's by way of acknowledging the magnificence of photographic effects in several of the films. Outdoor scenes in "Broken Lance", "Untamed" and "Garden of Evil" vividly illustrated the capabilities of the new lenses. Characters were seen in medium closeups against sharply defined distant backgrounds. Darryl F. Zanuck, narrating the one and one-quarter hour demonstration film, pointed out that mountains in some of the scenes were over 20 miles away.

The 20th Century productions from which clips were shown displayed in convincing fashion the supreme confidence with which this studio views the future of our business. Pictures like "Broken Lance", "Garden of Evil", "The Egyptian" and There's No Business Like Show Business" are not only visually great, they impress with their bigness and tone of quality.

Not all the important news last week was made by CInemascope. From the West Coast came exciting reports of the first public demonstration of the Todd-AO, big-screen system. This audience participation prototype of Cinerama appears to embrace all the same potent entertainment features—without the latter's tremendous cost and impracticalities.

Shown on a bowl-shaped screen, 51 feet wide, 25 feet high and 13 feet deep at the center, the 65mm. film was run through projectors which are said to cost about $1000 each, and which can accommodate 35mm. film as well. While the Todd-AO system cannot yet be regarded as a factor for the great mass of theatres, it holds much promise for the future.

Cinemascope and Todd-AO are new screen forms, but a plain, "old-fashioned" movie opening around the country these days is drawing resounding public acclaim. "The Caine Mutiny", with just a great story to tell, in its way, further manifests the unquenchable vitality of our industry.

They'll never lick this business—never, unless we become fat and lazy again.
"Excellent! M-G-M, always noted for its lavish sweep. Outstanding musical, rich in imagination and entertainment premiums to show CinemaScope to its fullest advantages. A boxoffice bull's-eye." —MOTION PICTURE HERALD

"Delightful entertainment. It stands apart!"

"Happy, entertaining musical with all the slickness of a Broadway show. A delightful package that word-of-mouth could talk into solid business at the boxoffice." —VARIETY

"Lavish musical treat! Outstanding entertainment!" —MOTION PICTURE DAILY

"Top musical bound to slide into top place among the season's money-makers. It will bring raves and enthusiastic word-of-mouth." —SHOWMEN'S TRADE REVIEW

"Melody, mirth and magnitude head the long list of assets of this delightfully different filmusical." —BOXOFFICE

"An M-G-M honey which will sweep the boards at the boxoffice. This socko film is proof indeed that M-G-M figures to stay right on top when it comes to big money-making film musicals. Nominated for Laurel Award." —MOTION PICTURE EXHIBITOR

"A smash musical show. Three sequences in a row bring forth house-rocking applause. If you see this picture once, you're bound to want to see it again." —HOLLYWOOD REPORTER

"On merit alone, it rates sturdy returns and can be sold almost without qualifications."

"Hearty, happy, bountiful chunk of pure entertainment. Will have audiences permeated with good feeling. Sends them out with a smile." —FILM BULLETIN

"Ticket sales should be gloriously high at all situations, for this feature literally abounds in entertainment value."

—INDEPENDENT FILM JOURNAL

Watch for widely promoted M-G-M Records Album of tunes from the Sound Track. Variety calls it "a trailer for the picture 2 months ahead!"
WALTER READE, JR., president of TOA, made the news with a sensational blast against the distribution branch of the industry, charging that “distribution heads, bureaucratic executives, attorneys and others” consume a disproportionate amount of the industry revenue.

JAMES R. GRAINGER was the first distribution executive to strike back at Reade. The RKO Radio Pictures president wired the TOA leader chiding him for criticizing “men who have reached the top from the bottom by their own ability, hard work and experience ...”.

DARRYL F. ZANUCK is currently playing his best role in a production titled “The Advancing Techniques of CinemaScope”. That’s the one and a quarter hour trailer exploiting amazing technical improvements in C'Scope and stereophonic sound, and displaying scenes from big forthcoming 20th Century-Fox productions. Zanuck effectively narrates the presentation and shows definite starring possibilities.

BEN MARCUS, president of National Allied, declared that if the allegation is true that distributors are confiscating a large portion of the admissions tax reduction by exacting higher film rentals from exhibitors, the situation “presents a new form of suicidal mania for the industry, because the continued truncation of the exhibitors by the distributors in this manner can only result in the ultimate self-destruction of themselves.” He appointed a committee of Allied leaders to investigate Col. H. A. Cole’s charge.

STANLEY KRAMER will direct for the first time when he produces “Not As A Stranger” for United Artists release. On all such prior successes as “The Caine Mutiny”, “High Noon” and “Champion”, Kramer hired someone else to handle the megaphone.

CHARLES J. FELDMAN & M. A. SILVER have again accepted the distributor and exhibitor chairmenships of the Variety Club-Will Rogers Memorial Hospital Christmas campaign.

DAVID O. SELZNICK, too long absent from the production scene, has announced a project that stands to rival “Gone With the Wind”. It is a production of Tolstoy’s epic novel, “War and Peace”. With a screenplay outline ready, DOS was still vague about the starting date. He will start the mammoth undertaking, he said, “as soon as practicable”.

STEVE BROIDY, president of up-and-coming Allied Artists, announced a program of 38 to 40 features for 1955. This is a sharp increase over the total of 20 due to be released this year. And, said Broidy, “smaller pictures” are out.
UA welcomes Leonard Goldstein Productions

Leonard Goldstein  Robert L. Jacks  Robert Goldstein

The great producing talents responsible for some of the industry's smash boxoffice successes—
MA AND PA KETTLE and FRANCIS series...THE EGG AND I...TOMAHAWK...MR. SCOUTMASTER
...BATTLE OF APACHE PASS...PRINCE VALIANT
will produce

10 MAJOR MOTION PICTURES TO BE RELEASED THRU UA WITHIN THE NEXT YEAR!

7 of the planned films will be in color—all with top stars, directors and writers.

Watch for More News About These Important Productions!

Topping its unprecedented product for ’54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON!
Blames Distributors for Product Shortage
Suggests Alliance Between Producers, Distributors

**READE'S BLAST**

*Full Text of Address by Walter Reade, Jr., President of TOA, before Motion Picture Industry Council, on June 16th.*

I consider it a privilege to speak to Motion Picture Industry Council, representing as it does, all segments of the production end of our industry. I also consider it fortunate because we of exhibition have a story to tell which I feel has never been truly understood by you people and principally because you have not had the opportunity to have a close, direct, and effective contact with the exhibitors of this country. In fact, with the exception of the Compo Roundtable of about two years ago, little or nothing has occurred by way of liaison between the two great creative parts of our industry—namely, production and exhibition. You, working in production, certainly make the lion's contribution to the history of every motion picture. You make the initial and important investment, not only in a monetary sense, but in the writing, in the directing, in the cinematography, in the acting, in the managing, and, finally, in the editing of a motion picture. Distribution, the third branch of our industry, constituting the great octopi, has grown fat on your creative genius and on our tremendous investments and showmanship. It is true and unfortunate that the self-perpetuating heads of distribution, at their whim, have the power to turn on or off the faucet of production, and that they are able to and do control the law of supply and demand. This is a dangerous power and it has been used recklessly. Distribution has adopted a policy of releasing fewer and fewer films at higher and higher rentals so that our position today is precarious. Exhibition is unable to properly use our talent and our showmanship to exploit and to sell the fine films which you create.

**See Distribution in Control!**

Distribution extracts 30 to 35 percent of the total national gross box-office receipts derived from these same fine films. Distribution as such, and when it acts in its capacity as producer, controls when pictures are to be released, how they are to be released, and how many are to be released. It also stipulates exploitation procedures, advertising budgets, types of bookings, and film rentals. Finally, it controls what you folks are to earn and when you are to earn it.

From the high percentage taken by distribution most distribution heads, bureaucratic executives, attorneys, and others, take excessive and completely disproportionate salaries—in one instance an all-time high of $1,000,000 a week for a single individual! Many of these people know little about the production of motion pictures and less about the running of motion picture theatres, yet they draw larger and larger salaries and have stronger and stronger retirement plans, while you and the motion picture theatre owners of this country are less secure than ever before.

And do you know that millions of dollars are spent by distribution each year in judgments, verdicts, settlements, and in the expense incident thereto? And that there are pending more than 200 anti-trust suits seeking damages of over $500,000,000? And that the exhibitors of this country foot these bills each year by way of increased film rental? This is in great measure an unwarranted expenditure of money occasioned by the archaic and short-view methods of doing business now being employed by distribution.

**Great Need for More Product**

These executives might say that without distribution of a kind the industry could not exist. This, of course, is partially true, but is it really salesmen that we need? I have not been sold motion pictures in a decade. Rather, I have had to plead to buy them. Shipping—yes! But it is available elsewhere for a small portion of the cost allocated by distribution, Prints—no! The cost of prints is deducted before profits and after distribution costs. Advertising and publicity—no! These are also deducted before profits. Executives—yes! And they have plenty of those in plush offices here and in New York City! These unsatisfactory conditions are undemocratic, economically unsound, and impractical.

Walking through the long halls of major production plants in this film capital, we find little hum of activity. In many instances, there is nothing but uninterrupted silence. Why? There has never been a greater need for more better films on the theatre screens of America. Why has it been necessary for many of you to turn to the production of low-budgeted, unimaginative television films? Why has it been necessary for you to raise your voice and object to the production of films in other lands? This present system, if it were to continue, would mean less and less work for you and a continued shortage of supply for theatres—a devastating situation. This is not a matter of the customary workings of the laws of supply and demand with completed films finding their own level on their merits. It is, rather, the calculated plan of a few companies to force their desires and designs on all of us. I have read on my own, and have been told by these few bright, old men, all of whom are economically secure and many of whom have fulfilled their contribution to this industry many years ago, that only in the so-called epic or million

(Continued on Page 28)
20th WILL RELEASE ONE WEEK STARTING JUNE 19th!

**JUNE 19**

**THE ROBE**
Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature • Michael Rennie

**JUNE 26**

**HOW TO MARRY A MILLIONAIRE**
Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall and William Powell

**JULY 3**

**NIGHT PEOPLE**
Color by Technicolor • starring Gregory Peck • Broderick Crawford • Anita Björk • Rita Gam

**JULY 10**

**PRINCE VALIANT**
Color by Technicolor • starring James Mason • Joanne Woodward • Robert Wagner • Debra Paget • Sterling Hayden

**JULY 17**

**HELL AND HIGH WATER**
Color by Technicolor • starring Richard Widmark Bella Darvi with Victor Francen

**JULY 24**

**NEW FACES**
Leonard Sillman’s in Glorious Color • starring Ronny Graham • Robert Clary • Alice Ghostley

**JULY 24**

**3 COINS IN THE FOUNTAIN**
Color by Deluxe • starring Clifton Webb • Dorothy McGuire • Jean Peters • Louis Jourdan

**JULY 31**

**RIVER OF NO RETURN**
Color by Technicolor • starring Robert Mitchum • Marilyn Monroe • Rory Calhoun
KING OF THE KHYBER RIFLES
Color by Technicolor-Deluxe • starring Tyrone Power
Terry Moore • Michael Rennie

BENEATH THE 12-MILE REEF
Color by Technicolor • starring Robert Wagner • Terry Moore • Gilbert Roland

BROKEN LANCE
Color by Deluxe • starring Spencer Tracy • Robert Wagner • Jean Peters • Richard Widmark

GARDEN OF EVIL
Color by Technicolor • starring Gary Cooper • Susan Hayward • Richard Widmark with Hugh Marlowe

Demetrius and the GLADIATORS
Color by Technicolor • starring Victor Mature • Susan Hayward • Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson

THE EGYPTIAN
Color by Deluxe • starring Jean Simmons • Victor Mature Gene Tierney • Michael Wilding • Bella Darvi • Peter Ustinov and Edmund Purdom as The Egyptian

THERE'S NO PRODUCT SHORTAGE—BUT NO PRODUCT SHORTAGE AT 20th!

AVAILABLE IN
• 4-TRACK, HIGH-FIDELITY MAGNETIC DIRECTIONAL-Stereophonic Sound
• 1-TRACK HIGH-FIDELITY MAGNETIC SOUND
• 1-TRACK OPTICAL SOUND

KEEP READING!
20th HAS ENOUGH 2-Ds AND 3-Ds TO KEEP YOUR THEATRE GOING FOR A YEAR!

THE ROCKET MAN starring Charles Coburn Spring Byington • Anne Francis • John Agar and George "Foghorn" Winslow

RACING BLOOD in SUPERcineCOLOR • starring Bill Williams • Jean Porter and Jimmy Boyd

MISS ROBIN CRUSOE in Pathécolor • starring Amanda Drake • George Nader • Rosalind Hayes

SAILOR OF THE KING starring Jeffrey Hunter • Michael Rennie • Wendy Hiller with Bernard Lee

DANGEROUS CROSSING starring Jeanne Crain • Michael Rennie • Casey Adams • Mary Anderson

INFERNO Color by Technicolor • starring Robert Ryan • Rhonda Fleming • William Lundigan (also available in 3-D)

MAN ON A TIGHTROPE starring Fredric March • Terry Moore • Gloria Grahame • Cameron Mitchell

TONIGHT WE SING Color by Technicolor • starring Ezio Pinza • David Wayne • Roberta Peters

NIGHT WITHOUT SLEEP starring Linda Darnell • Gary Merrill • Hildegarde Neff

MAN IN THAT Print by Technicolor starring Jack Palance • Constance Smith • Palmer with Frank

SAILOR OF THE KING starring Jeffrey Hunter • Michael Rennie • Wendy Hiller with Bernard Lee

DANGEROUS CROSSING starring Jeanne Crain • Michael Rennie • Casey Adams • Mary Anderson

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MAN IN THAT Print by Technicolor starring Jack Palance • Constance Smith • Palmer with Frank
THE RAID
Color by Technicolor • starring Hefflin • Anne Bancroft • Richard Boone • Tommy Rettig

PRINCESS OF THE NILE
Color by Technicolor • starring Debra Paget • Jeffrey Hunter • Michael Rennie

GORILLA AT LARGE
Color by Technicolor • starring Cameron Mitchell • Anne Bancroft with Lee J. Cobb (also available in 3-D)

THE SIEGE AT RED RIVER
Color by Technicolor • starring Van Johnson • Joanne Dru with Richard Boone

AN CRAZY
Color by Technicolor • starring Neville Brand • White • Irene • Coleen Miller

VICKI
starring Jeanne Crain • Jean Peters with Richard Boone

THY NEIGHBOR’S WIFE
starring Cleo Moore • Hugo Haas • Ken Carlton

A BLUEPRINT FOR MURDER
starring Joseph Cotten • Jean Peters • Gary Merrill

THE SIEGE AT RED RIVER
Color by Technicolor • starring Van Johnson • Joanne Dru with Richard Boone

THE STAR
Bette Davis and Sterling Hayden

PLUS
CinemaScope SHORTS!
Terrytoons!
Sport Specials!
Movietone News!

See your 20th Branch Manager Today!
Wall Street Impressed by New CinemaScope

There will be no unconditional surrender by competitive processes, but it is now virtually conceded by Wall Street that CinemaScope is the winner in the technological tussle for big-screen dominance—at least up to this date. This is definitely the view of those who witnessed last week's showing of a 75-minute demonstration film at the Roxy Theatre in New York.

Investment interests expressed high regard for the spectacular advances in clarity, definition and dimension shown in the CinemaScope film exhibited, bringing the medium with a considerably warmer hand than in its initial demonstration just about one year ago. A certain fuzziness on the edges of the wide screen and in action scenes caused many observers to question the anamorphic (squeeze) filming process could actually photograph with required definition, Paramount made much of the sharp definition of its VistaVision as a subtle attack on CinemaScope. But those who attended the sensational C'Scope demonstration know now that the 20th-Fox system far outstrips any photographic process for the great mass of theatres. Wall Streeters expect other studios to jump on the bandwagon.

Pleasing, too, to the trade and financial houses alike is the imposing product displayed by 20th Century to fill the voracious gullet of exhibitors. An investment of 55 million will be undertaken to produce 21 C'Scope productions within the next 12 months. Although capital outlay is ambitious, unit overhead should be low, since 20th learned something of husbandry while undergoing the conversion to this system.

What makes 20th doubly interesting to investors is the fact that a vast store of potential bookings for its earlier (and, of course, future) CinemaScope productions still remains untapped. The thousands of smaller theatres that held out until the company dropped its insistence that all C'Scope films be shown only with stereophonic sound are now starting to buy and book Fox product. Income in the next half year should soar.

Market consensus at this time evaluates 20th Century as accurately appraised price wise. There has been surprisingly little over-discounting in this situation, although earnings and grosses continue to show gathering acceleration. We do not believe a plateau has been reached. At about $0.5, the stock appears underpriced, especially in light of most recent revelations regarding CinemaScope's mechanical improvements. If its books follow the pace of late 1953, a more realistic market value would be 26.

While Fox has won the day, there will be other battles and fresh antagonists in days to come. A dark horse that is moving with a rush is the Todd-A.O. system, a big-screen process that falls somewhere between Cinerama and CinemaScope. Pricewise, it is dropping to a level that may permit it to compete with the Fox medium in the luxury theatres. As the process acquires a market, it is reasonable to anticipate further reductions in its cost. At this point, it is a slumbering giant. Release of the first production, "Oklahoma," may bring a rush to this system, but it cannot be regarded as a serious competitor to CinemaScope for years to come. The great mass of theatres could not afford the two $1000 projectors, the vast screen (and probable structural changes to install it) and the necessary stereophonic sound equipment. But Todd-A.O. could have about 1500 outlets within a year.

CORRECTION

The June 14 issue of Film BULLETIN carried an analysis of several motion picture companies prepared by "The Value Line" Investment Survey, published by Arnold Bernhard & Co., Inc. An erroneous reference was made therein to Universal Pictures. "Value Line's" report stated: "Universal Pictures, for example, has made several millions of dollars by reissuing its films to television."

Of course, we knew this comment was incorrect, but it somehow got by us, and apologize to Universal, which has reissued its films to theatres, but never to television. We promptly brought the error to the attention of "Value Line," and following is their correction, which will shortly appear in a Supplemental Reports issue of that publication:

"It was reported in the May 10, 1954, issue of The Value Line Survey that Universal Pictures had made available a portion of its film library for use on television. This statement was based on information regarding Universal's reissue policy, which we have since been informed was incorrect. Universal has not reissued its films to television. It has no present plans to do so."

FINANCIAL BULLETIN
JUNE 20, 1954

By Philip R. Ward

Wall Street Impressed by New CinemaScope

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What makes 20th doubly interesting to investors is the fact that a vast store of potential bookings for its earlier (and, of course, future) CinemaScope productions still remains untapped. The thousands of smaller theatres that held out until the company dropped its insistence that all C'Scope films be shown only with stereophonic sound are now starting to buy and book Fox product. Income in the next half year should soar.

Market consensus at this time evaluates 20th Century as accurately appraised price wise. There has been surprisingly little over-discounting in this situation, although earnings and grosses continue to show gathering acceleration. We do not believe a plateau has been reached. At about $0.5, the stock appears underpriced, especially in light of most recent revelations regarding CinemaScope's mechanical improvements. If its books follow the pace of late 1953, a more realistic market value would be 26.

While Fox has won the day, there will be other battles and fresh antagonists in days to come. A dark horse that is moving with a rush is the Todd-A.O. system, a big-screen process that falls somewhere between Cinerama and CinemaScope. Pricewise, it is dropping to a level that may permit it to compete with the Fox medium in the deluxe theatres. As the process acquires a market, it is reasonable to anticipate further reductions in its cost. At this point, it is a slumbering giant. Release of the first production, "Oklahoma," may bring a rush to this system, but it cannot be regarded as a serious competitor to CinemaScope for years to come. The great mass of theatres could not afford the two $1000 projectors, the vast screen (and probable structural changes to install it) and the necessary stereophonic sound equipment. But Todd-A.O. could have about 1500 outlets within a year.

CORRECTION

The June 14 issue of Film BULLETIN carried an analysis of several motion picture companies prepared by "The Value Line" Investment Survey, published by Arnold Bernhard & Co., Inc. An erroneous reference was made therein to Universal Pictures. "Value Line's" report stated: "Universal Pictures, for example, has made several millions of dollars by reissuing its films to television."

Of course, we knew this comment was incorrect, but it somehow got by us, and apologize to Universal, which has reissued its films to theatres, but never to television. We promptly brought the error to the attention of "Value Line," and following is their correction, which will shortly appear in a Supplemental Reports issue of that publication:

"It was reported in the May 10, 1954, issue of the Value Line Survey that Universal Pictures had made available a portion of its film library for use on television. This statement was based on information regarding Universal's reissue policy, which we have since been informed was incorrect. Universal has not reissued its films to television. It has no present plans to do so."
ALLIED ARTISTS

Production Shifts Into High Gear to 60 On 1954-55 Schedule

ALLIED ARTISTS, AIMING AT A releasing slate of 36 to 40 features for 1954-55, is swinging into its first full-scale production binge in over a year. Six features will be in work during July.

This heavy program marks a sharp increase over this year’s slate, when only 26 were on the docket. Moreover, it will be a far more auspicious line-up, budget-wise, with three features allocated at over $800,000 each; 12 in the $500,000 to $500,000 class; 10 to 12 at $250,000, and the same number ranging $150,000 to $175,000.

The pending contracts with William Vyle and Billy Wilder, now in the hands of the lawyers, with only minor details to be worked out before signing. John Huston, who recently closed a deal to produce three pictures for this company, will Vyle and Wilder will receive shares of AA stock, plus a percentage on pictures they may make.

In another new tie-up, Hayes Goetz Productions is merging with Joe Newman’s saber Productions to make four features per ear for Allied release. Goetz will produce and Newman will direct, just as they are at the present time on “The Police Story” (Gary Merrill, Jan Sterling), which rolled June 10. First under the new merger will likely be “The Hong Kong Story,” followed by “Battle Star” and “They Kill.” The former two are tentatively set for Technicolor filming.

The only picture now shooting, in addition to the above-mentioned “Police Story” is “The Bob Mathias Story” (Bob Mathias, Ann Doran, Ward Bond)—William E. Selwyn producer, Francis D. Lyon director.

Rounding out the heavy July production slate are: “The Annapolis Story” (John Derek, Debra Paget), which stars around the middle of the month—Walter Mirisch executive producer; “Sweet Violence” (Richard Conte)—to be directed by Frank McDonald; “Bagdad” (Leo Gorcey, Huntz Hall)—Ben Schwalb producer; and “Ketchikan” (Mark Stevens), to be lensed in Alaska—John H. Burrows associate producer, working in conjunction with producer Lindley Parsons.

Allied Artists has acquired worldwide distribution of “Target Earth,” science-fiction thriller, which starts in July. Herman Cohen will produce and Herman Rose direct.

COLUMBIA

Deal for Cinerama Film Near; Tops Majors Product-wise

COLUMBIA MAY BE THE NEXT studio to ink a production deal with Cinerama, following on the heels of the pact recently by Warner Brothers, who are committed to film at least one and possibly more features in the process. Cinerama executives hope to persuade Columbia to make the simultaneous CinemaScope “Joseph and His Brethren” available also for Cinerama showings.

If the deal goes through, there is a possibility that some of the location shooting, which was completed in Egypt, might have to be repeated using the Cinerama cameras. William Dieterle, who will direct the multi-million dollar epic, is due back from Egypt soon to choose a cast and arrange for interior shooting at the studio.

At present, Columbia has only one feature in production—the western “Wyoming Outlaws” (Gene Evans, William Bishop, Phil Carey), which Wallace MacDonald is producing and Fred Sears directing. On July 6, Bryan Foy’s production of “Women’s Prison” is slated to begin with Lewis Seiler directing.

With 15 pictures already started at the studio this year, Columbia is in a stronger position, product-wise, than any company in town. Only Universal-International, which started 12 pictures during the first six months of the year, can even approach Columbia’s output. Nevertheless, executives of the company contend there will be no let-up as a result of this activity. By late July or early August, three and possibly four new features are expected to roll. It has not been determined which of the completed scripts will be used.

An executive of Columbia tells FILM BULLETIN that Stanley Kramer’s production “The Caine Mutiny” has already assembled record bookings in almost every section of the country, and at terms which promise to establish a record take for the distributor.

LIPPERT PRODUCTIONS

At Least Two Per Month To Be Released Through ’54

WITH TWO FEATURES CURRENTLY shooting, Lippert has acquired distribution rights on a third, to insure a release flow of two or more pictures for each of the remaining months of 1954.

The new film is “Silent Raiders” (Richard Bartlett), which is a Bartlett-Lyon production, formerly tagged “Dieppe Raid.” It is being rushed through final editing for a July 2 national release.

Two productions now shooting are: “The Black Pirates” (Anthony Dexter, Robert Clarke), in Ansco Color—Robert L. Lippert producing and Allen Minier directing, on location in El Salvador; and “Adventure in Rio” (Scott Brady, Raymond Burr, Johanna Makki), Kurt Neumann producing and directing.

No new starting dates have been set on any of the half dozen other scripts which are nearing completion. However, Robert Lippert, Jr., expects to launch another film within the next 30 days.

METRO-GOLDWYN-MAYER

Todd A-O Process Tabbed For ‘Ben Hur’; Top Budget Also Set

MGM IS PLANNING TO AUGMENT its all-media production program—which thus far includes standard, wide-screen and CinemaScope—with one or more features in the new Todd-AO process. Following the filming of “Oklahoma” on the Metro lot, the cameras will be rented for MGM’s own production of “Ben Hur,” scheduled to be one of the costliest films ever turned out by the studio.

Joseph Schenck, brother of Metro’s Nicholas Schenck, is one of the owners of the Todd-AO company, and was instrumental in swinging the deal. It is likely that “Ben Hur” will be lensed simultaneously for CinemaScope showing, although final details are not complete.

Four pictures are shooting at Metro, with three more due to start in July. Now in production are: “Deep In My Heart” (Jose Ferrer, Merle Oberon, Helen Traubel, Walter Pidgeon), in Technicolor—Roger Edens producer, Stanley Donen director; “Jupiter’s Darling” (Esther Williams, Howard Keel, Marge & Gower Champion, George Sanders) in CinemaScope and Technicolor—George Wells producer, George Sidney director; “Many Rivers to Cross” (Robert Taylor, Eleanor Parker, Victor McLaglen), CinemaScope and Eastman color—Jack Cummings producer, Roy Rowland director; and “Glass Slipper” (Leslie Caron, Michael Wilding), Technicolor—Edwin Knopf producer, Charles Walters director.

(Continued on Page 11)
STUDIO SIZE-UPS

(Continued from Page 13)

The Prodigal (Lana Turner, Edmund Purdom) rolls in CinemaScope and color on July 3—Charles Schnee producer, Richard Thorpe director. This will be followed on July 12 by The Harder They Fall (not yet cast) — Joseph Pasternak producer, Charles Vidor director; and on July 12 "His the Deck" (Jane Powell, Debbie Reynolds, Ann Miller, Vic Damone), CinemaScope and color — Joseph Pasternak producer, director not yet set.

If the possibility that filming may also start in late July on "Sacred and Profane" (Anne Baxter, Steve Forrest), which Henry Berman will produce on location in Paris.

An August start is planned for "Robin Hood" (Jane Powell, Howard Keel), which will be one of the year's big musicals — Jack Cummings producing.

PARAMOUNT

Slow Production Pace Hypoed Capacity Not Due 'til September

PARAMOUNT, WHICH HAS STARTED only six new pictures since the first of the year, now has four pictures in production and is at least scheduling a steady flow for the remainder of 1954. Plans call for approximately four to five films working throughout the summer months. It won't be until September, however, that the company will have adequate VistaVision cameras as ready for capacity production.

Shooting at the present time are "We're No Angels" (Humphrey Bogart, Albo Ray, Joan Bennett) — Pat Duggan producer, Michael Curtiz director; "Run For Cover" (James Cagney, Viveca Lindfors) — William Pine and William Thomas producers, Nicholas Ray director; "To Catch A Thief" (Cary Grant, Grace Kelly), shooting on location in France — Alfred Hitchcock producer-director; and "Love Is A Weapon" (John Payne, Mary Murphy), Phil Karlson director. All four features are being lensed in VistaVision and Technicolor.

The September spurt in production will include: "Lucy Gallant" (Jane Wyman) — producer and director still to be announced; "Rose Tattoo" (Anna Magnani, Burt Lancaster), a Hal Wallis production; and Alfred Hitchcock's next, "The Trouble With Harry" (not yet cast).

The next film to roll will be "Blue Horizon" (Charlton Heston, Donna Reed, Fred MacMurray), story of the Lewis and Clark expedition to be lensed in the Jackson Hole country of Wyoming — Rudy Mate directing for producers Pine and Thomas.

Fred Hinchon's New York, almost completed, when FILM BULLETIN went to press, will be for Sol C. Siegel to form a new independent company to produce and release through Paramount. The company will be known as Sol C. Siegel Productions, with Paramount financing; a projected slate of 10 to 15 top-budget pictures a five-year period. Siegel exits his post at 20th Century-Fox upon completion of "There's No Business Like Show Business."

REPUBLIC

Yates Silent On Sale Rumors

Product Plans Slim; One Rolling

HEAVY TRADING IN REPUBLIC Pictures stock during recent weeks is adding impetus to Hollywood that Herbert J. Yates may be on the verge of unloading his majority holdings. However, he still refuses to grant any cognizance to the rumors — neither denying them outright or in any way confirming them.

Production-wise, the studio is limping along with only one picture actually shooting, two definitely scheduled to roll in July, and a fourth completing pre-production background filming.

The single feature now shooting is "The Atomic Kid" (Mickey Rooney, Elaine Davis) — Maurice Duke associate producer, Leslie Martinson director.

July starters will be "Silver Rock" (not yet cast) — Joseph Kane doubling as associate producer and director; and "Carolina Cannonball" (Judy Canova) — Sidney Picker associate producer, Charles Lamont director.

Associate producer-director Joseph Kane is in final stages of pre-production background shooting for "Timberjack," which will probably go before cameras in August. No cast has been set for the picture.

Beyond this handful of pictures, the studio has not scheduled any productions for the immediate future.

RKO

Lanza Signs With Hughes

RKO Seeks Deals For Inde Film

HOWARD HUGHES SIGNED MARIO Lanza to a contract with Hughes Productions in a deal which could give an important boost to future RKO production. After a lay-off of two years, Lanza will make a musical as soon as it can be written.

RKO is launching an extensive search for independent producer to bolster its own dwindling stockpile of releases. Although the signing stage hasn't been reached, all indications point to an eventual distribution contract with Walt Disney for his recently completed "20,000 Leagues Under the Sea" (Kirk Douglas, James Mason), which was lensed in CinemaScope and Technicolor on the highest budget ever accorded a Disney production.

Also ready for signatures is a pact with the newly formed K. K. R. Productions to release the forthcoming Italian co-production, "Lady of Portofino," which Frank Borzage will direct, starting this fall. The latter will be lensed in Eastman Color, with both English and Italian versions available.

Another release in final stages of negotiation would give RKO the distribution rights on "The Son of Man," which John Farrow will make from his own book on the life of Christ. The film is to be shot in Spain in late summer and would be the first of several pictures to be turned out for RKO by the newly formed Lumen Productions. This new company is headed by Joseph Youngerman, William Freeman, Robert Coryell, John Farrow and C. Bautzer.

Allan Dowling, who still has one picture to go on his independent producer commitments to the company, has dissolved his partnership with Tom Gries, with whom he made "Night Without End," now awaiting RKO release. However, Dowling plans to go forward with his final commitment to the company, some time around the first of year.

Currently shooting is the Robert Stinnett production, "TheAmericano" (Glenn Ford, Ursulla Thiess, Frank Lovejoy), Technicolor — Sam Wiesenthal executive producer, Willam Castle director, and "The Conqueror" (John Wayne, Susan Hayward) in color; Dick Powell producer-director.

Two more are slate to roll in July: "King Bros. feature, "Syndicate" (not cast) to be lensed on location in Detroit; a "Cattle Queen" (Barbara Stanwyck), which Allan Dwan will direct, on location northern Montana.

20TH CENTURY-FOX

British Inde Producers May Bolster C'Scope Release Slate

BRITISH PRODUCERS MICHAIL Powell and Emeric Pressburger will be vying for several 20th Century-Fox releases of CinemaScope features, with a slate of films to be made for the Westwood company. Although the deal hasn't actually been signed, a reliable source at the studio assures FILM BULLETIN that it is all set.

First of the Powell-Pressburger films will be "The Battle," based on the 1939 GraSpee incident. Following will be "Miracle in St. Anthony's Lane," an original story now being scripted.

Fox has three pictures of its own shooting, representing a budget outlay of almost $5,000,000. In addition, Otto Preminger is rehearsing the cast of his production "Carmen Jones," which represents another budget of well over a million dollars.

The current slate includes: "There's No Business Like Show Business" (Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor); Sol C. Siegel producer, Walter Lang director; "Black Widow" (Ginger Rogers, Van Heflin, Gene Tierney, George Raft) — Normally Johnson producer-director; and "Divorcee" (Marlon Brando, Jean Simmons, Merle Oberon, Cameron Mitchell, Michael Rennie) — Julian Blaustein producer, Henry Koster director. All, of course, are in CinemaScope and color.

Actual filming of Preminger's "Carmen Jones" will start in July with an all-Negro cast. Also set for July lensing is the film production "Skidoo" (Marlon Brandt, Jean Simmons). Additional release on location for Fox, "White Feather" (Robert Wagner, Terry Moore, Dale Robertson) — Robert L. Jacks producer, Robert Webb director. Goldstein is filming the feature in CinemaScope and Technicolor.

Two important properties have been set to star Clark Gable, following his initial Fox bow in "The Tall Men." They are: "Heaven (Continued on Page 15)
STUDIO SIZE-UPS

United Artists

Bushrooming Releasing Deals Indicate Year's Total to Top 60

The rapidly increasing number of films being lined up for United Artists release, indicates that the company may even exceed the 60 pictures previously forecast for the year's distribution line-up. Present commitments already give UA approximately twice as many releases as its closest competitor.

Among the most recent features added as J. Arthur Rank's "Roman and Juliet" (producer, Harold Shanter), filmed Technicolor in Italy—Renato Castellani; "Diane James' Women" (Don Sherry) Barry, Peggy Castle—produced and directed by Barry in Eastman color, last weekend; "Deadlock" (not yet cast) to be made in Spain, starting in September—like Frankovich producer, Arthur Lubin director; and a documentary feature taken on the TV series "Victory At Sea." In addition, the Hecht-Lancaster deal for seven pictures is being extended to include possibly as many as five more features, and there is a possibility that Hy A Lexpert will lease two more films through the company, addition to his previous announced line of the Cuckoo." (Katharine Hepburn, Ingrid Bergman.

Stanley Kramer has set a September 20 arising date for "Not As A Stranger" (Robert Mitchum, Olivia DeHavilland), in which Kramer will make his bow as a director. Leonard Goldstein's original production of UA, "Black Tuesday" (Edward G. Robinson) did not get started on June 15, as previously reported. Director Hugo Freemerson is now aiming at a July 3 start.

Universal-International Volume Production Continues Even Shooting, Two Set to Roll

With seven features shooting, and a pair almost ready to go, U-I will soon be hitting post-war production record. Arriving unforseen difficulties in casting, this high level will be maintained throughout the end of the summer.

Of the seven pictures now shooting, two in CinemaScopes, one is in 3D, and all but one are in Technicolor. The two in CinemaScopes are "Chieftain Horse" (Victor Mature, Suzan Ball)—William Alland producer, George Sherman director; and "Captain Lightfoot" (Rock Hudson, Barbara Rush)—Ross Hunter producing, Douglas Sirk directing, on location in Ireland. Both pictures are also in Technicolor.

Others being filmed in Technicolor are: "Man Without A Star" (Kirk Douglas, Jeanne Crain)—Aaron Rosenberg producer, King Vidor director and "Smoke Signal" (Dana Andrews, Piper Laurie)—Howard Christie producing, Jerry Hopper directing, on location in Utah.

The 3D feature is "Return of the Creature From the Black Lagoon" (John Agar, Lori Nelson)—William Alland producer, Jack Arnold director. Completing the current release schedule are: "The Devil's Doctor" (Tony Curtis, Julia Adams)—Aaron Rosenberg producer, Joseph Peveney director; and "Abbott and Costello Meet the Keystone Kops" (Abbott & Costello)—Howard Christie producer, Charles Lamont director.

On July 7, producer Aaron Rosenberg and director Jesse Hibbs will start "To Hell and Back" (Audie Murphy), based on the star's wartime experiences which made him World War II's most decorated hero. A mid-July start is slated for "Rushmore" (Jane Russell, Jeff Chandler), which Aaron Rosenberg will produce. In return for the loan of Miss Russell, U-I has agreed to lend Jeff Chandler to RKO, for one feature.

Arthur Lubin has signed a multiple picture director's pact, and was assigned "Lady Godiva" for his first chores. Maureen O'Hara will top line the cast, with a late July start scheduled.

Warner Brothers

Activity Hits 5-Year Peak In July; Six C'Scopes Rolling

Warner Brothers will hit its highest production peak in almost five years, during mid-July, when eight of its own films will be shooting, plus one from Wayne-Fellows Batjac Productions.

There are seven features working now, but two on location. They are: "Helen of Troy" (Rosanna Podesta, Jacques Survils, Leonard Hafner, in Technicolor) producer, Harry Stradling, director; "Land of the Pharaohs" (Jack Hawkins, Dewey Martin)—Howard Hawks producer-director; "East of Eden" (Julie Harris, Raymond Massey)—Elia Kazan director; "The Silver Chalice" (Virginia Mayo, Jack Palance, Pier Angeli)—Victor Saville producer-director; "Drum Beat" (Alan Ladd, Audrey Dalton)—Delmar Davis producer-director; "Tall Man Riding" (Randolph Scott, Dorothy Malone, Peggy Castle)—David Weisbart producer, Lesley Selander director; and the Batjac production "Track of the Cat" (Robert Mitchum, Teresa Wright, Diana Lynn, Tab Hunter)—Robert Fellows producer, William A. Wellman director. All seven pictures are being lensed in Warner-eligible color, and all but "Tall Man Riding" are in CinemaScope.

A July 15 starting date has been assigned to "Gown of Glory" (Jane Wyman), which Henry Blanke will produce and John Farrell direct. About the same time, Mervyn LeRoy expects to launch "Strange Lady in Town" (Greer Garson).

Jack Webb, who just finished "Dragnet" for the studio, will make another feature here later this year. He will direct the film, although it isn't certain whether or not he will also star in it.

Stanley Meyer, who was associated with Webb in his Mark VII TV production company is also negotiating a three-picture independent program at the studio.

Kirk Douglas and Batjac productions have worked out an agreement whereby Douglas will star in "The Quality of Mercy," and will also share in the production.

Independents

TOA Looks To Independents To Relieve Product Shortage

It became evident at the recent executive sessions of the Theatre Owners of America—held at Beverly Hills—that independent producers who release through other than major companies, are the fair-haired boys as far as TOA is concerned.

During their stay on the coast, the TOA officers contacted numerous independents in an effort to bolster not only the quantity but also the quality of the indie output.

At the opening session, Herman Levy, counsel for the TOA board, charged that "the majors, complacently or unconsciously, created the present production situation and seem to be perfectly happy with it."

The TOA execs undoubtedly found little about current independent production to cheer them during their visit to Hollywood. Only seven pictures are now shooting without major studio release commitments. And of that number, less than half can be counted in the "quality" film category. However, there is cheering news in the announcement that David O. Selznick is returning to film production with a picturization of Tolstoy's "War and Peace," to be made on a scale comparable to "Gone With the Wind." He has completed an outline of the screenplay, although no definite starting date has been set.

The pictures now shooting, without releasing commitments are: "Long John Silver" (Robert Newton, Connie Gilchrist), Technicolor and CinemaScope—Joseph Kaufman producer, Byron Haskin director; "Return of Columbus" (Paula Loca, Sydney Chaplin, Charlie Chaplin, Jr.), a Paal-Real production—Alexander Paal producer-director; "Return of the Beverly Hills" (Tony Curtis, Russell Napier), an Anglo-Guild-Tony Owen production—Alec Snowden producer, Ken Hughes director; "Private Hell 36" (Ida Lupino, Steve Cochran, Howard Duff, Dean Jagger), a Filmmakers production—Collier Young producer, Don Seigel director; "The Long Chance" (Barbara Payton, Paul Langton), being filmed by Masطرhead production—Audrey Wiberg and Edgar Ulmer producers, Ulmer director; and "Million Dollar Baby" (Shelley Winters, John Gregson), Sidney Box producing and Muriel Box directing.

FILM BULLETIN June 28, 1954 Page 15
“The Caine Mutiny"

**Business Rating**: 3 3 3

Superb film version of famed best-seller undoubtedly due for top grosses. Novel’s popularity, word-of-mouth, advance publicity guarantee excellent grosses down the line. Four-star cast with Bogart leading list, added insurance. This one can’t miss.

Columbia seems destined for repeat performance in Oscar derby with Stanley Kramer’s “The Caine Mutiny.” Packed with drama, leavened with romance and comedy, inspired performances and direction, and superlative Technicolor production. Humphrey Bogart uncorks one of his finest portrayals as psychopathic Captain Queeg, victim of mutiny aboard an antiquated U. S. Navy minesweeper. His inept handling of the ship during a typhoon impels executive officer, Van Johnson, to take over to save the vessel. Thrill sequences abound—Johnson’s save of a dropped mine sweep, a breathtaking storm sequence, climactic court martial are only a few of the highlights. Especially effective are domestic and comic sidekicks pervading action. Johnson is surprisingly mature as the rugged Maryk who seizes command. Fred MacMurray scores as the intellectual Keefer who turns tail at the court martial. Jose Ferrer makes every moment of his brief appearance as defense attorney count heavily. Young newcomers, Robert Francis and May Wynn, handle romantic thread creditably. “The Caine Mutiny” does justice to a great novel.

Lavish pressbook concentrates on principal characters portrayed by stars with provocative quote copy under each head. Catchlines: “As Big As The Ocean!” . . . “A Great Motion Picture!”

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“Goy” (3D & 2D)

**Business Rating**: 3 3

Rating can be bettered with vigorous exploitation, major asset of technically good science-fiction film. Falls short in dramatic values. Will draw Captain Video Trade. Big b.o. factor in exploitables, including 3D.

Ivan Tors offering for United Artists release makes its appeal principally to science-fiction the youthful “amazing story” market. Follows imaginative scientific pattern, but drops off in entertainment values because of two-dimensional characterizations, little use of the 3D gimmicks. Minus marquee names, involved story concerns rooting out of mysterious element disrupting a nuclear energy plant by special investigator Richard Egan. Key to nefarious operation is a radar-proof enemy fibre-glass ship, eventually destroyed by planes. Gadgets and gimmicks abound for the science addicts. Color Corp. of America tinting is exceptionally good. Egan and other principals, Constance Dowling and Herbert Marshall, are limited by script.

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“Princess of the Nile"

**Business Rating**: 3 3

Response should be better than average in the action market. Fantasy-sex-thrills all dressed up in lush Technicolor costumes are the selling angles.

Leonard Goldstein’s Panoramic Productions has turned out another adventure-melodrama which should prove satisfactory draw for lovers of sure escapism far of the action variety. The pat little fable begins when a prince of Bagdad (Jeffrey Hunter) rides to aid of beautiful princess (Debra Paget) whose kingdom has been overrun by Bedouin bandit. Emphasis is on action which rolls effectively along, slowing only occasionally for intrigue and love making. Paget’s voluptuous dance in gossamer costumes should set gallery walls howling. Hunter turns in swashbuckling performance which matches par for desert course. Film develops proper amount of knifings, ambushes, pitched battles, wooing and cliff hanging to satisfy most devotees of this kind of adventure.


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“Tanganyika”

**Business Rating**: 3 3

Jungle melodrama with satisfactory possibilities for action houses and where exploited. Problem for more discriminating audiences. Will need push to rise above mediocre returns.

Strongest assets in this jungle melodrama are exploitation angles, good Technicolor filming and stars that rise a bit above the program category. Story is routine, with dialogue and backgrounds a pallid substitute for action. Sex angle can be used in Van Hefflin-Ruth Roman romance to bolster returns. Plot has Hefflin with Howard Duff, out to track down Jeff Morrow—murderous British renegade controlling nates in native African territory where Hefflin plans to stake claim for his lumber firm. They save Ruth Roman from savages—Drama stems from children held as hostages by Morrow, Duff’s conflict when he realizes the man he’s seeking turns out to be his brother, and a twist having Hefflin planting periodic dynamite charges to simulate an organized army attack and send the nates into panic. Story threads are wound up in climactic battle with Roman and Hefflin in clinch. Action is sporadic.

Hefflin with sexy shots of Roman are featured in pressbook, which also works on the quartet of principals—“The Story of Four Outcasts Who Followed Their Crooked Trails to a Last Rendezvous In The Savage Heart Of Africa.”

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"Adventures of Robinson Crusoe"

*Business Rating: 3 3 3*

Quality presentation for good grosses generally. Strong juvenile draw can capitalize during school vacations. Classic title offsets absence of name values. Word-of-mouth generated by fine star performance to attract adult audiences. Press revues should be additional asset.

Finely drawn film version of Daniel Defoe’s classic tale of man shipwrecked on desert island for 28 years. Geared for double-barreled draw. Small fry will be intrigued by adventures of man who turns his primitive island prison into pleasant home. Oldsters will be gripped by Dan O’Herlihy’s excellent performance, as he effectively registers emotions of a man fighting for survival against the torments of acute loneliness. Action and suspense are provided when O’Herlihy rescues His Man Friday (James Fernandez) from the cannibals, and in the climactic sequence when the two companions rescue sea captain from mutinous crew and obtain passage home. O’Herlihy’s efforts to civilize Fernandez contributes warm and humorous situations. The color backgrounds complement effective production.


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"Hobson’s Choice"

*Business Rating: 3 3 3*

Rating for art houses exclusively. Appraisal for general market considerably lower. Excellent British—very British—comedy can draw class trade with heavy exploitation. Good word-of-mouth outlook for discriminating trade. Leisorely pace makes it n.g. for action spots.

Well-made, expertly produced, directed and acted British comedy. Should delight art house trade with comic subtleties and broad humor generated by Charles Laughton. Plump role runs gamut of his talents from sly immundo to broad buffoonery, especially apparent in his humorous drunk scenes. Plot has affluous bootmaker Laughton with fondness for liquid spirits trying to marry off his two oldest daughters, but reluctant to supply necessary dowry. Third daughter, Brenda de Banzie, apparently destined for spinsterhood rebels, marries his skillful but illiterate employee, John Mills. They set up competitive shop and almost put old man out of business. In process, however, she gives Laughton new understanding, transforms husband into literate businessman, gets her sisters married. Both Miss de Banzie and Mills are outstanding in their roles under producer-director David Lean’s handling, but it’s Laughton’s circus for the most part, probably his juiciest role since “Henry VIII”. Strong British flavor pervades, but comic situations coupled with the star’s portrayal, to make for entertainment in varying degrees for all but action spots.

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"The Desperado"

*Business Rating: 3 3 3*

Above-average grosses indicated for action market. Well-handled shooting-slogging violence should more than satisfy Western fans. Realistic story treatment, good characterizations make it “sleepier” for general runs.

Often-used plot of Confederate citizens suffering under Northern rule after Civil War is given shot in arm by smart direction and down-to-earth performances. Film opens fast as Texans James Lydon and Rayford Barnes head into Badlands to escape oppressive State Police who are exploiting the townspeople. Although professing friendship Barnes is secretly in love with Lydon’s girl Beverly Garland and is out to get him. Action waxes hotter when pair run into wanted killer Wayne Morris, who in an almost secondary role turns in impressive performance. Lydon saves Morris as Barnes tries to kill him for reward. Good suspense and violence generated when Barnes shoots State Policemen and “puts blame on Lydon. At the trial Morris turns up and clears Lydon.

Ads are given the “Jack Slade” treatment and use catchline: “They Counted 18 Notches On Sam Garrett’s Guns The Day They Set Out To Bring Him In.”

*York*


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"The Outlaw Stallion"

*Business Rating: 3 3 3*

Action melodrama in Technicolor well suited for intended market. Will register particularly with kids and small town trade. Satisfactory entry for dwellers in family spots.

Well-stocked with action and heart elements, this Technicolored outdoor programmer carries enough surefire ingredients to satisfy both thrill and family trade. Youngsters of all ages will enjoy it hugely: more blase patrons will find it easy to take. Boy-loves-horse story gets sure-fire treatment by director Fred Sears and fine outdoor production by Wallace MacDonald. Tale concerns young Billy Gray’s yearning for white stallion, leader of a group of wild horses, his taming of the animal and subsequent theft by villain Roy Roberts, aiming at illegal wholesale capture of the herd. When Phil Carey, local veterinarian, teams up with Billy and his mother, Robert kid nemps the boy and woman, holds them hostage. Carey bests plotter in climactic battle, rescues the pair, ends up with Patrick, and boy gets his horse. Backgrounds adds considerably to visual appeal. Especially effective is battle where white horse overcomes black challenger.

*Neil*

"JOHNNY GUITAR"
SMASHING RECORD AFTER RECORD
IN HOLDOVERS EVERYWHERE

Sensational Premiere Los Angeles!

NEW YORK, WASHINGTON,
ST. LOUIS, BOSTON,
PHILADELPHIA, OMAHA, CLEVELAND, MIAMI,
BUFFALO, ALBANY, ATLANTA, MEMPHIS, NEW ORLEANS,
MILWAUKEE, NEW HAVEN, TULSA, LOUISVILLE

SOCKO!

JUST IN FROM TEXAS!

latest openings in DALLAS, HOUSTON,
SAN ANTONIO, FT. WORTH and EL PASO top “QUIET MAN”!

FLASH!

making box-office history for ’54

HERBERT I. YATES
presents

JOAN CRAWFORD
as the woman who loves

"JOHNNY GUITAR"

STERLING HAYDEN - MERCEDES McCAMBRIDGE - SCOTT BRADY
with WARDO BOND - BEN COOPER - ERNEST BORGNINE - JOHN CARREONE
Screen play by PHILIP YORDAK - based on the novel by H.T. CHANDLER
Directed by NICHOLAS Ray
A REPUBLIC PICTURE
currently in release!

from Republic

**JUBILEE TRAIL**

stars RALSTON, LESLIE, TUCKER, RUSSELL, MIDDLETON, O'BRIEN

with ROYAL DUX, JIM DAISY, BARTON MILLER

Based on the novel by EDWARD KELLY

produced by HERBERT WILCOX

A REPUBLIC PICTURE

**HELL'S HALF ACRE**

stars WENDELL COREY, EVELYN KEYES, ELSA LANCASTER, MARIE WINDSOR, NANCY GATES

Written by STEVE FISHER

produced by HERBERT WILCOX

A REPUBLIC PICTURE

**LAUGHING ANNE**

stars DOROTHY MCGUIRE, STEPHEN MCNALLY

with MARY MURPHY, EDGAR BUCHANAN, JOHN HOWARD, RON HAGERTHY

Screen Play by HAROLD DUFF

produced by WILLIAM SEITER

A REPUBLIC PICTURE

**MAKE HASTE TO LIVE**

with JOHN HURST, EDGAR BUCHANAN, JOHN HOWARD, RON HAGERTHY

Screen Play by JOHN K. BUTLER

produced by WILLIAM SEITER

A REPUBLIC PICTURE

**The OUTCAST**

stars JOHN DEREK, JOAN EVANS

with JIM DAVIS, CATHERINE MILLED, BEN COOPER

Screen Play by JOHN H. BUTLER and RICHARD WERNER

produced by WILLIAM SEITER

A REPUBLIC PICTURE

**TROUBLE in the GLEN**

A REPUBLIC PICTURE

**THE SHANGHAI STORY**

stars RUTH ROMAN, EDMOND O'BRIEN

with RICHARD JAECKEL

produced by FRANK LLOYD

A REPUBLIC PICTURE
More Effective Ads in E & P

Two more of COMPO's series of institutional ads-appar ted in Editor & Publisher during the past fortnight. They effectively answer questions newspaper people might ask.

No. 16 in the series worked on the most-posed questions by non-industries. Sample of the frank answers: Q. Why don't you make more good pictures? A. "Probably for the same reason that there are not more good books. We're trying. A check list shows a rather fine lineup of pictures that the public likes. We'll soon use this space to discuss new pictures for the coming Fall season. (Any movie editor who'd like a survey of the upcoming productions—without too many adjectives—need just give us the assignment.)"

No. 17 carried the headlined: "What Is A Good Movie?" Using the public taste as its gauge, the ad replied, in part: "Even the poorest movie ever made was enjoyed by about a hundred thousand people. And the best movie ever made was disliked by an equal number. . . . The really astonishing point is that with a target as broad as all humanity, more movies are applauded than disliked . . . In spite of the pressure of competition from many forms of entertainment, free or otherwise, the movies continue to enlist a loyal, enthusiastic and massive audience.''

Allied To Investigate Cole Charge

Col. H. A. Cole's charges that distributors are confiscating a large part of the exhibitors' tax relief benefits through hiked film rentals will be investigated by National Allied, president Ben Marcus announced. A flow of complaints from Allied exhibitors, confirming Cole's charges has dictated formation of a special committee of Allied leaders, headed by the president, to probe "a state of affairs where the film companies would resort to such grossly unfair and such short sighted and selfish tactics," Marcus stated. Others on the committee are Jack Kirch, Nathan Yaminis and William Painter.

Verification of the veteran Texas theatrae men's accusations would present "a new form of suicial mania for the industry because the continued tramapulation of the exhibitors by the distributors in this manner can only result in the ultimate self destruction of themselves," according to Marcus.

Results of the investigation would be discussed with heads of the film companies before decision to go to the House Ways and Means Committee, as suggested by Cole.

Fight Films Scoring Heavily

United Artists hit pay-dirt with its buy of the Marnie-Charles fight. Despite the absence of the expected knockout, UA's gamble paid off when the boys put on one of the most thrilling championship bouts in years.

The 20-minute subject actually shows only five of the 15 round bout, but they are the savagely fought highlight rounds, Nos. 1, 4, 6, 10 and 15.

RKO, which rushed to top houses throughout the country on the fight scene only by theatre TV patrons in 61 theatres, but excluded from home showings. Entire RKO chain in metropolitan New York area showed the film following evening (June 18), other houses just hours later as soon as prints could be rushed to the area.

Some $9,000,000 worth of movie scripts will have been turned out in the year between September 1 and this fall, Screen Writers Guild estimates.

Charles Einfeld sailed home to Europe on a six-week trip to set up international première of "The Egyptian" this fall.

With the drive-in season in full force, Columbia (Abe Mosteig, president of Variety's Will Rogers Memorial Hospital, took charge of an immediately accepted enthusiastically by the MPAA sales managers' meeting—or special availability of pictures where ozoneurs put on a benefit performance for the Hospital.

COMPO is working for a two-running time release on the U. S. Department of Defense's documentary, "This Is Your Arm." A 50-minute version is being asked for double bills, 30-minute reel for single runs.

Ernest L. Scanlon has been named vice-president and treasurer of Hecht-Lancaster Organization, releasing through UA.

Charles Einfeld's daughter, Lise, was wed to Richard Mal- kin, of the J. Walter Thompson ad agency.

Bernard McCarthy is the new Midwest district manager for I. F. E.

UA extends its international sales charge with opening of a branch in Casablanca. Andre Aubouuet will manage.

Larry W. Kastner moves up to executive v.p. for Columbia International, in charge of all foreign operations.

Pedersan Judge Michael L. Igoe has given the green light to Zenith to proceed with its $161,000 drive-a-offensive against RCA, pending since 1948.

Metro short subjects sales head William B. Zoeller announced that release of a "Cartoon Carnival" made up of various MGM cartoon series. Exhibs can select the better half of the tape, or just a portion. Special features are a Technicolor trailer and four-tone one-sheet.

David A. Lipton is back in the States after six weeks abroad visiting U's European offices.

RKO Radio president James R. Grainger keynoted the pair of regional meetings called by general sales manager Charles Beas- berg. New Orleans meeting was June 21-22, Chicago June 24-25, with the top home office execs Edward L. Walton, Harry Gittle- son, Nat Levy and Frank Dervin on hand.

GWTW is getting phenomenal grosses in its fifth time around. Almost a half million dollars has been garnered in seven openings so far, topping by far figures for all but the initial release, and holding steady every time. Grosses bettered previous time around by more than $1,000,000, or $30,000. In Frisco, tank was the surprise of the week, second, third and fourth times.

Fox 'Scope Showings Impress

"The Advancing Techniques of CinemaScope" was unveiled before some 3000 industries' press covers at the June 22 and received an impress reception. The hour-and-a-quarter reel, with scenes from forthcoming 20th-Fox films shot with the new Bausch & Lomb lenses, was narrated studio chief Darryl F. Zanuck and included first comparative demonstration of stereopto sound with single track.

Enthusiastic comments from the 2800 at Roxy in New York and the 700 at the Roxy Theatre in Hollywood indicated that Fox had scored a bullseye, not only with its demonstration of CinemaScope's technical advancements, but with the product it had to offer in the next seven months. A "pre-release" screening for T.O leaders meeting in Hollywood evolved similar claim.

Reel will be shown in all exchange centers beginning June 28 on a day-and-date basis prints in five national areas, with all branches covered by July 9.

TOA Seeks 'Industry Coordinator'

TOA executive board activities in Hollywood were overshadowed by the provocative charge made against distribution by Walter Reade, Jr.

The board, however, made several decisions (1) to set up a TOA "industry co-ordinator whose duties would include exhibition-product distribution relations and financing of products based on the original First National Pictures up; (2) pursuance of liaison between TOA and the British Cinematographers Exhibitors at periodic meetings set up between the groups; (3) appeal to film companies to supply Natio Screen with earlier pressbooks and sufficient press and other accessories.

Reade's speech before the Motion Picture Industry Council terming distributors "the greatest top parasitising on production and exhibition's vestments and efforts caused a big stir among the distributors.

Todd-AO Demonstrated

Todd-AO, the big screen, one-projector to Cinerama, was demonstrated in a naked theatre on a stage at the MGM studio. The demonstraion was impressive, despite primitive methods Mike Todd was forced to use. Recent regular equipment wasn't yet available, the 65mm test film was projected from converted projectors on a seamless curved 25x51-foot screen. It actually 60 feet wide around the curve, and 13 feet deep at the center.

A specially invited audience was impressed with clarity of image in scenes of roller-coaster, a bull-fight and Venetian Canal ride, obviously for comparison with similar Cinerama sequences. Panoramic test scenes from Todd-AO's first proposed feature, "Oklahoma," added impact.

Frames on the 65mm film carry five spee tracks instead of the usual two, with seven sound tracks, including a control track. New projects currently being manufactured in the Netherlands reportedly will be able to handle 35mm, as well as the 65mm film. Todd estimates the cost of projectors at $4000 each.
"THEM." STARRING
JAMES WHITMORE · EDMUND GWENN · JOAN WELDON · JAMES ARNESS

Screen Play by TED SHERDAN · Music by Bronislau Kaper · Produced by DAVID WEISBART · Directed by GORDON DOUGLAS
CLEARANCE BY EQUIPMENT

AITO of la., Nebr., S. Dak.

It just seems to us that we either sense or smell the threat of "clearance by equipment". We hope that does not materialize to again muddy up industry trade relations waters just now clearing from the attempted for- cing of Stereosound. If there's a competitive advantage in full 4-track SS, or even 1-track magnetic, in one theatre, over optical in an- other, so be it! That can be decided by the competing exhibitors and their patrons in their own time and way, but enforced "clear- ance by equipment"—no!

After Pre-Releases and Print Shortages, Territorial Releasing, Extended First-Runs and Moveovers, Ridiculously Exorbitant Film Rental Demands, CinemaScope and Stereo Sound, Picture Shortages and more acute Print Shortages, and all the devious devices to hold back, starve out and squeeze out the independents, while tightening the film monopoly, it seems to us that "Clearance by Equipment" now will be just too, too much—the final straw from which only trouble can come! (Thinking on paper): Has anyone ever given serious thought to a Federal, or sort of Statute of Limitations—during which reasonably short period of time from National release all films must be made available for dating and showing in all theatres; in the Public Interest, that very large portion of our population which resides in city suburbs and in the smaller towns and on nearby farms, and who now have to wait months, even years, to see movies?

POOR P. R.

Allied of Indiana

This morning an Indianapolis Judge con- tinued a restraining order preventing the Marion County Prosecutor from personally acting as a censor by seizing any prints of RKO's "French Line". The Judge did point out that the prosecutor could bring action against the exhibitors under a state law which forbids the distribution of any lewd or obscene literature or pictures—including movies. From what comments we have heard from those that saw "French Line", our guess is that a conviction on that score would be very difficult to obtain. Our prin- cipal discomfort during the hearing was that the judge prefaced his decision with the statement that it was based purely upon the letter of the law in Indiana and was not af- fected by the fact that Hollywood was a per- nicious influence, contributed to our very high divorce rate, that he saw very few movies and that he personally considered them a waste of time. Maybe the Judge was trying to assuage the Prosecutor's feeling for an adverse decision and maybe he was trying to placate some of the groups trying to prevent the showing of the picture. But even so, we must each personally do what we can to change such attitudes.

LENS PROBLEMS

ITO of Ohio

When anyone either supports or attacks something, it is well to scrutinize the motives of the supporter or attacker.

Why are supply dealers criticizing the Tushinsky lens, which all exhibitors who have seen it, say is the best thing yet? Bec- ause the groups trying to prevent its sale are distributing it and they get no part of the profit from the sale. Also, no exhibitor who buys a Tushin- sky lens will buy another kind of lens from a supply house.

The question is asked, "Who will service the Tushinsky lens?" National Screen has no answer for this except to say that a lens requires little or no service. Inquiry of ex- hibitors confirmed this. Even 20th Century-Fox, which has lots to lose if many exhibitors buy a Tushinsky lens says it is good although naturally claiming its own CinemaScope lens is better.

Is there possibly another reason why 20th Century-Fox is so anxious to push Cin- emaScope, aside from the obvious one that it has a lot of money tied up in equipment? An- swering the question directly is impossible. But it is answerable with "Perhaps" for this reason:

If the great majority of all the theatres in the country converted to the 2.55 to 1 ratio of CinemaScope, and many producers did likewise, the demand for old pictures would decline because they wouldn't fit on the screens any more and would look hopelessly old fashioned. Then Fox comes along and sells its entire library to television.

On the other hand, it should be noted that Mr. Skouras may also have in mind a much more constructive thought. If it should hap- pen that the great majority of theatres did switch to the new aspect and most product was made that way, it would be practically guaranteed, if not 1.33 to one prints were made, that television could never show these pictures.

FLEXIBLE SALES POLICY

North Central Allied

It was the old-time flexible sales policy that made the motion picture industry great. The prices of pictures was formerly based on the ability to pay. The boys with the add- ing machines have changed all that and the film companies are insisting on 40%, 50% or 60%, regardless of the size of the theatre or the town. Never in the history of our busi- ness were all theatres able to pay identical percentage terms, and today, with our pres- ent high operating costs, it is an impossibility for a small grossing theatre to pay the same percentage terms as a large metropoli- tan first run. This policy of the film com- panies is one of two things: It is just an- other example of the sheer stupidity of the film companies or, and more likely, it is a determined move to eliminate thousands of small theatres.

ARBITRATION

National Allied

There is irony in the fact that while heads asserted purpose of the proposed arbitration system is to eliminate friction between distributors and the exhibitors, to reduce the causes for litigation and government intervention, the film companies agreed in ad- vance of the sessions that arbitration of film rentals would not be open for discussion. If patient study had been made of Allied proposal for all-inclusive arbitration and the explanations made thereof, these confer would have realized that Allied was no concerned the incidence of the distrib- utors' sales policies than with the "annoy of money that an exhibitor shall pay for picture." But in order that there might be no misunderstanding, Allied did not attempt to disguise the fact that arbitration of sellic policy on a national and regional basis would involve, or at least affect, film renta... Exhibitors will want to know what wrong about taking the judgment of an in- partial tribunal on an exhibitor's case which that tax remission alone, and not the pic- ture, has raised the gross into a higher per- centage bracket which enables the distributor to absorb from 2/3 to 4/5 of the tax reli... The average exhibitor will find it hard to understand why such a tribunal could not as properly compute and order a fair division of tax benefits as between distributors as exhibitors as it could compute and assess damages against a distributor and in favor of an exhibitor for granting unreasonable clearances or arbitrarily denying runs, while the film companies in approving the 1949 arbitration draft, agreed the boards might do.

And if the arbitration boards can asse damages in such cases, with no definite way stick for their guidance, why cannot the just as properly decide whether or not the selling policies on certain pictures are dra- stic for certain classes of exhibitors in certain areas to enable them to operate profitably and to prescribe modification when necessary to keep those theatres going?

COL. COLE FUND

ATO of Indiana

As a tribute to the great work in the fight by Colonel Cole, Irving Dollinger of New Jersey proposed the creation of a trust fund to be used solely in fighting any cause of the industry. It was proposed that this fund be created from contributions by exhibitors in an amount equal to what he had saved in the three days after the tax re- duction. Mr. Dollinger said that every exhibitor would have been very happy if the announced effective date of the law was Apr 4, and so exhibitors could just real-believe that was the date when the reduction became effective—and love the first ten days benefits to the "fighting fund".
Columbia’s “Caine” Coup

One of those “once-in-a-lifetime” stunts can be credited to Columbia’s Washington, D.C., exploitation man, Sid Zins, on behalf of the motion picture, “The Caine Mutiny”. With the entire nation’s eyes and ears glued to the McCarthy-Army hearings, Zins planted the idea commercially to be heard on this fabulous 36-day TV spectacle when he presented a full view of millions watching and listening, a model of the “Caine” to Senator Karl Mundt and invited members of the committee to a special screening. By-play that allowed perked up nationwide interest. Mundt’s notation that the invitation was not a “subpoena”, followed by McCarthy’s point of order”, when he asked the chairman if he had said “Caine Mutiny” or “Cohn Mutiny”, was a welcome bit of levity that bade lively sidebox feature stories in newspapers throughout the country, as well as advertising in the huge TV-radio audience. The New York Times considered it “news that’s not to print” with a special item at the top of the amusements page, noting that it was a movie press agent’s achievement of his fondest dream”.

Columbia exploitation head Al Rylander said he was well pleased with exploiter Zins’ ingenuity. It’s that alertness to opportunity that makes a real showman.

Viewpoints

Einfeld’s ‘Demetrius’ Campaign Paying Off

With a boldness that is characteristic of his brand of showmanship, 20th Century-Fox v.p. & ad chief Charles Einfeld flew in the face of accepted tradition with his campaign on “Demetrius and the Gladiators”—and his daring appears to be paying off handsomely.

It has long been regarded as taboo to advertise any big production as a “sequel”. A minor film, yes, since it can surely profit by being tied to the coattails of success; but never an important picture. Yet Einfeld did not hesitate to emblazon on all “Demetrius” advertising either the line, “It Begins Where ‘The Robe’ Left Off!” or “The Continuation of ‘The Robe’!”.

We recently discussed Einfeld’s sequel campaign with the advertising executive of a rival film company, who gave us this frank appraisal: “It’s a gamble, but a shrewd one”, he said. “Demetrius was an intriguing character in ‘The Robe’, but he was overshadowed by the great main spiritual story. People will be curious to know more about him. That’s why I think Charlie Einfeld’s approach is smart.”

Smart it is, apparently. Backed by a quarter million dollar national magazine advertising campaign, plus heavy television, radio and newspaper penetration, “Demetrius and the Gladiators” has brought in some sensational early boxoffice reports. It shapes up as 20th-Fox’s biggest CinemaScope since “How To Marry A Millionaire”, which had benefit of C’Scope’s heavily exploited novelty.

We doff our hat to the bold Mr. Einfeld, who knows as well as anyone that real showmanship must never be steeped so deeply in tradition that it floats new avenues.

230 Spots Bally “Demetrius”

Air barrage of 230 spot announcements is calling attention to Roxy engagement of 20th-Fox’s “Demetrius and the Gladiators” in New York. TV-radio campaign got underway Sunday before opening on June 18, with NBC-TV packing in 100 video spots, and five radio stations absorbing the balance between top-rated shows day and night.

“Dark” Brightens Toledo

Toledo did it up brown for the world debut of U-T’s “Johnny Dark” at the Rivoli June 16. U-T exploiters marshalled the city’s two newspapers, three radio stations and its only TV outlet for special promotions to herald the premiere. Kaiser Willys, whose plant was used for some of the sequences, was a prime factor in the gala proceedings, with local sports car clubs and Food Town supermarkets aiding in the promotion. Shapely starlet Ruth Hampton, who网gled through the film as “Miss Border-to-Border”, was a prime attraction at the Toledo shindig, went to Detroit for the territorial saturation openings in Michigan, touring eight towns in the Butterfield chain within a week. The comedy bratapp appeared on TV and radio, as well as local promotional events.

‘Neighbor Night’ for Drive-Ins

Drive-ins operating “dollar night” deals might do better institutionally to expand their market and get a fresh approach by changing to a “Bring Your Neighbor” or “Guest” night. Sales angle, it’s pointed out, would be that neighbors or friends brought in by pair of paying adults would be guests (Continued on Page 28)
What the Showmen Are Doing!

PRESSBOOK AWARD

Many threatened are cut to take for granted that invaluable aid to showmanship—the pressbook. For that reason, we devote this space in each issue of FILM BULLETIN to recognize those pressbooks that best serve the needs of theatre showmen. In this issue, the Pressbook Award goes to—

“RING OF FEAR”

 Warner Bros. has set up a two-pronged promotion for its new CinemaScope circus thriller that gives exhibitors an opportunity to cash in on both the big-top ballyhoo selling so suitable to this type of attraction and the sex-violence angle conjured by the Mickey Spillane name. All this, with CinemaScope and WarnerColor, has given Mort Blumenstock’s boxofficers a bonanza of exploitation fodder.

Warners own specialty displays, so effective with “House of Wax,” “Phantom of the Rue Morgue” and others are given a new twist in a special double set of banners with a circus flavor that commands attention. As exciting as its product, pressbook spreads the array of banners (some shown above) in the manner in which they would be hung, with copy and illustration for use both in and outside the theatre. Important factor is economy aspect, making it available to all theatres without any strain on the house budget. Double set (40 pennants in full color) runs $5.64, ordered from WB display department. Pennants can be strung back-to-back in suspension form, spreading out to 40-foot width, or adjusted to lobby areas. Flat against the wall, they can be spread out to better than 80 feet.

Other features: Set of 12 8x10 color prints, with special sets of the same in black-and-white for newspaper reproduction; novelty herald combining a cutout clown mask, coloring contest and display piece—all in one piece; a ring-hook game for the kids; balloons, for display purposes and special giveaways.

“Don’t Be Afraid to Circus It!”, manual advises in its stunt and display section, (above, right) with a sample illustration. Below, newspaper ads.

(Continued from Page 23)

of the theatre. Added advantage for exhibitors is use of regular tickets instead of one-dollar “admission” ticket, idea which started this in 190.1KX), (Continued from Page 23)

Stunts Key “Them” Bally

 Warner tie-up with RCA Victor help kick off the mass cross-country saturation release of “Them”, which began this in 190.1KX), (Continued from Page 23)

Catchline of the Issue

“One Moment Before They Were Civilized People...Now Their Every Move Banned!” — THE HIGH AND THE MIGHTY (Warner Brothers)

Time Goes for “Caine”

One of the most valued—and unusual breaks for a movie in a national magazine came for Columbia’s “The Caine Mutiny”. Time Magazine devoted its cover to Humphrey Bogart as Captain Queeg, and more pages on a profile of the star with special emphasis on his “Caine” portrayal —Sample kudo: “Bogart manages to achieve surprising range and depth while still remaining the familiar figure with whom millions expect to renew an acquaintance who they pay at the box office to see a Bogart film.” Among other big splashs on Stale Kramer opus was Look Magazine’s (June 2 issue) three-page spread, including a rave review, and the nationally distributed New York News (June 20) with full-page, in color treatment.

Subway Choice Reaches Million

The New York subways’ “Go-See” Picture of the Month, according to latest statistics issued by the big town’s Subways Advertising Co., claims a ridership of 190,000,000 who have been exposed to ear cards, plus 35,000,000 in surface line key spots. Some 14,000 cards are posted in the subway and surface lines for each month’s picture (current entry is MGM’s “The Student Prince” which opened at the Music Hall June 17). This is especially significant in view of huge number of out-of-towners who carry the “Go-See” mental imprint back to their home town.
What happens in this bed will make the whole wide world wake up and laugh!

DICK POWELL • DEBBIE REYNOLDS

SUSAN SLEPT HERE

color by TECHNICOLOR

co-starring ANNE FRANCIS
Screenplay by ALEX GOTTLIEB • Produced by HARRIET PARSONS

DIRECTED BY FRANK TASHLIN

WORLD PREMIERE, JULY 14 • GOLDEN GATE, SAN FRANCISCO
“Robe” Single-Track Pressbook

Another CinemaScope “first” registered by 20th-Fox is the special pressbook on “The Robe” for theaters using single-track sound. Marking the initial issue by Fox of two campaign books on one picture, new edition of original CinemaScope specifically designed to capture the visual wonders of C'Scope, without reference to stereosound. Theaters using the single track systems will find it a blessing, not only in the treatment of the ads, but in issuance of all other publicity and exploitation aids that would require either chopping or rewriting.

RKO Rome Trip Tie-Up

This “free trip to Rome” offer as a showmanship gadget is getting to be quite a fad. Latest Rome-trip prize comes from RKO for its 40-theatre debut of “Sin of Rome” in the Cincinnati and Cleveland areas, June 23. Tie-up was arranged with Italian Air Lines, sponsored by local newspapers, ran daily for more than a week, with theatre and playdate credited. Awards to winners of letter-writing contest on “Why I Would Like to See Rome” include a 7-day tour of city and trips to sites as location sets.

Big Air Plug for “Hobson’s”

United Artists’ Charles Laughton starrer, “Hobson’s Choice,” is getting a high frequency air buildup. Featured are a five-minute kinescoped sequence and special recording of music from the sound track, NBC-TV shows, including Kate Smith program and “Today” beam it over the nation; Ray Heatherton’s network Mutual show featured score and leading disc jockeys in every area are being serviced with copies of the platter. Unique feature: all programs will credit local playdates.

“Falworth” Ad Preview

Universal has an exciting piece of showmanship material in a folder of full-color “roughs” on forthcoming ad for its forthcoming “Black Shield of Falworth,” first from the company in CinemaScope. Outstanding artists were called to draw up the ad “preview” for exhibitors to indicate the scope of the selling campaign. U-I has planned in national mags, newspapers and the pressbook.

‘Caine’ Ads Aimed at 160,000,000

A readership bettering the country’s population will be inundated with the pre-release ad campaign set by Columbia for “The Caine Mutiny.” Some 20 national magazines and newspapers in 18 cities, totalling 160,000,000 circulation, are bringing the “Caine” message to the public. Interesting sidelight of campaign is use of TV Guide, most popular of the video mags, circulating in 20 nat’l areas, with local theatre and opening date listed in weekly’s national ad on film.
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!
dollar budget pictures is there a future in production and a basis for substantial profit. I say to you now that this is not so. Medium or low-budgeted pictures, well planned, well exploited, have been and will continue to be successful. You may say to me that it is all very well for me to talk this way, but how can we, as individual groups, or as individuals, produce motion pictures and get the finished product delivered to your theatres? It has been done, it is being done, and more of it must be done. Here, in this very room, is creative talent, the creative genius of our industry. You may need financial support. Bankers and theatre owners are ready, willing, and able to back you for the appropriate talent, the proper story, and the fresh approach. Pay no attention to the malicious and untruthful statements by distribution that exhibition plays an unimportant role in the motion picture world. Do you know that exhibitors in the United States have an investment of billions of dollars in their plants as against a far, far smaller investment by all of the production and distribution elements combined? Your contribution, your investment, and your rewards are at stake, too. Should we not work together on a cooperative basis to the end that we may build more security and a more prosperous industry?

The phony overhead and the prohibitive costs of distribution must be reduced and changed. Existing methods are chaotic and will not do. You have given us new ideas, new thoughts. We, in turn, are daily developing new and better ways of theatre management and of showmanship. It is essential that from this time on there be a positive, strong, well planned, cooperative effort of M. P. I. C. and of the theatre owners of this great country.

Please understand that we of exhibition do not feel qualified to, nor do we presume to tell you, nor to advise you as to what films to make or how to make them. It is not our desire here this week to enter the field of production, but rather to encourage you and to tell you of the need and of the potential of films for which your talent, your background and your experience so eminently qualify you.

If there be some doubt in your minds as to the need as I have stated it concerning our real desire to cooperate, you have but to leave the enchantment of your Hollywood backyard and visit, with me, as I have these many months, the small and the large cities of America, speak with the theatre owner and with the man on the street concerning the place and the prominence that Hollywood-made movies have in the American way of life.

I want to close by reminding you that the only direct tie you have with the box-office line of America is the theatre manager who is at that line seven days a week and fifty-two weeks every year. He tells you that the goal of production and distribution must be a steady flow of good product adequate for a proper operation of the country's theatres, and for the tastes and the desires of the vast motion picture going public.

Lichtman, Grainger Comment on Reade Speech

Only two film executives were willing to be quoted in reply to Walter Reade's attack on distribution policies. Al Lichtman tersely told Film BULLETIN: "Mr. Reade is a very young man. He has a lot to learn."

James R. Grainger sent Reade a telegram, which said, in part: "As I have known you since you were a little boy, I am sure you will not feel offended when I tell you it does not become you or any other man to criticize other men in this industry, particularly those men who have reached the top from the bottom by their own ability, hard work and experience, and have a reputation for integrity. Furthermore, Walter, in my years I have never seen any exhibitor on the headline."

SHOWMEN... What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our EXPLOITATION & MERCHANDISING DEPARTMENT

What the Showmen Are Doing!
"Demetrius No 'Robe'—Still Entertaining Say Critics"}

The opening of Twentieth Century-Fox's "Demetrius and the Gladiators" set off some conflicting opinions among the X.Y. critics. While most of the scribes feel that this CinemaScope sequel to "The Robe" doesn't measure up to its predecessor, the majority concede that the Technicolor epic provides plenty of entertainment value. The Times' Rosley Crowther apparently puts his finger on the difference between the films when he writes that apparently the producers figured that "religion may get people to church, but it takes something more in the way of action to get them into the theatre."

Crowthers also observes that "the boys out on Pico Boulevard have cast off the wraps, as it were, and got right down to the business of making a good old-fashioned Roman circus film." In his opinion, "this one is no more like 'The Robe' than either of them is like nature or Roman history."

In the Post, Archer Winsten gives it a "Good" Movie Meter Rating and pens, "In its sound, setting and action, 'Demetrius and the Gladiators' is an accurate rendition of themes enunciated in 'The Robe.' Like all sequels it falls short of its predecessor, though the kinship is everywhere evident and the added emphasis on sex and fighting takes up some of the slack."

The Herald Tribune's Otto L. Guernsey, Jr., believes the film "takes up where 'The Robe' left off and continues in the same grandiose style but with more lurid subject matter." The difference, he writes, is that the "accent is on spectacle and sensation . . . the appeal of the sequel is mostly as an outward show, in a wide screen full of Roman splendor and violence."

"Spectacular in CinemaScope and Technicolor," says Rose Pelswick in the Journal-American. "Boasting the same magnificent sets and costumes and huge mob scenes as its predecessor . . . the film teems with action, the highlights being Nature's battles with three raging tigers and five brawny gladiators in the arena."

Alton Cook, of the World-Telegram & Sun also points out that the film is on the same lavish scale as "The Robe," but that "this time the religious theme has been subordinated for a stronger interest in bloody battles and pretty girls." In his opinion it "is not likely to share the fabulous prosperity of its predecessor, but it is a good session of rousing, far-fetched storytelling."

TANGANYIKA
Universal-International
"Fair plus (Movie Meter Rating). . . Picture and actionful—though occasionally implausible."—Thirer, N.Y. Post
"It's a good thing for 'Tanganyika' . . . that African scenery speaks and Van Heflin in an act."—N.Y. Times
"Van struts through his heroic tasks with an air of manly vitality even though he cannot quite manage conviction in this flimsy tale."—Cook, N.Y. World-Telegram
"Lively outdoor adventure yarn in Technicolor."—Pelswick, N.Y. Journal-American
"For those who like their African movies hunting and bang the credibility, 'Tanganyika' should prove invigorating enough."—Beckley, N.Y. Herald Tribune

'THREE COINS IN THE FOUNTAIN'
20th Century-Fox
"Its elegance and beauty fill the Roxy-proscenium as it has never been filled before."—Guernsey, N.Y. Herald Tribune
"Good plus (Movie Meter Rating) . . . utilizes the full panoramic sweep of CinemaScope and Technicolor to present Rome and Venice as they have never before been shown to 'stay-at-homes.'"—Winsten, N.Y. Post
"Quite clearly a film in which the locale comes first. However, the non sequitur of its fable tumbles nicely within the picture frame."—Crowther, N.Y. Times
"Breath-taking is the word for . . . the new CinemaScope production . . . Plot complications that arise in each instance have both charm and humor."—Pelswick, N.Y. Journal-American
"Rome and Venice are the added attractions . . . Both cities get a quick but comprehensive going-over between scenes of a trio of fratic love stories."—Cook, N.Y. World-Telegram

'HOBSON'S CHOICE'
United Artists
"Nosygay of sentiment and comedy . . . It offers a rich and steamy feast for the many devotees of Charles Laughton's acting when all stops are pulled out."—Cook, N.Y. World Telegram
"Character comedy . . . endlessly inventive and highly entertaining film . . . which is as imaginative, as touching, and as picturesque as it is continuously funny."—Guernsey, N.Y. Herald Tribune
"Delightful and rewarding British film . . . Those who have wished for some time that Charles Laughton might have a role worthy of his skill and his perception in transmitt- ing character will be pleased to discover that he has it in this particularly characterful film."—Crowther, N.Y. Times
"Good plus (Movie Meter Rating) . . . Here is a picture that can be praised twice around the clock but which doesn't assay high, strong, or very handsome on sheer entertainment."—Winsten, N.Y. Post
"Bright British comedy . . . Delightful characterizations and incidents highlight the piece."—Pelswick, N.Y. Journal-American

'THE STUDENT PRINCE'
M-G-M
"Well stuffed and plushy version of the old Sigmund Romberg operetta . . . Story has been fixed up here and there and three new songs have been added, but there is no real alteration in its antique spirit."—Cook, N.Y. World-Telegram
"Full dress low parade of pretty colors, picturesque scene designs and ramrod-stiff actors . . . Pressed artificial flower, with garish hues intact but without scent or bloom."—Guernsey, N.Y. Herald Tribune

"Good (Movie Meter Rating) . . . Never been told more colorfully and londer . . . Traditional show, gaudy, tear-jerking, sentimental, beery, and full of the organized riots of color and sound that hallmark the operetta given the full treatment in Hollywood."—Winsten, N.Y. Post
"Lavish, lilting film operetta . . . romance and melody have taken over the screen."—Pelswick, N.Y. Journal-American
"Cheerful and thoroughly uninhibited outpouring of synthetic German schmaltz . . . Since music is the best thing 'The Student Prince' can boast, it is welcome to find that the music in this case is very good."—Crowther, N.Y. Times

'THEM'
Warner Bros.
"A exceedingly surprising science-fiction movie . . . Legion of pseudo-science fans should have themselves a great time."—Pihodina, N.Y. Herald Tribune
"Good (Movie Meter Rating) . . . This is the most imaginative and best wrought science-fiction shocker of the season."—Thirer, N.Y. Post
"Story is well told and the monster ants are masterpiece of animated creations . . . Spreads more terror than the wildest of its predecessors . . . You will be more frightened than ever before in a motion picture."

"ominous view of a terrifyingly new world . . . definitely a chiller . . . It's fascinating to watch."—Weiler, N.Y. Times
"Real hair-raiser, an enormously suspenseful science-fiction yarn that'll have you biting your fingernails right from the opening scene."—Pelswick, N.Y. Journal-American
EXPLOITATION PICTURE

A FRESH PECK OF FUN
Star's New Comic Look, Gags, the Angles

A "new" Gregory Peck is being sold to the star's millions of fans in United Artists' release of J. Arthur Rank's "Man With A Million." Based on the Mark Twain humor classic, "The Million Pound Note," Peck's flair for comedy is being shouted to the skies by the UA boxofficers under Max Youngstein's direction. The ads, particularly, spotlight Peck-as-a-funnyman aspect: "Laughter by the Bushel... Love by the PECK!... "It's a New Gregory Peck in a Heck of a Howl!"... "Peck's a Real Doll!... Lovin' and Laughin' It Up... "... "Peck Pulls the Comedy Surprise of the Year". Comedy accent is carried on in gags and stunts the UA tub-thumpers have whipped up. Some are built around fascinating possibilities in story theme and title, others around Peck's assorted adventures as a penniless American trading on credit via a loaned bona fide million-pound banknote.

Title offers huge variety of gag possibilities: Simulated million-dollar bills (on white paper with green ink) distributed as handouts, in parked cars, or, where feasible, showered on town from a plane; "marked bill" stunt with lucky numbers offering free passes when matched with numbers in lobby (or in newspaper ad); bank displays with stacks of banknotes decorated with stills from the picture—perhaps even a bank tieup with real armored truck used in stunt. Eye-catching street bands, or lobby guessing contest, below, are some other possibilities. Stunt suggested by pressbook—good for larger towns—calls for "search" for "Millions", i.e. moviegoers with that name, to be offered guest tickets. Following this line, how about a theatre stage appearance with advance gag: "Come see what a Million looks like." Recently offered on popular TV show, "You Asked For It", was a real million dollars in 5's and 10's, worked into dramatic display.

Capitalization of awards to the film will be added exploitation folder. Cited by influential General Federation of Women's Clubs as UA's best picture in first half of 1954; best family audience picture of Month by Parents Magazine. "Seventeen"s" Picture of the Month, X. Y. Subway's "Go See" Picture of Month and special citation by Mark Twain Society—these and others should make topflight display board.
MAN WITH A MILLION

J. Arthur Rank's decision to film Mark Twain's classic travesty on human nature, "The Million Pound Note," appears to have been a happy one. In John Bryan's full-blown Technicolor production, Ronald Neame's deft direction, Gregory Peck's inspired casting as a bewildered American in Edwardian England, Mr. Clemens' tale receives a stimulating treatment.

The story poses this situation: Two fabulously rich brothers hand a million-pound note to a tattered, penniless and hungry American, stranded in London, on the basis of a wager that anyone can live handsomely without spending a farthing; the note is to be returned to them, unbroken, within a month. With nothing to lose, the American finds himself in a fairyland where the mere flashing of the magic bill gives him carte blanche for anything he wants—finest of accommodations, food, clothing. But there are mishaps too, to becloud the Cinderella-man's Utopia—a near-loss of the note in a wind-swept welter of papers, a humiliating incident in the ultra-exclusive London Stock Exchange (above), where the straw-hatted hero is carted out by top-hatted down-the-nosers, and, finally, the experience of a girl he loves rejecting him for "his money," then finding true love as a rewarding by-product of his unique experience.

Peck's role as the penniless Yank seems to have been written especially for him. An outstanding cast of British players, including a leading lady, Jane Griffiths, that bids to be another success as a result of appearing in a Peck-starred picture, work the film into what it would seem Mark Twain might have envisioned in his fanciful and entrancing story.
**LIPPERT (Continued)**

**JULY**

**SHOOT RICHARD Bartlett, Erie Lyon. Produces C. A. Bartlett. Action drama. Roman patrol lands on Normandy Beach. Works its through enemy forces in preparation for the invasion.**

**SUNDER PASS** Daniel Clark, Andy Devine, Producer Frontiersman. Mystery drama. Part of whites crossing hostile Indian Country as a suspected renegade is attacked by tribes. Jesse is vindicated as Army secret agent.

**August**

**FAT FOUR** The Paulette Goddard, Producer Karl Tannaras. Director Terence Fisher. Mystery drama. Husband returns after four-year memory loss and finds which of wife's three suitors tried to kill him.

**Comming**

**VENTURE IN RIO** Scott Brady, Raymond Burr, Melo- man. Fashion model sold into Brazilian slavery ring seen by Americans who exposes slavish Brazilian as ringleader.


**ICE FOR LIFE** A Richard Conte, Marie Aldon, Producer Mickey Diller. Director Terence Fisher. Action murder. Wins special racing championship only big race on his friend's deathbed proves to be a back stab and wins back his wife by winning the Prix de France. Force.

**THE Special Cast, Historical spectacle, Story the Spanish "Joan of Arc," who persuades Spain's my to resist the English. But dies as a beloved city is and French rule prevails.

**IROR SHIP** William Lundigan, Naomi Chance, Pro- ducer George Weiss, Director Lewis Milestone. Technicolor. Drama. Mess in the bridge wings dies as a beautiful girl, a traitor and a muzzle. 106 min.

**NINE-EYES CHAMP** Anco Color, Shelley Winters, John Marlin, William Skowron, Producer Fred W. McGaffey. Director Fred M. Wilcox. Comedy. Prize fighter loses all his savings on one night and his black brother dies as a beautiful girl. 89 min.

**HETRO-GOLDWYN-MAYER**

**March**


**NINEMEES CHAMP** Anco Color, Shelley Winters, John Marlin, William Skowron, Producer Fred W. McGaffey. Director Fred M. Wilcox. Comedy. Prize fighter loses all his savings on one night and his black brother dies as a beautiful girl. 89 min.

**April**

**ECCUTIVE SUITE** William Holden, Barbara Stanwyck, Myron Healey, Producer, Fred Zinnemann, Director, Tyrone LeRoy. Technicolor. Drama. In a large firm has on the first vice-president. 104 min.

**TVS. COLT** Anco Color, Donna Corcoran, Ward Bond, Walter Huston, Producer William Grady, Jr. and they Franklin Jr. Director Andrew Marton, Drama. Work. 78 min.


**May**

**LAME AND THE FLESCH** Technicolor, Lalaine Turner, Albert action. Carlo Thompson, Producer Joe Pasternak, Drama. Beautiful girl slitting around world from one love affair to another in two of intrigue and romance. 104 min.

**BISONS** The Ren, Captain. Warren Storm, Producer Henry Berman, Producer Robert Andrew, War- Dram. Army officer parachutes into Red prison camp to check on stories of Communist atrocities. 81 min.

**June**


**July**


**VALLEY OF THE KINGS** Eastman Color, Robert Taylor, Eleanor Parker, Producer, Sam Zwillblatt, Director R. Pirosh. Adventures. The archaeologist digs beautiful girl to carry on dead father's ambition of find lost tomb of Egyptian Pharoah. 84 min.

**August**

**HER TWELVE MAN** Anco Color. Greer Garson, Robert Ryan, Producer and Director Otto Preminger. Drama. 7 RIDES FOR 7 BROTHERS** CinemaScope Anco Color. Jane Powell, Howard Keel, Producer Jack Cummings. Drama. 101 min.

**Coming**

**BEAU BRUMMEL** Eastman, Stuart Granger, Elizabeth Taylor, Producer George Weiss. Drama. Period. In the era of Napoleon. 104 min.

**BETRAYED** Eastman, Clark Gable, Lana Turner, Vic- ta. Murder. Melodrama. Girl becomes involved in espionage and romance in occupied Holland during World War II. 103 min.

**BRIGADOON** CinemaScope, Anco Color, Gene Kelly, John Van Aly, Cy Chariss, Elaine Stewart. Producer, Director Vincente Minnelli. Technicolor. Film version of Broadway show about village in Scottish Highlands which appears only every seven years. 112 min.


**JULY SUMMARY**

Although there may still be some minor changes in release schedules, it appears that July will offer one of the smallest supplies of new product for any month so far this year. Of the 24 features currently listed, there are re- issues of major films. Three releases are in CinemaScope—two from Warn- ers and one from 20th-Fox. Seventeen features are in color. No 3Ders listed.

Available to exhibitors in July are:

- 6 Dramas
- 7 Adventures
- 4 Melodramas
- 4 Westerns
- 3 Comedies


**April**

**CASANOVA'S BIG NIGHT** Technicolor. Bob Hope, Joan Fontaine. Producer Paul Jones. Director Norman McLeod. Comedy. Mistakes for the lover Cas- ano"a is hired to test the faithfulness of another man's fiance. 80 min.

**May**

**NO RELEASES**

**August**

**ELEPHANT WALK** Technicolor, Elizabeth Taylor, Dane Andrews. Producer Irving Acher. Director William Dieterle. Drama. Large elephant plagues man in Ceylon, falls in love with his fiancée and plans to runs away with her. Plague strikes and in crisis she finds she still loves her. 101 min.


**July**

**Greatest Show on Earth** The (Reissue) Techni- color. James Stewart, Betty Hutton, Conlin Wilde, Director Charles L. Rogers. Technicolor. Drama. 104 min.

**Comming**


**Country Girl** The Bing Crosby, William Holden, Producer Hal Wallis, Director Daniel Mann. Drama. Woman room house owner finds gang's problem lead her to reminiscence about own ill-fated affair. 104 min.

**Living it Up** Technicolor, Don Martin, Jerry Lewis, Janet Leigh, Producer Paul Jones. Director Norman McLeod. Comedy, Dr. Dean Martin mistakenly an- nounces that Jerry Lewis has cure for radiation poison- ing and he is given one last fling at life by reporter Janet Leigh. 95 min.

**March**


**February**

**REVIEWS** Technicolor, Norma Shearer, Director Sidney Franklin. Technicolor. Drama. 104 min.

**White Christmas** Technicolor. Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Producer Robt E. Coast, Technicolor. Classical. World War II buddies as entertainers after war, become involved with sister act which threatens their plans for Broadway show.

**Republic**

**March**

**Flight Nurse** Joan Leslie, Forrest Tucker. Director Allan Dwan. War drama. British World War II nurse assigned to Korean duty, at first more interested in locating her sweetheart than in duty. The film is a tribute to women of heroic and responsible stature. 90 min.

**April**

**Geraldine John Carroll, Mela Powers, Stan Freberg. Producer Frank Seitz, Director. Technicolor. Comedy with music. Tin Pan Alley publicist dis- covers young American who writes popular song, interested only in folk songs, eventually interests him in popular music and a marriage license, 90 min.
The Hollywood Reporter says:

"THE CAINE MUTINY takes on the boxoffice power of such money-making giants as ‘Gone With The Wind’ and ‘The Robe.’"

THE CAINE MUTINY

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing
ROBERT FRANCIS · MAY WYNN

COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.
Joe Exhibitor Asks—

“Where Were Hollywood Pictures Playing on Sunday?”

Want To Know What's Happening In the Movie Money World?—Read

FINANCIAL BULLETIN
Gable! Turner! Mature!

Don’t Miss The Great Cast at M-G-M’s "BETRAYED" SHOWS!

For the first time a Hollywood company of top stars went to Holland to film a mighty Color attraction! This pulsating drama combines the exquisite beauty of that country, its richness of tradition, its dykes and storied settings with a powerful story. Gable, as a leader of Intelligence, Turner as the beauty involved in high intrigue, Mature as "The Scarf," a shadowy dare-devil of the resistance movement. See for yourself! Tell your patrons!

TRADE SHOWS JULY 16th (Except St. Louis, July 15; Washington, D. C., July 19; Lafayette, La., July 20)

M-G-M presents

CLARK GABLE • LANA TURNER • VICTOR MATURE

in "BETRAYED"

Co·Starring

LOUIS CALHERN

Screen Play by RONALD MILLAR and GEORGE FROESCHEL

Photographed in EASTMAN COLOR

Directed by GOTTFRIED REINHARDT
UA—NO MIRAGE

If product-parched exhibitors think it’s a mirage, we hasten to assure them that the statement by the president of United Artists is as real as any promise can be.

Arthur B. Krim told theatremen last week that UA will deliver no less than fifty (yes, 50) features during the 1954-55 season. And, in answer to Bob O’Donnell’s appeal for an increase in the number of first class films, Mr. Krim flatly stated that his company promises exhibitors “a preponderance of big ones”.

The remarkable progress of United Artists under the management of its youthful executive team lends weight to his pledge by Krim. These men have done everything expected of them, and more, since they took over the rudderless UA helm a scant three years ago. Again they display their acumen by seizing the opportunity that beckons to those who will meet the needs of product-starved exhibitors. Their’s will be the story—and the profit.

THE MAIL

MONTAGUE RE READE

COLUMBIA PICTURES CORPORATION

To the Editor

Film Bulletin

Dear Sir:

You asked me for my reaction to “Reade’s Blast” delivered before the Motion Picture Industry Council in Hollywood on June 16th and published in full in Film Bulletin of June 20th.

Being one member of the “great octopi” that has grown at the creative genius of Junior Read and others, I normally would get terribly angry and excited and probably use a lot of words that may not look good in print. I think it was George Bernard Shaw who wrote something to the effect that youth is wasted on the young, and where our Junior considers me among those old in years and where he states, “it is true and unfortunate that the self-perpetuating heads of distribution . . .”. I now begin to understand a little better what George Bernard Shaw was hitting at.

The lack of experience is often demonstrated by loud noises and misinformation. Junior is apparently a nice boy who is trying very hard to be seen and heard. It probably was a very good thing for Junior that his Dad was born first. Wonder if you have asked the top boys of TOA whether they have had an opportunity to approve Junior’s blast before he blusted, and whether or not they concurred with their President’s utterances.

I just read it again before dictating these last few lines, and I am no longer angry. I find myself laughing and enjoying the humor and the tremendous authority invested in me as one who is part of, if I may quote, “the phony overhead”. I should like some day to have Junior explain to me the word “phony”.

Sincerely,

A. MONTAGUE

JUSTIFIABLE COMPLAINT

We have been hearing an increasing number of complaints about advertising of various shorts being inserted in newsreels to the exclusion of legitimate news. An exhibitor recently wrote us as follows:

“For three consecutive weeks, the two newsreels we show twice contained clips plugging their pictures and once featuring a speech by an executive of one of the companies. I have no objection to my screen being employed to further the industry’s general public relations, but I strenuously object to it being used by any particular company to advertise its product and its personnel.”

“If this continues, I’ll get along without a newsreel and so will my patrons, gladly.”

The June 23 service bulletin of the ITO of Ohio registers this complaint, directed by a member to one of the distribution companies:

“I want to complain about the advertising which you put in your newsreels. The latest was a drive for funds for Koreans. This was on our screen five times—three from you and two from the news reel of another distributor. We normally get paid for putting advertising like that on our screen and while we are not averse to charity, we do not like to have it foisted upon us in that manner. In other words, we will choose the charity to which we wish to contribute.

“Our program is planned for a certain length of time and when you substitute advertising for news we cannot cut it out because it makes our program short. Now, we expect a full reel of news from you and if you want to send along an advertising trailer, please advise us and we will decide whether or not we will run it gratis.”

These complaints certainly are justified. The film companies are not entitled to appropriate the screens of exhibitors to exploit their product or to espouse people or causes which may not be of the theatreman’s choosing.

Let’s keep the NEWSreels just that.
THE FANS WANT ACTION!

“Exciting from start to finish!”
—HARRISON’S REPORTS

“Good deal of action... holds interest!”
—EXHIBITOR

“Lively western with taut action! Should bring in healthy returns!”
—HOLLYWOOD REPORTER

“Should make a worthwhile showing. A grim and relentless game of pursuing and pursued.”
—SHOWMEN’S TRADE REVIEW

“Tense cavalry-Indian entry for the action market. Suspenseful story line assures general interest.”
—DAILY VAF

GIVE ‘EM

“The YELLOW TOMAHAWK”

Starring RORY CALHOUN • PEGGIE CASTLE

Featuring NOAH BEERY • WARNER ANDERSON • PETER GRAVES • LEE VAN CLEEF • RITA MORENO

A SCHENCK-KOCH Production • Produced by Howard W. KOCH • Directed by Lesley SELANDER

Screenplay by Richard Alan SIMMONS

A 35th ANNIVERSARY COLOR-UA PRODUCTION
ELLIS G. ARNALL, president of the Society of Independent Motion Picture Producers, called on Secretary of State John Foster Dulles to make a "complete investigation" of the Motion Picture Export Association agreement with France. He charged the MPAA export unit with entering into a subsidy commitment with the French. The ultimate effect, Arnall said, will be to force American producers to "pay a price" for permission to sell their films abroad.

MATTY FOX, the all-industry dynamo, finally submitted to matrimony. He married Yolande Betbeze, Miss America of 1951, on Independence Day.

BARNEY BALABAN, back from a European tour, reported enthusiasm abroad for Paramount's VistaVision process. Foreign producers, the Para-

mount president declared, are eagerly awaiting delivery ofVV cameras, but it will be quite a while before they get any. Paramount is the only company having VistaVision cameras in this country thus far.

MICHAEL TODD, speaking for Magna Theatre Corp. and Todd-AO, advised that "Oklahoma", first film to be made in the 65mm T-AO process, will also be produced in CinemaScope. "for purposes of comparison."

SAMUEL GOLDWYN, the irrepres-sible independent producer, made news by (1) being quoted in a Hollywood column as predicting that the annual volume of features would be cut in half within two years, and (2) announcing that he had closed a deal to make the film version of the Broadway stage success, "Guys and Dolls".

TRUeman T. REMBUSCH, sturdy independent exhibitor from Indiana, made the news in more ways than one over the past fortnight. The former president of National Allied wrote trade headlines on three counts. (1) He backed Walter Reade, Jr.'s blast against distributors, warning them that it's "much later than they think". (2) Took a poke at Sam Goldwyn for his prediction that Hollywood will cut production 50% in the next two years. (3) Submitted to the film companies a proposal for a weekly national TV show to promote motion pictures.

WALTER MIRISCH, Allied Artists executive producer, provided some encouragement for film-thirsty exhibitors. His company, he said, will step up its production pace sharply for the second half of '54, putting 15 features before the cameras in that period.

ARTHUR B. KRIM, United Artists president, pledged exhibitors that his company will deliver more topflight productions during the 1954-55 season than in any year since founding of UA 35 years ago. Replying to R. J. (Bob) O'Donnell's plea for more "A" pictures, Krím said, "We promise you a preponderence of big ones" among the 50 features UA has scheduled.

DONALD HENDERSON, 20th-Fox treasurer-secretary, predicted a $16,500,000 net before taxes for 1954, more than double '53. Estimate was made to specially invited group of Wall Streeters, members of the New York Security Analysts, on hand for "Advancing Techniques of CinemaScope" screening. Earnings for first half, Henderson reported were $55,4 million, compared with $150,000 in same period last year.

MIRISCH
“Apache”  
**Business Rating 2 1 1**

Smash action, robust Lancaster performance make this rousing show. Contains variety of elements for good grosses in all situations. Flesh-and-blood characterizations, realistic story, smart direction for appeal generally. Attractive marquee, bright Technicolor production, strong pre-selling campaign additional assets.

This is a topflight outdoor production. Story deals with efforts of lone Apache (Burt Lancaster) to fight off the white men encroaching on tribal lands and exploiting his people. Good interest is built as Lancaster is frustrated by both his tribe and U. S. Army in efforts to take Apache nation on warpath. Hard-hitting violence, which moves at fast clip throughout, and sensitive story aspects are excellently handled by director Robert Aldrich. Warm, human emotion stems from Lancaster’s relationship with Jean Peters, an Indian girl whose love eventually conquers the seemingly indestructible Apache. Both performers avoid stock portrayals, giving real depth to their roles. Astute filming of rugged, panoramic backgrounds complements both stark elements of tale and savage combat. Action highlights are Lancaster’s exciting escape from prison reservation, and his frequent battles with the white invaders. Suspense and intrigue developed in conflict with his own people.

Excellent pressbook contains striking illustrations of the Apache warrior and place film in “High Noon” and “Shane” class.  
*Neil*


“Her Twelve Men”  
**Business Rating 2 2**

Rating will be higher for family trade and Greer Garson fans. Weak for action houses. Plenty of heart interest for ma, pa and the kiddies.

Heartwarming story of female teacher’s struggle to win favor in boys’ school forms ideal vehicle for Greer Garson. Favorable response a certainty for family market, as star first takes her licks from kids’ pranks, then warms her way into their hearts. Mild, but pleasant, romantic interest, plenty chuckles, situations that will be recognized by parents and youngsters alike, good Ansco Color are other assets. Too slow for the action trade, not quite up to par for the more discriminating. Story has recently-widowed Garson taking on teaching job in exclusive boys’ school. Resented by the kids, who bedevil her with malicious tricks, and by assistant headmaster Robert Ryan, she finally ingratiates herself through kindness and understanding of the various youngsters’ problems. Toward the end, both Ryan and Barry Sullivan, millionaire father of one of the brats, pursue her romantically. She winds up with Ryan, continuing at the school. It’s enjoyable, appealing, Garson-type family entertainment.  
*Phil*


“Ring of Fear” (CinemaScope)  
**Business Rating 2 2 2**

Rating is for action houses. If exploited heavily in general situations, grosses will be above average for short runs. Mickey Spillane-Clyde Beatty combo, circus-murder-sex thrills major factors. Implausible story militates against acceptance by class trade.

Violence, circus thrills and sex are combined in this spotty action-melodrama produced by Wayne-Fellow for WB. Bally angles galore, with circus selling and Mickey Spillane’s initial appearance as an actor, will produce good b.o. figures where capitalized. Script and performances are on low scale, with four-legged actors offering biggest thrills. Circus scenes are high spots—Beatty with his cats, trapeze work, animal escapes—especially effective in CinemaScope and WarnerColor. Tale has a homicidal maniac, Sean McClory, out to sabotage Clyde Beatty’s traveling circus, using alcoholic clown Emmett Lynn as his hatchet-man. Beatty calls Spillane to uncover the destruction, and he does, with Beatty instrumental in bagging the killer, mangled by a tiger. Sex angles revolves around aerialist eyeful Marian Carr.

Pressbook is excellent, playing up the Beatty-Spillane factors in vivid circus style. Whole tone in art and copy is typically Barnum. Special accessories to give front and lobby circus atmosphere are featured. Catchline: “... And In The Center Ring Mickey Spillane Himself...And Violent Terror!”  
*Phil*


“Return to Treasure Island”  
**Business Rating 2 2**

Adventure programmer OK for its intended action market. Will need strong top feature spot. Minor marquee values. Has good ballyhoo features.

Dual bill entry, produced by Audrey Wisberg and Jack Pollexfen in PathColor for UA release is definitely not for the more discriminating trade. However, it has ample elements which can be exploited and which will please action fans, youngsters and males who will enjoy ogling sexy Dawn Addams. Far-fetched yarn has Dawn as descendant of original Stevenson hero out to recover treasure buried on Pacific island. She is aided by Porter Hall, apparently honest but actually intending to grab the loot himself. Complications result when rival group of treasure-seekers upset plans, but all comes off well with Dawn and Tab Hunter finding romance in the proceedings, and Hall getting his come-uppance. Plenty of Miss Addams’ anatomy is made available for those who enjoy such scenery. However, neither she nor handsome Hunter display much in way of histrionic ability.  


(MORE REVIEWS ON PAGE 16)
STUDIO SIZE-UPS

ALLIED ARTISTS

A Launches Biggest Slate in History, Four Roll in July
THE NUMBER OF FUTURE PICTURES to be delivered by Allied Artists will be determined by the availability of reasonable playing time, Steve Brody told the recent Beverly Hills TOA convention.

Brody placed the responsibility for future product squarely on the exhibitor's shoulders—claiming: "If you want insurance, you must pay a premium. The gamble in production is much greater than in exhibition, as much as the producer cannot preview a script, whereas the theatre owner has that privilege on a picture."

He said that his company is not interested in additional financing—only in assurances of playing time. "Why borrow money?" he said, "when we're in a position to earn it?" Skylines spell money, and all at Allied artists want is an equal break with the comparable product of other companies."

On the heels of this statement came Walter Mirisch's announcement that, in July, the company will launch the most important six-month production schedule in its history with 15 films to go before the cameras during that period. Of these, one will be in CinemaScope and three will be filmed in Technicolor. Eight of the pictures will start between now and the end of September.

On the immediate production scene, these six features will roll this month: "The Maniacs Story" (John Derek) Technicolor—Hayes Goetz producer; "Actors in Bag" (Leo Gorcey, Huntz Hall) — Ben Pocky producer, Edward Bernds director; "Skeletor" (Mark Stevens)—Lindsley Parke producer, Stevens director, and Herman Cohen's independent film "Target Earth" now being shot—Sherman A. Rose director.

To be filmed in England, "The Black Prince," a CinemaScope production to be jointly made by Allied Artists and 20th Century-Fox, will roll on August 2 with Terry Levey directing; and starting that month is the Technicolor production "Witchcraft." Mirisch will produce both films. In September, "Legionnaire" Technicolor, will go before cameras with Richard Keene producing, and producer Vincenzo M. Castelli will launch "John Brown's Raid."

THE final scene of "The Bob Mathias Story" (Mathias), which completed studio shooting in late June, will be lensed on July 2 in Quantico, Va., when the star of the picture enters the Marine Corps. James L. Fallon, executive producer, and director Francis D. Lyon arranged for filming on the actual day the athlete reports for duty. Editing is nearly completed on "The Police Story" (Gary Merrill, Jan Sterling)—Hayes Goetz producer, Joe Newman director.

COLUMBIA

"Joseph & Brethren" Held Up
Only One Feature Now Shooting
COLUMBIA HAS CLOSED DOWN production on the multi-million dollar epic "Joseph and His Brethren," after nearly two months of location shooting, because of difficulties in casting the title role. Production isn't scheduled to resume until early fall and it is likely that director William Dieterle may be allowed to take an intervening assignment.

As a result, the one feature now shooting is Warwick Productions' "A Prize of Gold" (Richard Widmark, Mai Zetterling), which producers Irving Allen and A. R. Broccoli are making in Berlin. Barring further delays, Bryan Foy will likely get the cameras rolling this week on "Women's Prison" (now casting) which will be directed by Lewis Seiler.

The only other film slated for July is "Bugle's Wake," a Sam Katzman production which Earl Bellamy will direct. Both the feature and "A Prize of Gold" are in Technicolor.

Negotiations for the musical rights to the Broadway hit, "Wonderful Town," (to have been used in the Columbia re-make of "My Sister Eileen") have been canceled. Although the offer of $125,000 for the stage music was reportedly acceptable to composers Betty Comden and Adolph Green, it is understood that playwrights Joseph Field and Jerome Chodorov wanted an extra $50,000 for "musical equal rights," which Harry Cohn refused to pay. Jule Styne and Leo Robin already have reported to do the music for "Eileen," in which Judy Holliday and Janet Leigh will be starred—Fred Kohlmar producing.

Another important property added to the company's slate is "Sons and Lovers," the D. H. Lawrence classic. It will be one of Jerry Wald's personal productions for the studio. No starting date or cast has been set, although it is expected to roll in the fall or early winter.

Frank Sinatra is all but set to take over the starring role in "Pal Joey," which starts in late summer.

LIPPERT PRODUCTIONS

Company Tabs Nine Films
For Release During July-Oct.
FIVE REGIONAL SALES MEETINGS are being held this month by Lippert Pictures, at which time release plans for the next four months will be mapped out. A William F. Broidy production for Lippert release, "Thunder Pass" (Dane Clark, Dorothy Patrick) is being screened at all of the sessions. Robert L. Lippert is also briefing 28 Lippert distributors on nine features set for release from July through October.

Two pictures are now shooting for Lippert: "The Black Pirates" (Anthony Dexter, Lon Chaney)—Robert L. Lippert, jr., producing and Allen Miner directing, on location in El Salvador; and "Adventure in Rio" (Scott Brady)—Kurt Neumann producing and directing, on locations in Italy and Germany.

METRO-GOLDWYN-MAYER

Slate May Be Upped Again,
Six Reissues To Ease Shortage
MGM IS CONSIDERING AN INCREASE in its 1955 production schedule as a result of studio conferences between vice-president Howard Dietz and production tops. Although no definite figure was set, Film BULLETIN learned there is talk of upping the level by a minimum of six features over the 26 or 27 now slated for the current year.

All executives attending the conferences, insist there will be no product shortage at Metro, pointing out that seven pictures will be in release during July and August with nine more completed and awaiting release dates. In addition, five pictures are working, and two more are slated to roll later in the month.

Also, the company is preparing to reissue six of its outstanding boxoffice hits to help alleviate the overall dearth of product. Among the reissues will be a pair of Judy Garland starrers, "Easter Parade" and "Meet Me in St. Louis," timed for release to capitalize on the singer's new Warner Brothers film, "A Star Is Born." The only other feature definitely set for reissue is "Asphalt Jungle." The re-releases are slated to hit the market in August.

Budgets on national ad campaigns for a (Continued on Page 10)
quintet of upcoming new films will get a big boost—exceeding any since the company’s “Quo Vadis” and “Ivanhoe.” Those getting preferential treatment are: “The Student Prince,” “Seven Brides for Seven Brothers,” “Valley of the Kings,” “Iriga- doon” and “Beau Brummell.”

Presently in production are: “Deep In My Heart” (Jose Ferrer, Merle Oberon, Helen Traubel, Walter Pidgeon), in Technicolor—Roger Edens producer, Stanley Donen director; “Jupiter’s Darling” (Esther Williams, Howard Keel, Marge & Gower Champion), CinemaScope and Technicolor—George Wells producer, George Sidney director; “Many Rivers to Cross” (Robert Taylor, Eleanor Parker, Victor McLaglen), CinemaScope and Eastman color—Jack Cummings producer, Roy Rowland director; “Glass Slipper” (Leslie Caron), CinemaScope and Eastman Color—Edwin Knopf producer, Charles Walters director; and “Third Witness” (Lana Turner, Edmund Purdom), CinemaScope and Technicolor—Charles Schnee producer, Richard Thorpe director.

On July 15, Dore Schary launches his personal production, “Bad Day at Black Rock” (Spencer Tracy, Robert Ryan) — John Sturges director. July 26 is the starting date for “Journey to the West” (Jane Powell, Debbie Reynolds, Ann Miller, Tony Martin), CinemaScope and color—Joseph Pasternak producer.

Mitchell Leisen has been signed to direct “Sacred and Profane” (Anne Baxter, Steve Forrest) which rolls in England in early August—Henry Berman producer.

Only one other feature now in work for Paramount release is Alfred Hitchcock’s production of “To Catch A Thief” (Cary Grant, Grace Kelly), which just returned from location in France.

Bob Hope’s “Eddie Foy and the Seven Little Foyos” (which will undoubtedly get a new handle before its release) is due to roll late this month, with Jack Rose as producer and Revillo Shavelson directing. Pine-Thomas have set “Lucy Gallant” (Jane Wyman, Charlton Heston) to start location shooting in Texas on August 15.

Exhibitors are beginning to wonder if Paramount has this fellow Charlton Heston signed to a “wholesale” contract. He jumps from picture to picture with scarcely a change in that hard, hard expression of his. Advertising head Jerry Picker was in town recently for talks with studio head Don Hartman about seeking ways and means to exploit Paramount’s VistaVision process.

**REPUBLIC**

**Six Films To Go Thru Summer Emphasis On Theatre Production**

REPUBLIC, IN A SURPRISE MOVE, launched its heaviest summer production schedule in history with six pictures slated to roll during the next seven weeks. Budgets will also be slightly above normal, although there is nothing on the summer schedule that could be classified as strictly class “A,” fare measured by present-day standards. Nevertheless, the features will provide sorely-needed product for exhibitors in the neighborhood and small community category.

Contrary to many reports, studio spokesmen insist that television will remain secondary to theatres as Republic’s chief source of revenue. Top officials at the studio assure Film BULLETIN that no Republic films will be turned over to television until all theatre revenue has been exhausted.

Moreover, it now appears that many of the old Gene Autry and Roy Rogers pictures, which were the source of a prolonged court battle, will be withheld from the video screens pending still further re-releases in theatres.

Of the six pictures scheduled for this month and next, two are already in production. They are “The Atomic Kid” (Mickey Rooney, Elaine Davis)—Maurice Duke associate producer, Leslie Martinson director and “Hello Outpost” (Rod Cameron, Joan Leslie)—Joseph Inman Kane associate producer and director.

On July 30, associate producer Andrew Schaefer launches “Zsa Zsa Goes West” (Zsa Zsa Gabor, Pofirio Rubirosa), August 9 is the new starting date for “Carolina Cannonball” (Judy Canova)—Sidney Picker associate producer, Charles Lamont director. “Panther Girl of the Congo” (not cast), a serial directed by associate producer Frankin Adreon, starts August 16; “Timberjack” (not cast) also assigned to Kane, goes August 20; and “Rebel Island” (not cast) — Edward Ludwig associate producer, on August 25.

Sid Solow, general manager of Consolidated Film Industries, which is a Republic Film laboratories subsidiary, has been named a vice-president of Republic by its board of directors.

**RKO**

**Russell Inks Deal For Six Pact Near For “20,000 Leagues”**

THE LONG DRAWN-OUT CONTRACT negotiations between Hughes and Ja Russell have finally been culminated, with the actress agreeing to make six pictures as many years, for a total of $1,000,000. That contract stipulates that she is to be paid over a 20 year basis, at the rate of 50,000 a year.

It appears definite that Walt Disney will release his 20,000 Leagues Under the Sea (Kirk Douglas, James Mason) through the Hughes company—with Christmas opening set for major cities. It is reported that RL will pay Disney an advance of $4,000,000 before the deal will actually be signed.

President J. R. Grainger announced he has decided that Hughes’ 24th film (John Wayne), which was started back 1949, will finally be released in November. Grainger also stated that there would be other features distributed by this company between August and next March.

The only RKO picture in production is the $6,000,000 “The Conqueror” (John Wayne, Susan Hayward, Agnes Moorehead being lensed in color with MGM in Sept).

Benedict Bogeaus has signed Barbi Stanwyck and Ronald Reagan to star in “Cattle Queen of Montana,” which is due to roll on the 19th of July.

**20TH CENTURY-FOX**

**Zanuck Plans 24-Film Slate With Top Budget of $55 Million**

WITH FOX’S 1954 PROFITS REPORTED to be over $1,000,000, Darryl F. Zanuck has announced an augmented slate of 24 features in CinemaScope and color to be produced on the company during the next 12 months.

The aggregate budget on this 24-picture slate will be $55,000,000, the highest for a comparable program in the studio’s history.

The company already owns 28 properties from which the 24 films will be selected. Three are already in production, and fourth is being completed.

Now preparing for production are: “Wagons West” (Clifton Webb, June Allyson, Van Heflin, Lauren Bacall) — Charles Brckett producer, Jean Negulesco director;
O. Radford banner, on location in Mexico—Reggie Le Borg directing; and a British feature, "The Little Kidnappers."

Presently in production is "Operation Air Zero" (Sterling Hayden, Arthur Franz) on location at March Field, Calif. It is an Ivan Tors-Art production, directed by Herbert Strock.

Leonard Goldstein launched his first production for UA release, and will have a second feature shooting within a few days. First to go was "Black Tuesday" (Edward G. Robinson, Jean Arthur)—Robert Goldstein producer, Hugo Fregonese director. The second feature is "Stranger On Horseback" (Joel McCrea, Mirušlava) Technicolor—Robert Goldstein again producing, Jacques Tourneur directing.

Clarence Green and Russell Rosewell put "New York Confidential" (Mike Mazurki) before the cameras on July 19. The picture will be made in association with Edward Small.

Charles Marquis Warren has joined the Edward Small organization and is preparing an early August start on "Dateline Indo-China", the first of four films which he will turn out under the Small banner for UA. This deal is independent of Warren's own Commander Pictures which will continue to function.

At the time Film BULLETIN went to press, producer Charles Erskine was negotiating with William Holden to play the lead in his tentatively titled "Return Voyage," which he will produce in Italy for UA release. Linda Darnell has been set for the female lead.

UNIVERSAL-INTERNATIONAL Employment at High Level Lot To Beehive Thru Summer

EMPLOYMENT HERE HIT THE highest peak in several years this month. New personnel was hired in almost all departments to cope with the record load of seven feature films and a musical short now in production. Two more films will roll later in the month, assuring a high production level throughout the summer.

There are about 2,150 persons on the payroll and new ones are added almost every day. With the signing of Albert Zugsmith to a new contract, the producer roll now stands at ten, and there are 13 directors under term or picture contracts. A total of 28 writers are working on as many different story properties.

UA can also boast of one of the town's largest player rosters, with 39 stars and feature players under exclusive long-term contracts and more than 50 name actors and actresses signed to either single or multiple picture deals. Moreover, the search for new talent continues at full speed. Within a single day, earlier this month, six newcomers were screen-tested, and as many more were slated to face the test cameras in the next few weeks.

Latest "name" player to sign a multiple picture deal is Jane Wyman, who has agreed to make a minimum of three films. Her first assignment will be "All That Heaven Allows"—to be produced by Ross Hunter.

In addition to seven feature-length films and one musical short now shooting, U-I has just acquired the releasing rights on "Tale Of A Tub" (Paul Douglas), which was filmed in England by Michael Balcon.

Pictures in production are: "Five Bridges to Cross" (Tony Curtis, Jeff Chandler, Juliana Adams)—Aaron Rosenberg producer, Joseph Peyvoney director; "Smoke Signal" (Dana Andrews, Piper Laurie), Technicolor—Howard Christie producer, Jerry Hopper director; "Abott and Costello Meet the Keystone Kops" (Abott & Costello, Fred Clark, Lynn Bari)—Howard Christie producer, Charles Lanam director; "Chief Crazy Horse" (Victer Mature, Suzan Ball), CinemaScope and Technicolor—William Alland producer, George Sherman director; "Return of the Creature From the Black Lagoon" (John Agar, Lori Nelson), JI—William Alland producer, Jack Arnold director; "Captain Lightfoot" (Rock Hudson, Barbara Rush), CinemaScope and Technicolor—directing in Ireland, Ross Hunter producer, Douglas Dirk director; and "Man Without A Star" (Kirk Douglas, Jeanne Crain), Technicolor—Aaron Rosenberg producer, King Vidor director.

Coming up later this month is "To Hell and Back" (Audie Murphy), U-I's fifth CinemaScope film—Aaron Rosenberg producer, Jesse Hibbs director; and "Fox Fire" (Jane Russell, Jeff Chandler)—Aaron Rosenberg producer.

WARNER BROTHERS
Wayne-Fellows To Renew Pact
Powell Joins 'Mr. Roberts' Cast

JOHN WAYNE AND ROBERT FELLOWS have started discussions with Warner Brothers for a renewal of their Batjac Corp. contract when the existing pact expires next March. They plan to turn out four pictures per year, with Wayne starring in at least one annually.

The two Batjac pictures yet to be made on their current 10-picture deal will likely be "Bloody Alley" and "Giveaway Hill." Stories being prepared for next year include an original comedy drama to star Wayne and will be directed by Leo McCarey; a film based on the life of Captain Billy Mitchell, and a new novel by Taylor Caldwell. Several properties are also being discussed with Mel Ferrer.

Joining the present arrangements, Warners finances all of the Batjac productions 100 per cent, with Wayne and Fellows signing notes. All pictures are copyrighted by the two partners and all rights revert back to them after a seven-year period. After costs are recovered, Warners and Batjac split the profits equally.

William Powell has joined the cast of "Mr. Roberts," playing the fourth major star Jack L. Warner and Leland Hayward have secured for the forthcoming CinemaScope production of the Broadway stage hit. Rounding out the starring roles are Henry...

(Continued on Page 20)
Joe Exhibitor Asks: Where Were Hollywood?

A recent mail brought a fat envelope from our favorite correspondent, Joe Exhibitor. It contained three pages from the Amusements Section of the New York Times of Sunday, June 13, (reproduced) and the following letter to the Film BULLETIN Editor:

July 1, 1951
Mr. Mo Wax, Editor,
Film Bulletin
Dear Sir:

On a recent (June 13) Sunday morning, while reading my New York Times, as many Americans far from New York are wont to do, my wife, who was sitting behind me in the living room, asked me what was the matter. She said my ears suddenly turned red.

I had just turned to the amusement section at the time, and nearly did a flip-flop when I looked over the movie pages in front of me. What I saw impressed me as a striking commentary on the nature of the "sellers' market" that prevails in our business today. I think you know I'm pretty slow to turn, so I took that section of the Times to my theatre office and looked at it every once in a while just trying to fathom its significance. Finally, I decided that I had been too long absent from the editorial page of your Film BULLETIN. My reaction, I believe, will interest your readers.

Enclosed you will find the three main movie pages from the Times of that date. Many potential American moviegoers must have wondered on that Sunday if the stories they have been hearing about Hollywood folding up were really true. I saw spread over those pages advertisements and news about art pictures, about foreign films, documentaries and what have you. Where were Hollywood's pictures playing that Sunday? The only American-made commercial film of current vintage given space commensurate with the non-commercial produc...
Pictures Playing This Sunday?

was Fox’s “Demetrius and the Gladiators”, which had about one-half of a page otherwise devoted to legitimate theatre attractions.

As you can see on the pages I have sent you, the Hollywood product is almost completely overshadowed by off-beat films. The two American pictures given fairly large ads are really specials. “Lili” has been running for some two years in that art house, and “Gone with the Wind” is a reissue. Aside from these two, it requires some sharp optical effort to ferret out any Hollywood pictures on this main movie page of the Times. Films like “Elephant Walk”, “The French Line”, “Dial M for Murder”, “Secret of the Incas” are hopelessly submerged. And there, opposite, is a FULL PAGE devoted to “The Unconquered”, a 55-minute documentary!

The editorial page ran pretty much along the same line—stories on the London cinema, advances in the 16mm. field. Three of the five photographs on the page were given to foreign and documentary subjects!

I don’t pretend that New York City is typical of the U.S., but it must be conceded that the Times is the closest thing we have to a national newspaper in this country. Thousands of typical Americans all over the land pick up the Times after they put down their bible on the Sabbath.

The point I do mean to make is this: the lack of advertising for Hollywood movies in a paper like the Times is indicative of an unhappy trend in the thinking of film executives. The picture companies surely are enjoying a sellers’ market in these days of product shortage. I can see in my trade papers how little importance they attach to advertising their product to us exhibitors. It seems to me that half of the pictures produced are turned loose in release without any advance advertising to the trade. Gone are the days, it seems, when film distributors were showmen who ballyhooed their pictures to the skies and got us all steamed up about them, so that we could pass on their enthusiasm to the public.

The public—what about those prospective ticket-buyers? Looking over that movie section of the Sunday Times, I got the distinct impression that the little bit of recent prosperity has already softened up the picture people. Big first-run grosses on a few important pictures apparently has them believing that the public is impatiently biting its fingernails in anticipation of the next movie opening in town. So why advertise?

One of my business neighbors, Bill Metzger, runs a small super-market across the street. Every one of his national products is promoted BY THE MAKER in magazines, newspapers, on the air and all over his store. Metzger’s doing business. Movies aren’t canned goods, it’s true, but why hasn’t an exhibitor the right to expect the maker of his product to do the bulk of the advertising?

The movie men had better face this fact: with television available in the living room for free, there is no “sellers’ market” as far as the public is concerned.

Sincerely yours,

JOE EXHIBITOR
MORE ON TAX GRAB
North Central Allied

The municipalities are not the only ones interested in picking up what Uncle Sam gave to you as a result of our successful tax fight. The film companies don't have to wait for any enabling legislation, and they are on the job already. Let's give you an example of what they are doing to you.

Example: An exhibitor who previously played top features at 35% with an admission price of 50c plus 10c tax, paid to the film companies 35% of the 50c net price which was 17c, and retained by simple arithmetic, 32c. Under present day conditions, this same exhibitor still charging the public 60c, retaining 55c at the box office and paying the film companies a new high of 40%, now pays the distributor 22c and retains 32c for himself which, you will note, is the same amount he retained without the tax relief. Note also, that the distributor, by a new percentage level, has increased his take of the ticket price by 5c, which is just exactly the entire tax relief granted this exhibitor.

All of this is a reason why intelligent exhibitors are not paying impossible terms and are not playingpercentage pictures. We know it is bad for both distribution and exhibition to pass up fine pictures. But smart buyers just aren't buying pictures like Warners' 'Hondo'; Universal's, "Glenn Miller Story"; Columbia "From Here to Eternity"; Fox's CinemaScope pictures; Allied Artists "Riot in Cell Block 11"; Paramount's "Great Show on Earth" and "Shane"; MGM's "Knight of the Round Table", "Julius Caesar" and "Student Prince"; RKO's "French Line" and Republic's "Johnny Guitar". Distribution wants that tax dollar that the government wanted you to have to save your business, and distribution is getting it in all too many situations. And they will continue to get it as long as you, and you, and you, continue to play percentage pictures.

SURE SUICIDE
Aito of Ia., Neb., S. D.

Beautifully speaking Mr. Eric Johnston, President of MPA, in a recent speech before the Omaha Chamber of Commerce, after highly eulogizing the theatre as an important trade stimulator in its community, went on to advocate subscription-TV of Hollywood movies (Paramount's Telemeter, Skatron, Zenith Radio's Phonovision) with apparent utter disregard for the smaller later-playing exhibitors. He pointed out that the larger, favored circuit houses would be cleared ahead of TV release, at least in the beginning. Now, there's double-talk for you, and in our humble opinion, sure suicide for this industry, if and when it comes to pass. However, Spros Skouras of Fox stated emphatically that Fox will not sell their pictures to TV; to do so would hurt theatre boxoffices, and their future is in the theatre. We are happy to find an area where we certainly are different, 100%, and we want to fervently thank Mr. Skouras for his position in this.

OLD PERCENTAGE BLUES
North Central Allied

I need not dwell on the point that, in spite of tax relief, the situation in small town theatres and the suburban theatres is getting gloomier and gloomier—the drop-off in business, increased cost of operation, and mainly, the film companies’ insistence on getting 50% for the top pictures, which are the only pictures our patrons now wish to patronize. This stubborn insistence by the film companies is due to one reason only—the film companies have a predetermined plan of using this 50% racket to put the small towns and suburban situations out of business.

Film companies know that these small town exhibitors with small receipts cannot pay 50%.

Paramount, for example, in combination with the very religious, high-minded Cecil DeMille, who is 50% partner of "The Greatest Show on Earth", still insists on getting a pound of flesh by extracting 50% for "The Greatest Show on Earth". In spite of its being a secondhand picture at this time, they still demand those terms. There is only one conclusion that intelligent people can come to and that is that there is an unwritten collusion among distributors to put you and me out of business. We now have nothing to lose so we must go out and fight back with every legal power at our command. I still insist that Allied ought to propose legislation to the Congress making the producers and distributors a public utility, thereby forcing the distributors to deliver the top pictures to small towns at prices based on their ability to pay. After introducing such legislation, it will be necessary for Allied to publicize it with full page advertisements in the Washington newspapers telling the Congressmen and Senators the reason behind the introduction of such legislation. I want the theatre owners nationally to know that if such legislation is not proposed, I will urge North Central Allied to take the bull by the horns and have our own Congressmen and Senators introduce it. If this is not done very shortly, most of us will be out of business. I have been shouting about this for quite some time now. From here on in there will be action. The distributors had better get help to themselves or they won't know what the hell hit them.

MUNICIPAL TAX DANGER
North Central Allied

You are aware of what happened in New York where the City Council slapped a 5% admission tax on movie tickets to pick up some of what Uncle Sam gave back to the exhibitors. New York theatre owners expect no relief till the Legislature meets, which time Gov. Dewey has indicated he will come out for repeal of the enabling legislation which permits the cities to impose an admission tax.

The American Municipalities Association which is the parent body of all of our state Leagues of Municipalities, had the unmitigated gall, last week, to declare to the world that the reason the Congress passed and if President signed our tax bill, was to put over this field to the municipalities. On state leagues in this territory are taking it in the same approach, but nothing could be further from the truth. The record is replete with irrebuttable evidence that the sole purport of the Congress was to give help to our distressed industry. They even passed the legislation knowing that exhibitors were going to keep the tax savings for themselves and not pass them on to the public.

The state leagues are a potent force in the Legislature. Their membership is composed largely of members of the Councils at boards of villages, cities and towns. They are hungry for new sources of revenue as regard the admission tax as a natural. The forthcoming session of our legislatures will find exhibitors faced with the battle of the lives if enabling legislation is to be killed. Start in now! Interview all candidates for the Legislature in your district. Pin the down. Get a firm commitment.

TUSHINSKY SCREENING
Aito of Ia., Neb., S. D.

Thumbnail Report on screening of M.G.M.'s "7 Brides for 7 Brothers" in CinemaScope with full new RCA Stereophonic Sound in 60-seat theatre, 2.35 ratio with Tushinsky CinemaScope lenses; Picture good, but possible to keep Tushinsky lenses in focus. Color unreal; Stereophonic Sound like tin-shop going full blast, ruined Ka and Powell's good voices. Unanimous opinion of exhibitor committee: "don't waste your money on "gimmicks"." Member called and discussed the CinemaScope problem. He said he had given it study for a long time and came to the definite conclusion that would wait it out for 2D prints which have been promised by Fox and the others; he said that if he were planning to spend $700 to $1,000 for CinemaScope lenses he would certainly first make his deals and have his prints on the market so as to be able to return pictures before he spent a dime on lenses. Changes. He said, "if you can't get in profitable film deals, why change?"
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"Susan Slept Here"

Business Rating 

Gay, nit-witty comedy geared for good returns in class and family houses. Hilarious performances, smart script, lush Technicolor settings all plus values. Provocative title, cute exploitable sex angles to augment draw.

Light comedy well seasoned with slapsticky elements involves screenwriter (Dick Powell) who shelters delinquent girl (Debbie Reynolds) in order to study her type for story he is writing. Situations pile swiftly one on the other building solid mirth-provoking complications. Events have Powell spending hilarious, though innocent, night with Reynolds alone in his apartment. The difference in their ages is deftly used to assist comic byplay. Story becomes increasingly tangled as he gallantly marries girl to save her from police, planning on later annulment. Plot explodes in Powell’s face when Reynolds decides she wants to keep him for husband. Pace is fast and filled with laughs. Warmly humorous performances throughout cast, and smart, double-barreled dialogue keep events delightful.

Pressbook ads play up the sex-comedy angles using teasing illustration of bed and stars with the catchline, “What Happens In This Bed Will Make The Whole Wide World Wake Up And Laugh!” Neil

RKO. 98 Minutes. Dick Powell, Debbie Reynolds, Anna Francis, Glenda Farrell. Producer Harriet Parsons, Director Frank Tashlin.

"Francis Joins the Wacs"

Business Rating 

Above-par “Francis” entry sure-fire for houses where series is popular. Broad comedy, provocative title and its comic implications a natural family market.

Latest entry in “talking mule” series among the best. Situations aim for broad humor and hit the bull’s-eye. Donald O’Connor and “Francis” rejoin the service but find themselves in the Wacs. Situation comedy takes over with a bang. Nonsensical tale has O’Connor, suspected of being a spy for Chill Wills, general of a male army unit due for a maneuvers competition with Lynn Bari’s Wac outfit. Francis gets O’Connor off the hook with the distaff army, steals the general’s battle plans, confuses the soldiers with fake orders, apparently coming from their general, and makes O’Connor a hero. Since Chill Wills’ voice is actually used for the Francis character, fantastic tale works in logically with the wild proceedings. It’s all angled for the funnybone. Those who’ve enjoyed previous “Francis” films will love this.

Pressbook offers a series of “practical Francis stunts” proved in past showings. Ads are in same broad vein as picture, giving mule, O’Connor mixup with gorgeous Wacs, provocative situations, big play. Neil


"Garden of Evil"

Business Rating 

First film photographed with new CinemaScope lenses striking pictorially but disappointing on story end. Powerful star values, Technicolor scenic magnificence, will attract above average grosses.

Despite three of the top marquee names in the business, real star of “Garden of Evil” is the scenery. Photographed on location in Mexico with new Bausch & Lomb CS lens, backgrounds will draw oh’s and ah’s from audiences. Unfortunately, story fails to come anywhere near matching awesome beauty of its settings. Screenplay by Frank Fenton from an original by Fred Freiberger and William Tashberger limps along at a slow pace and Henry Hathaway’s direction concentrates on setting mood rather than projecting action. Plot slowly builds tension as group of four gold-seeking adventurers—Gary Cooper, ex-sheriff; Richard Widmark, sardonic gambler; Cameron Mitchell, gutterless gunman, and Victor Mendoza, opportunistic Mexican, set out on a “rescue” mission at behest of Susan Hayward, whose husband is trapped in a gold mine cave-in. Greed for the gold, lust for Hayward, battles between the men and constant danger of Indian attack makes for sporadic action. Performances are good generally, but it’s an uphill tussle against shallow script. Scenic beauties in Technicolor are overwhelming, often giving actual impression of depth.

Good pressbook capitalizes stars in art, works strong on teaser copy for action, suspense. Catchline: “Original Sin... Drawing Them Like a Magnet... To This Place... To Each Other!” Wex


"The Outcast"

Business Rating 

Serviceable entry for Western market. Suitable as programmer in family situations. Absurdity of gun-fist violence for action fans. Fairly engaging romantic angle should satisfy less discriminating audiences. In Technicolor.

Familiar yarn of wandering cowboy (John Derek) who returns to learn that his father is dead and ranch has been taken over by unscrupulous uncle (Jim Davis). Good action entertainment generated, however, as bloody violence flares between the two. Love interest develops when Derek meets Joan Evans and becomes allied with her rancher father in the fight against Davis, Derek becoming involved with uncle’s fiancée (Catherine McLeod). Femmes provide good sex appeal giving relief from savage aspects of fighting. Some familiar double-crosses and sage brush intrigue result in Derek being deserted by his hired gunman and Davis being killed by crooked lawyer involved in theft of ranch, killed by crooked lawyer involved in theft of ranch, Phil

Caine' Bally Booms Openings

Shopping grosses being racked up by "Caine Mutiny" in opening engagements is an excellent example of how added exploitation effort can make a big picture bear at the boxoffice. Initial promotion planned by Howard LeSieur and his staff, Mike, Look and other national agencies, provocative press releases and capitalization of the novel's popularity were strategically timed months in advance. Result: house records broken in New York, Chicago, Philadelphia, Boston and San Francisco.

The New York campaign, which found the second week's first day virtually on a par with the smash opening, was exemplary. Newspaper ads announcing that "Caine" was being splashed the dailies weeks in advance. A month before the premiere, blue and gold posters went up in subways and on surface lines. The Navy turned over hundreds of recruiting posters to feature the film, furnishing equipment to be incorporated in window displays, among them, a spectacular battle scene in Macy's window. A 200-foot banner along the rail that runs down the heart of Times Square was worked in with Navy and city co-op, and scores of Main Stem windows featured displays tied in with various merchandise.

Big factor, also, was the countrywide tour of new stars May Wynn and Robert Francis, appearing on countless radio and TV shows, with p.a.'s registering strongly by the win-

some couple, romantically paired in the film. Their two-week stint in the New York area culminated in a morning parade 20 blocks down Broadway to the Capitol, being picked up along the way by a Navy band.

LeSieur and his men didn't miss a trick in socking across "The Caine Mutiny." This campaign demonstrates again that well-planned and powerful exploitation is the springboard for a soaring boxoffice.

'Ring of Fear' Circus

Warners' "Ring of Fear" debut in Phoenix, Arizona, was a circus unto itself. Braving a scorching heat wave, thousands gathered from miles around to see the world debut festivities at the Fox Theatre, masked with a big-top front as clowns, live (caged) lions and other circus acts kept the enthusiastic throng happy. Dispatchment of virtually the entire police department to handle the massed crowds along the city's blocked-off main street was happily unnecessary.

KOOL-TV did a remote telecast of the event, featuring Pat O'Brien.

(Continued on Page 18)
What the Showmen Are Doing!

7-Month Advance for 'Gray Line'

Predicting "The Long Gray Line" will be "one of the greatest pictures ever to come out of Hollywood", Columbia's Abe Montague has set a release date (February) seven months in advance—with the ad campaign to begin immediately. The John Ford Cinemasterpiece, starring Tyrone Power and Maureen O'Hara, filmed for the most part at West Point, has already received breaks in national mags, bids to be one of the most widely publicized pictures in Columbia history.

Catchline of the Issue

"The Only Thing Greater Than Her Hate Was His Love!" — MAGNIFICENT OBSESSION (Universal-International).

'Susan' Sleeper

Among ingenious stunts for RKO's world premiere of "Susan Slept Here" in 'Frisco's Golden Gate Theatre was a real live 'Sleeping 'Susan' Beauty'. Model was used in tie-up with Hales Department Store, sleeping for three days in a Queen-size Simmons bed in the store's largest window. Hale's awarded prizes to those who correctly guessed the weight of "Susan" and her bed, advertising the stunt, with picture and playdate credits, in newspapers and on TV.

Briefs

RKO's CinemaScope "The Conqueror" is getting its promotion kickoff simultaneously with production start. The John Wayne-Susan Hayward starrer, currently on location in Utah, will keep a steady flow of stills and special material going to pave the way for the epic's large-scale merchandising effort.

(Continued on Page 17)

'Egyptian' Tour

20th-Fox v.p. Charles Einfeld set a double-barreled campaign for "The Egyptian" that bids to be one of the biggest in the company's history. The huge national TV and newspaper advances will be coupled with a cross-country tour of two mobile exhibits during July, August and September. Trucks, in addition to props from the film, will each carry a starlet in Egyptian attire, chauffeur a pair of lion cubs, to meet the press and appear on TV-radio in towns visited. Advance men will prepare for arrival of the exhibits-on-wheels in each town, setting up press and air interviews. Fox is supplying special trailers to the tour to exhibitors in towns to be hit, including footage from film.

TV segment will cover some 160 key markets with 60- and 20-second spots, open-end to permit local playdate announcement.

Flashy Front

This lively front dressed up Milwaukee Fox Theatre for its "The Long Wait." Display rigged from still blowups and TV ad copy supplied by pressbooks in Memphis, Loew's State man Arthur Groom and UA fielder Addie Addison arranged a big stunt where a young man lived for seven days in a downtown department store window awaiting a opening. Live window bally was successful, it is being used "Long Wait" engagements throughout the country.
Some of the most striking advertising in press has been wrought by the United Artists boxoffice under Max Youngstein of "Apache," first Hecht-Lancaster production for UA.

The ads, as versatile as they are powerful, masterpieces of eye-appeal. Whether it be the brilliant etchings of stunt-riding Burt Lancaster's head, the fury of his charge at an entire U. S. Army battalion, or the passionate embrace of the Indian and his wife, there is a visual draw packed with action and emotion. Coupled with these are the striking headlines: "No Man Ever Loosed Such Fury...No Woman Ever Felt Such Fire!"

"Here Is A Different Breed of Man!" placing it in the distinguished western category, "In 1952—'High Noon'...In '39—'Shane'...And Now the Last Word Motion Picture Might!" Subordinate copy follows the same hard-hitting pattern. And at the big 7-column ad (above, center) it practically leaps out at you: "Like a cornered Mountain Cat He Fought...All Fire and Fury of Burt Lancaster Erupts 'Apache,' giving the art, star and title continuity to heighten the impact.

Another vital showmanship factor in these teasers is their adaptability for use in displays. Note below (center) how the charging Lancaster can be used for a marquee display, as can the figure in the central ad above. Pressbook calls it the "kind of jumping excitement the fans expect from Burt Lancaster."

How the ad above, left, can be combined with the recent Life article on Lancaster, "The Stronger Sex Makes Strong Box Office" for a 40x60 display is pictured and described. UA has merged the article and ad in an 8x10 still for enlargement. Pressbook uses the charging ad art in a "Lancaster in Action" display, exploiting the star's acrobatic skills.

Manual also points out how to capitalize on book promotion, picturing window cards and other material available for tie-ins. Teasers combine various ad art, easily adaptable for door panel displays. "The drawings in these teasers set the action theme of your campaign," the pressbook suggests, with color added for extra effect.

"Go after the kids" is another angle ballied in the exploitation campaign. Shown is puzzle mat "Can you find Massai...the fierce Apache warrior who held an entire U. S. Army at bay?" and Indian feather novelties (below, left) that include adjustable feather head bands. "Send a quantity to local playground, or park or beach or wherever children gather," manual suggests.

Publicity material for newspaper plantinng is equally provocative. In addition to the usual star plugs, e.g., "Ever See A Blue-Eyed Injun? Burt Lancaster Says 'Tis So!" there are items about a "stunt-man" who is actually a 110-pound female "and does the damndest stunt-riding you've ever seen."

Posters and accessories are as versatile as the ads. The 24-sheet (below, right) uses the Lancaster head illustration as its dominant factor, the 6-sheet spotlights the embrace, the 3- and 1-sheets feature the "Unconquerable" Burt Lancaster line-drawings, with copy placing it in the elite category of former hits, "In 1952, 'High Noon,' " etc.

Here's a pressbook that makes a showman want to live up to his name.
STUDIO SIZE-UPS

Fonda as "Mister Roberts" himself, James Cagney as the captain, and Jack Lemmon as the ensign.

Seven pictures are shooting for Warner release at the present time, including one from Batjac. They are: "Helen of Troy" (Rosana Podesta, Jacques Serrais)—Robert Wise director; "Land of the Pharaohs" (James Hawkins, Dewey Martin)—Howard Hawks producer-director; "East of Eden" (Julie Harris, Raymond Massey)—Elia Kazan director; "The Silver Chalice" (Virginia Mayo, Jack Palance, Pier Angel)—Victor Saville producer-director; "Drum Beat" (Alan Ladd, Audrey Dalton)—Delmar Davies producer-director; "Tall Man Riding" (Ran- dolph Scott, Doathy Malone, Peggie Castle)—David Weisbart producer, Lesley Selander director; and the Batjac production, "Track of the Cat" (Robert Mitchum, Teresa Wright, Diana Lynn, Tab Hunter)—Robert Fellows producer, William A. Wellman direc- tor. All seven of the films are in Technicolor, and all but "Tall Man Riding" are in CinemaScope.

INDEPENDENTS

Stanley-Warner Negotiates
With Selznick on Cinerama Deal

STANLEY-WARNER IS NEGOTIAT- ing with David O. Selznick to film "War and Peace" for Cinerama. The company is eager to have another picture with a story angle and considers the Tolstoy classic ideal for the process.

Although Selznick has not indicated any stand on Cinerama, he is known to have con- sidered both Todd-AO and VistaVision.

Henry Ginsberg has selected his second independent film venture to follow "The Giant," which he will make with George Stevens for Warner release. The new fea- sure will be based on the famed London Palladium, one of the world's oldest vaude- ville houses. Ginsberg plans to make the picture in association with Moss Theatre Enterprises of London and Val Fellin, di- rector of the Palladium. Threaded into the story will be routines by a number of top performers who have appeared at the Palladium. Filming will be done on the spot in London, as well as in New York and Hollywood.

Another important new independent company, headed by Irving Berlin, is in the re- making. He is reportedly working on a story picture based on various properties he owns, and hopes to tie in with a major company.

With the wind-up of Alexander Pol- ler's "Return of Columbus" (Paola Loew, N e y Chaplin) in Germany, there are four independent pictures lensing with releasing commitments. They are: "Viva the Dark Street" (Chuck Connors, Ross), a Valor Pictures production—Will Ordung producer-director; "Long in Silex" (Robert Newton, Connie Gilchrist), a Treasure Island Production in CinemaScope and Technicolor—Joseph Kaufman producing and Byron Haskin directing; a location in Australia; "Private Hell 36" (in Lupino, Steve Cochran), a Filmmakers pro- duction—George Young producer, Don Shafi director; and "The Long Chance" (Langton, Barbara Payton), a Mashhead pro- duction—Audrey Wsberg producer, Fred Ulmer director.

SHOWMEN . . . What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our "EXPLOITATION & MERCHANDISING DEPARTMENT"
**Justice MPIC was many a four-point that the over, single toaster, asking the law he declared "unconstitutional, illegal, invalid, and void," and a re- 

rant order issued enjoining its enforcement. 

dward C. Raftery is counsel for plaintiff group. 

Charge held that the new law violates the Y. State Enabling Act in that in many in- 

ances the tax will be more than 5%; that it vio-

lates a previous section of the City's Administra-

tive Code and the Constitutions of both the State 

and the country in its discriminatory aspect. 

State support of the theatremen's case was forthcoming as Gov. Dewey requested the re- 

search staff of the State fiscal commission to re-

ort on validity of the new law.

**PEA-SIMPP Clash on French Pact**

A fresh rift between the two major producer 

organizations developed as SIMPP's. Ellis Arnall 

larged the PEA with giving a subsidy to the 

French Government in its recent two-year agree- 

ment with the French. Eric Johnston promptly 

used a four-point denial. (1) The settlement of 

disputed items amounting to some $700,000, the 

PPA head said, was effected with the French 

yet, which received 30 per cent of the fund. "It 

our understanding, that none will be used for the 

distribution of French pictures in this country.

(2) The agreement was set "with the complete 

knowledge of all parties of the industry as well as 

the State Department. Governor Arnall was kept 

formed at all times on the negotiations." (3) The 

agreement does not favor any segment of the 

industry, with precautions taken to preserve rights 

non-PEA producers. (4) The agreement was 

approved by MPFA counsel to assure conformance 

with the Webb-Pomerene Act.

Arnall's blast came in a letter to Secretary 

police asking State Dept. opinion on the PEA agree- 

ment, which, he claimed, "amounts to a pur- 

chase of certain economic privileges from the 

French Government by the PEA. These privi- 

leges are denied to American competitors of 

PEA who may desire to do business in France." 

The Department was asked to investigate and 

ternme whether the agreement violates our la 

foreign policy.

**fellow Sees 3D 'Scopers**

CinemaScope combined with 3D is around the 

corner, according to Robert Fellows, president of 

recently formed Datac (formerly Wayne-Fellows) 

The concept, not new but considered cur- 

rently unenforced, has been moved up considerably; 

ays the producer, by placing the two images 

ecessary for 3D) on a single film. Since actual 

efect viewing requires polarized glasses, the audi- 

ence would still have to wear specs.
EXPLOITATION PICTURE

Star-Power Socks Over 'Scope "Garden"

Cooper, Hayward, Widmark—and CinemaScope, too. These are the big commodities the showman has to sell in 20th Century-Fox's "Garden of Evil." As Charles Einfeld and his promotion-wise staff have mapped out the campaign, it's all there just for the doing. Boasting three of the most popular movie personalities extant today in the types of roles that lifted them to their high standing, Gary Cooper, Susan Hayward and Richard Widmark are the fat angles. And so should they be capitalized. 20th-Fox offers several aspects in this direction. Bold use of the stars gets a number of variations, individually and collectively. Sell Hayward as "The Temptress", with two male leads as "The Tempted"). "They planted the seed of their desires . . . and it grew into hate and suspicion. And now they were touched by original sin . . ." Or individually: Cooper, "who led"; Hayward, "who tempted," and Widmark "who cheated." Novel use of 'Scope feature is evident in headline, "CinemaScope Trespasses Into the Garden of Evil with These Three", varied with star names as top line "trespassing into, etc.", and CS prominence subordinated.

Mexican location offers another first for 'Scope selling—"CinemaScope Goes to Mexico . . . for one of the most enchanting locales ever depicted on the screen", with Technicolor an important asset as part of this angle.

"Garden" also marks 20th-Fox's inaugural of its new trailer policy. Company offers two CS trailers—one for stereophonic sound, other for single track theatres—and a standard trailer for teaser effect to run in conjunction with non-CS offerings. Pitch on latter is "you will see more in CinemaScope because there's more to see."

Another feature is radio play with spots and star interviews on free platters. Each has three open-end spots for playdate with the Widmark interview giving both full interview and question-and-answer space for local flavor. Two free TV trailers, 20-, 60-second spots, are also available.

Adding special touch of sex selling, shots in eye-filling Rita Moreno are available in four mats as special draw. The Puerto Rican glamour-gal is pictured in set of stills, particularly appropriate for bathing suit tie-ins.

POSTERS & DISPLAYS

Posters work on stars, romantic conflict, two-listed action (note 3-sheet, right). Special accessories in fluorescent satin, are an added extra for large-size eye-catchers. Art captures three leads in provocative style in 1-, 6- and 24-sheets. Both herald and 22x28 make effective scene-still shouts.

Mexican atmosphere offers bevy of ideas for lobbies and fronts. Travel posters, rainbow cloth, basket weave materials, serve to generate mood. Good suggestion has an invitation to visit "Garden of Evil", with "Dangerous" warning over display, tied in with florist promotion for lobby.
GARDEN of EVIL

...lust, greed and the innate qualities of humans that bring rise to compatibility with higher instincts of man on the basis of 20th Century-Fox's "Garden of Evil." Producer Charles Brackett has worked in a formidable cast with a promising story to give to CinemaScope thriller a giant mass potential draw, director Henry Hathaway gives this expert attention to incorporate the human drama with Ysio's eerily beautiful backdrops for a movie aimed at universal appeal.

The Frank Fenton screenplay dumps three assorted American soldiers of fortune—gambler-philosopher, an ex-riff, a young gunman, into a Mexican cantina—each bound to the California gold fields. Failing their efforts when offered an expense-paid trip to the destination by an equally-handled beautiful girl in return for escorting her to her husband, incarcerated in a gold mine in forbidden Indian country. En route, conflict grows along the men, all of whom escort the girl, but is held in check until one of the trio, the youthful gunfighter, makes his move. He is mercilessly beaten. Tension increases as they penetrate hostile territory until they find their man brutally massacred by Indians. Heroism takes its play as the gambler deliberately cheats his way into a suicidal effort to save the others, paving the way for a new life for the survivors.

Gold-seekers Victor Mendoza, Susan Hayward, Richard Widmark and Gary Cooper foresee doom as they find their link with succor in Indian-infested country brutally massacred by the redskins.
ALLIED ARTISTS

April
ARROW IN THE DUST Technicolor, Sterling Hayden, Coleen Gray, Director Lesley Selander. Producer Harry Goetz. Western melodrama. Would-be desperado dyes Major's uniform to lead wagon train through hostile territory. 80 min.

MR. POTTS GOES TO MOSCOW George Cole, Nadia Gray, Produced & directed by Mario Zampi. Comedy. Stuntman mixes brief but deadly papers setting off chase through Russia and Europe. 93 min.

PRIDE OF THE RIDGES Lloyd Bridges, Vera Miles, Directed by William Beaudine. Producer Harry Goetz. Racer-track drama. Film in color. Ambitious race-horse trainer goes big time, comes to earth when kid jockey rides horse trainer had saved to victory. 71 min.

May
FORTY-NINERS, THE Wild Bill Elliott, Producer Vincent M. Fennelly. Director Thomas Carr. Western. U. S. Marshall is killed to trap three killers one of whom is sheriff of gold-town boom. 71 min.


DESPERADO, THE Wayne Morris, Director Thomas Carr. Western. The Bowery Boys are involved with an atomic scientist setting off free Texas from carpetbaggers after Civil war, young man is rescued byフレーズ Framed for fraud young woman is sentenced to prison. She is thrown among wicked women and involved in escape. 72 min.

Coming

STRANGER IN TOWN Technicolor, David Niven, Director Sydney J. Furber. Western. Umbrella Nunnally¿s is elected mayor of a state capital, he is involved in Love triangle.

TWO GUNS AND A BADGE Wayne Morris, Director Lewis Seiler. Western. Ex-con is deputized by judge. Finds love and new life by ridding town of outlaws. 69 min.

COLUMBUS

April
DRIVE A CROOKED ROAD Mickey Rooney, Director Richard Quine. Producer John Tapo, Drama. A pint-sized auto mechanic is inveigled into a hotdog gang by a crook girl. Girl responds as she has no other way, with the guys, aids him in breaking up the gang. 82 min.


JESSE JAMES VS. THE DALTONS 3-D Technicolor, Bing King, Barbara Lawrence, Director William Castle. Producer Jesse James becomes involved with Dalton gang, out to get the loot of the notorious bandits. In showdown battle, Daltons are wiped out and money is turned over to Confederate bills. 65 min.

MAD MAGICIAN, THE 3-D Vincent Price, Mary Murphy, Eva Gabor, Director John Brahm. Producer Bryan Foy. Horror menace who makes money by convincing rich people that he is a wizard, hoodwinked boss from using his creations as a stage magician, peace with Nazis. 78 min.

MASSACRE CANYON Phil Carey, Douglas Kennedy, Producer Wallace MacDonald, Director Fred Sears. Western. Major sergeant detailed to bring shipment of rifles to outpost completes his mission despite Apaches, treacherous and romance. 66 min.

MADAM JUGGERNAUT, THE The Love Boat, Producer Sam Katzman. Director John Farrow. Drama. Of a 1920s anti-sheep thief & a young Italian. 65 min.

JUNE

SAUCER ACTOR, THE, The Fabulous Dino, Producer Samuel M. Goldfish, Director Edward S. Byrnes. Science fiction. A Martian is sent to earth to restore his father's murder, joining in the Crusades. 76 min.

Coming

HELL BELOW ZERO Technicolor, Alan Ladd, Director Robert Gordon. Action. Captain Albert Elwell is mutinyed in Sea adventure. Murder and elements combine to make complication for cop in adventure story. 82 min.


OUTLAW STALLION, THE Technicolor, Phil Carey, Dorothy Patrick, Producer Wallace MacDonald, Director Fred Sears. Western. Boys' devotion to wild stallion leads to capture of horse thieves. 65 min.

Coming

FEIRE OVER AFRICA Technicolor, Marlene O'Hara, MacDonald Carey, Producer M. J. Frankovich. Director Richard Sale. Adventures of a Tangier customs official employs woman secret agent to help break smuggling operation. 66 min.

HUMAN DESIRE Glenn Ford, Gloria Grahame, Broderick Crawford, Director Fritz Lang. Melodrama. Korean war veteran becomes involved with married woman who seeks herself and becomes a partner in murder to achieve selfends.


PIRATES OF TRIPOLI Technicolor, Paul Henreid, Patricia Medina, Producer Sam Katzman. Director Felix Faller. Adventure melodrama. Producer-director Katzman is a sid of pirate leader to help drive savage hordes from his kingdom.

PUSHOVER Fred MacMurray, Phil Carey, Producer Jules Schermer, Director Richard Quine. Melodrama. Detective falls in love with guerrilla's girl. His desire for her turns him against law. 82 min.

ROUGH COMPANY Technicolor, Glenn Ford, Barbara Stanwyck, Edward G. Robinson, Producer Lewis J. Rachmil, Director Rudolph Maté. Western. Ex-cavalry man is charged with leading the Indian attack.

THEY ROKE WEST Donna Reed, Robert Franklin, Director Phil Karlson. Producer Lewis Rachmil. Western Frontier action. Past incidents enmity of fellow officers when Major is accused of mutiny.

THREE FOR THE SHOW CinemaScope, Technicolor, Betty Grable, Director Harry Leder, Producer John Tapo, Director H. C. Potter. Musical. Variety show comedy writer reported killed in Korea returns home to find wife remarried to best friend.

May
MAD MAGICIAN, THE 3-D Vincent Price, Mary Murphy, Eva Gabor, Director John Brahm. Producer Bryan Foy. Horror menace who makes money by convincing rich people that he is a wizard, hoodwinked boss from using his creations as a stage magician, peace with Nazis. 78 min.

MASSACRE CANYON Phil Carey, Douglas Kennedy, Producer Wallace MacDonald, Director Fred Sears. Western. Major sergeant detailed to bring shipment of rifles to outpost completes his mission despite Apaches, treacherous and romance. 66 min.


JUNE
JUNGLE MANEATERS Johnny Weissmuller, Karin Booth, Producer Sam Katzman. Director Lee Sholem. Adventure-melodrama. Jungle Jim tracks down diamond smuggler who is jeopardizing peace of jungle. 68 min.

SAUCER ACTOR, THE, The Fabulous Dino, Producer Samuel M. Goldfish, Director Edward S. Byrnes. Science fiction. A Martian is sent to earth to restore his father's murder, joining in the Crusades. 76 min.

September
CITY STANDS TRIAL English, Silvana Patti, Amedeo Nazzari, Director Luigi Zampa. Melodrama. Story of a love affair between an English princess and a Greek missile scientist. 105 min.


TOO YOUNG FOR LOVE English Language, Ma Voiey, Producer Niccolodi, Director Felice, Drama. Story of love between two 15-year-olds which ends tragically.

LIPPERT

April
FANGS OF THE WILD Charles Chaplin, Jr., Alan Stewart, Producer Robert L. Lippert, Jr., Director William Castle. Drama. Boy and his dog are only wild boys in wilds of Africa. But his story is not believed until the murderer's relationship to the boy. The killing of the girl and the woman's desire for another man and the mystery of the girl's life is threatened. 71 min.

HEAT WAVE Alec Guinness, Hilda Scott, Producer Richard Hakih. Western. Ex-cavalry man is charged with leading the Indian attack.

June
GIRLS MARKED DANGER English Language, Syl Vance, Producer disliked story of a girl who enters dance marathon. 75 min.


HUSBAND FOR ANNA, A English Language, Syl Vance, Producer D. F. Davanzati, Director G. Santis, Drama. Trials and tribulations of woman. 85 min.

Coming

August


June
UNITED ARTISTS (Continued)

ACME Technicolor. Burt Lancaster, Jean Peters. Pro-

fessor Harold Hecht, Director Robert Aldrich. Western. 

Tampa, Florida. Speaks Chinese after being 

chased by the Reds. 91 min.

WESS RIDER, THE. The Johnny Carpenter, Frankie 


Preacher poses as outlaw and breaks up 

crime. 78 min.

TURN TO TREASURE ISLAND. PatheColor. Dav-

edams, Tab Hunter. Producers Aubrey Wisberg and 

Director Edward D. Boyle. 65 min. Romantic. 

July

A.Z. REEDOUT CONTESTERS. The Technicolor. Humphrey 

Bogart, Ava Gardner, Edmond O'Brien. Film no-

otography. Director Joseph L. Mankiewicz. Romanti-

c drama. 143 min.

AUGUST

BLACK HORSE CANYON. Technicolor. Joel McCrea, 

Marl Blandich, Producer John W. Rogers. Director 

Jeffrey Hayden. Western. A ranch that has been 

ruined by cowboys. 92 min.

DRUMS ACROSS THE RIVER. Technicolor. Audie Mur-

chison, Linda Dangiel, Director Nathan Juran, Western. 

Trouble when gold miners break treaty with Indians. 78 min.

EGG AND I, THE. (Reissue) Claudette Colbert, Fred 

MacMurray, Marilou Short, Patsy Kelly. Comedy. Old 

couple is back into service and through error is assigned 

to WAC unit. Complications increase when his talking- 

mule buddy is assigned to same outfit. 83 min.

MAGNIFICENT OBSESSION. Technicolor. Jane Wyman, 


Man who is convicted of murder is granted a 

new trial and finds love with his cell mate. 103 min.

BLACK SHIELD OF FAULSWORTH, THE. Cin- 

emaScope. Technicolor. Tony Curtis, Kay Kendall, 

Director Douglas Sirk. Western. (Reissue) 83 min.

DAWN AT SOCORRO. Technicolor. Roy Calhoun, 

Piper Laurie, Producer William Alland. Director George 

Sherman. Drama. Young automobile designer develops 

sport car to save failing auto company, succeeds when he 

wins cross country race. 83 min.

September

BENGAL RIFLES. Technicolor. Rock Hudson, Arlene 


Released from Indian service, learns of threatened native uprising 

and subsequently regains honor. 82 min.

WHY STAY? Technicolor. Mari Blanchard, Lyle Bettger, 


Poor family which loses their home finds they must 

declare for self-defense. 83 min.

FAR COUNTRY, THE. Technicolor. James Stewart, Ruth 

Roman, Corinne Calvet, Walter Brennan. Producer 

Aaron Rosenberg. Director Anthony Mann. Outdoor 

drama. Driving a herd of cattle up to Alaska, Stewart 

plans to make a killing but finds himself involved. 

DANCE DANGER. Technicolor. Leon Ames, Shirley Eaton, 


Western. Adventurer comes to help with mission 

to assist in keeping order. 83 min.

MA & PA KETTLE AT WAIAKII. Marilou Maricle, Pippa 

Blandich, Director John Farrow. Producer William 

Alland. Director Richard Carlson. Western. 83 min.

SIGN OF THE PAGAN. CinemaScope. Technicolor. Jeff 

Chandler, Jack Palance, Rita Gam, Producer Albert J. 


Roman centurion leads折叠aneous resistance against 

the ravaging Attila and his army. 83 min.

May

EMAN SAVE MY CHILD. Hugh O'Brian, Spike Jones. 

Director Michael Gordon. Comedy. A black boy can 

contest on typical farm life. 81 min.

ILS INTO LARAMIE. Technicolor. John Payne, Dan 

Hafer, Producer Ted Richmond. Director 

for Jesse Hibbs. Outdoor drama. Trouble-shooting 

is his job and he runs into trouble. 67 min.

MCE PASHA. Technicolor. Jeff Chandler, Rhonda 


Adventurer. 83 min.

WILD WINGS. April

Lucky ME. Technicolor. Randolph Scott, Doris Day, 

Producer Henry Blanke. Director Michael Gordon. 

Western. Group becomes stranded in Miami hotel. While working off 

bill, they meet Broadway producer who helps them 

back up to 29. 100 min.

RIDING SHOTGUN. WarnerColor. Randolph Scott, 

Wayne Morris, Producer Ted Sherson. Director 

Andre de Toth, Western. Stage coach driver takes 

the blame for murder. 83 min.

Dia M OR FURDER. WarnerColor. Ray Milland, 

Grace Kelly, Producer Robert E. L. Peat. Director 

Anthony Mann. Western. 83 min.

RINGS OF FIRE. Technicolor. Lyda Roberti, 


Western. 83 min.

IN THE SPOTLIGHT. Technicolor. Robert Mitchum, 

Director George Sherman. Western. 83 min.

YOUR LOON. Technicolor. Don DeFore, Director 

Howard Hawks. Western. 83 min.

JUNE

JUNE

June

JUNE

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JUNE
"On the Waterfront' is a magnificent contribution to the world of drama. It is great entertainment."

Leland Hayward

"I was mad about 'On the Waterfront.' It's a very, very exciting film. One of the best pictures ever made. Marlon Brando excels himself, if that's possible."

Jean Simmons

"'On the Waterfront' is an important, exciting picture, beautifully written, directed and acted."

Samuel Goldwyn

"Add 'On the Waterfront' to your list of the memorable films of all time. Kazan's direction is masterful. Brando is his very best."

George Stevens

"'On the Waterfront' is a powerful assault on your emotions from your heart to your head."

Jerry Wald

COLUMBIA PICTURES presents
MARLON BRANDO

On The Waterfront
AN ELIA KAZAN PRODUCTION

KARL MALDEN • LEE J. COBB • with ROY STEIGER • PAT HENNING • and introducing EVA MARIE SIF"
Goldwyn's One-Night TV Stand

—Hollywood's Future?

All the Production News

STUDIO SIZE-UPS
Get Set For You

20th CENTURY-FOX presents in

SPENCER TRACY
ROBERT WAGNER
JEAN PETERS
RICHARD WIDMARK

Play it in your choice of CINEMASCOPE equipment! 4-TRACK HIGH-FIDELITY (M)
OTTEST August!

Scope

DATE IT NOW!
"SEVEN BRIDES" IN HOUSTON!

Here's How M-G-M Launched A Great Attraction To A 26-Year New All-Time Record!

FAMOUS ABDUCTIONS

DAVID'S "RAPE OF THE SABINE WOMEN"
Louvre Museum, Paris

Men have been abducting reluctant maidens since time began. Probably the most famous—and most wholesale—abduction happened when the ancient romin' Romans kidnapped armloads of the Sabine women and 'carried 'em off, 'sobbin' and thronbin'." Great paintings still tell the story.

Plutarch says the Sabine girls were soon happily knitting little togas and refused to be rescued. That's the theme of MGM's gay shot-gun wedding musical,

"SEVEN BRIDES
FOR SEVEN BROTHERS"

But our girls are from Oregon and the boys are seven red-headed bachelor brothers. It's original and too funny for words (and it's in CinemaScope and Color).

You'll be carried away, too!

starring JANE POWELL • HOWARD KEEL • with Jeff Richards
Russ Tamblyn • Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based On the Story "The Sabbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer
Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings

Above: Sample of the off-beat ads. Other big display ads in large campaign.

"BRIDES" CONTEST

The Houston Post ran a contest to select two local "Brides". Together with the five starlet "Brides" who actually appear in the picture, Houston had the full complement of "Seven Brides". Terrific attention-getters in press, on radio and TV.

"BABY STAR" CONTEST

Baby photos of M-G-M stars, including those in the picture, were used in a "Baby Star" contest that was one of the most widely publicized and successful contests in local annals.

RADIO AND TV

An attractive model dressed as a bride visited all radio and TV disc jockeys with the record-album of songs from the picture. Later the "Seven Brides" repeated the visits. Additionally they modeled costumes from the picture in Style Shows and were interviewed by 100 local teen-age girls in their model school. They got reams of space.

WEALTH OF STUNTS

Romance in a Haystack: With a local jeweler's cooperation, engagement and wedding rings were planted in a haystack located in a downtown parking lot, with local girls taking part in the search.

Snowballs in July: The "Brides" were greeted, upon arrival at the airport, by local critics and celebrities and a giant pile of real snow. A simulated snow-ball fight took place in 100-degree weather.

"Just Married" Parade: Open cars carried the "Brides" and local officials from the airport. Flying wedding ribbons at "Just Married" signs, with banners advertising the picture.

Opening Night Square-Dance: Probably the most colorful opening night idea in the city's show business history was the square-dance with hillbilly band in front of the theatre in conjunction with the Gala World Premiere.

PROMOTION EVERYWHERE

Thirty stores carried posters, counter cards and other materials in ticket-selling tie-ups. Complete coverage was obtained, especially in stores where records were sold, thereby stimulating attention for the records-album. A giant standee in lobby three weeks ahead, and an appealing trailer far in advance gave the show long-range attention.

PERSONALITIES

The arrival of Howard Keel, co-star of the picture, and Jack Cummings, producer, climaxed the big promotion campaign. An opening day extra was the personal appearance for the shows on the stage of the State Theatre of Keel, together with the 5 starlet "Brides" and a popular hillbilly banjo player.

WORD-OF-MOUTH

Critics and disc jockeys saw the picture three weeks in advance. Then came a screening for record-album promotion store personnel, TV and radio people and others. A sneak studio premiere took place five days before the opening.

IT MAKES HISTORY

Local Texas showmen assert that the campaign for "SEVEN BRIDES" set a new high in modern motion picture showmanship. Most of the activities, apart from personal appearances, are easily adaptable to any situation.
Goldwyn's One-Night TV Stand

"Is Hollywood Finished?" asked Samuel Goldwyn in a nationally syndicated magazine supplement on a recent Sunday. "Why, we haven't really started yet!" is his answer, stirring, sanguine words, it's true, but buried within the text of the famous producer's statement is a highly suspect point of view which, fortunately, has yet found little favor among Hollywood's more important duchies. Only Paramount Pictures, with its interest in Telemeter slot-TV, has so far joined the school, which maintains that Hollywood's salvation will be complete when the nuptial knot is formally fastened between the film-makers and television.

Not commercial television, mind you—an institution that additionally charms Mr. Goldwyn—but rather pay-as-you-see television. So enthralled is he with its grossing potential that he remarks, "When it comes, it will be possible to take in as much in one night, that way, as many pictures take in today in six months." In this fashion, pundit Goldwyn thus draws a 17th parallel between production and exhibition. It is clear his conception of Hollywood as a commercial entity embraces the film-making wing exclusively, leaving the theatres somewhere in the backwash, the bastard expendibles of the industry. When he speaks henceforth of recovery, it must be assumed that Mr. Goldwyn will be making only passing reference to the element that has for so long represented his sole marketplace. Seemingly, his contention is that theatre exhibition is, to put it kindly, uncertain, and that new and better markets are in sight.

Like many another white elephant, subscription television has that well-manicured dollar glow—on paper, that is. In actuality, its future is tieup in a nebulous mixture of theorizing and ivory tower idealism. Those high-blowed one-night grosses of which Mr. Goldwyn dreams is predicated on the premise that 30 million TV set owners can be converted into an army of slot plungers. It is an intriguing theory, and one that merits close examination. Let us consider these pertinent points:

1. While Neilsen reports evening TV viewing on the upswing, the average show at the choice hours reaches about 5.3 million homes, or about 18.3 percent of all TV homes in the U. S.
2. A generous estimate of the number of homes that would subscribe to a pay-a-you-see film logically falls, approximately between 1 to 1.5 million.
3. It must be assumed that viewers paying for an attraction at home would be free to double and triple-up. The family, friends and neighbors would certainly be invited to drop in, and invitations would be exchanged.
4. A high percentage of the public, having shelled out its hard cash for a TV set that promised to deliver "free" entertainment, might resist a move to exact further tribute.
5. The mechanics of servicing homes on the slot-TV network and collecting the money might be much costlier than advocates of pay-as-you-see television anticipte. It could very well approximate the cost of distributing films to theatres.
6. What of the universally unquenchable yen of the housewife to get out of the home? This is the patron category that looks upon the movie theatre as having two important appeals: (a) as an entertainment source and (b) as a springboard to socializing and escape from the drudgery of the household.
7. Most importantly, what of the reprisals of the commercial networks? Conditioned as the public is to the no-cost way in its living room, what chance has even the best of movies against the surc-to-multiply finest of free television? You could look for a rash of championships boasts and star-spangled reviews on the very nights when slot-TV attractions were being offered. What husband is going to turn the knob for a price as the privilege of giving up a crucial ball game brought him with the compliments of the beer or razor blade sponsor?
8. And, beyond these factors, what of the element of simple size itself? At a time when the public is manifesting a keen response to the dramatic impact of movie bigness, Mr. Goldwyn envisions an era when postage stamp pictures will be acceptable. It is conceivable that the great producer believes that "Guys and Dolls" would not be much more exciting entertainment on a screen measuring 15 x 18 feet than on one 21 inches square! Having dropped their coins in the slot and enjoyed the comforts of home, how many viewers do you imagine might say afterward, "Gee, I wish I could have seen it on a big screen!"

As the alternative of this chimerical fabric of slot television booms the motion picture theatre market, tested, weathered, durable, a fixed and certain quantity, even now enjoying a bold resurgence in the face of predictions of doom.

(Continued on Page 16)
Financial Journal Checks Film Capital
Finds Product Down, Profits Up
& Theatremen Complaining

WSJ Goes to Hollywood

The Wall Street Journal, leading financial daily, recently dispatched an ace reporter to Hollywood to find out what is stirring in the film capital and throughout the industry. Following is the report from the July 13 edition of WSJ.

By David Kenyon Webster

HOLLYWOOD—Forecast for moviegoers: The entertainment diet at your neighborhood theatre likely will continue to have a feast-or-famine aspect in the months ahead.

Chances are you’ll be treated to a relatively few spectacular epics, filmed with an eye to boxoffice appeal. The rest of the time you’ll probably be seeing an increasing number of revivals of older movies which exhibitors have to dust off to keep their screens occupied.

That prospect emerges from a check of major studios here. Most of them are holding down their total production, to concentrate on so-called “big” pictures, many of them dealing with religious or historical themes. Metro-Goldwyn-Mayer Studios, for example, is planning a lavish new version of its silent classic of the 1920’s, “Ben Hur”. Universal Pictures Co, will soon release “The Sign of the Pagan”, an ambitious Cine- maScope feature, and Twentieth Century-Fox Film Corp, is readying “The Egyptian” and several other high-budget films.

While this stress on a limited number of pictures is displeasing to some exhibitors and theatre patrons, it doesn’t appear to disturb the producers, Generally speaking, their profits are higher than at any time in recent years.

“The film industry has found it can’t make money on anything but big pictures,” says Samuel Bronde, president of Allied Artists Pictures Corp. His views are echoed by many other Hollywood executives.

Fewer Films in Production

Pictures completed so far this year are running well behind the rate for 1953, reports the Motion Picture Association of America, Inc., the industry’s biggest trade group. Completed movies given the M. P. A. seal of approval in the first five months of this year totaled 105, lower by 57 films than those approved in the corresponding months of 1953.

For all of 1953, a total of 351 feature-length films got the M. P. A. okay. That compared with 505 in 1951, and 546 in 1942—years when the industry didn’t have to contend with such problems as new filming techniques including wide-screen projection, Federally-decreed divestiture of film distribution from theatre ownership, and stiff television competition.

Many of the studios do claim that despite their slow production start this year, they’ll make as many or more pictures in all of 1951 than they did in 1953—though still far fewer than they were grinding out a few years back.

Universal Pictures has boosted its expected total to 31 in 1954 from 31 in 1953. Paramount Pictures Corp, plans 19, two more than last year. Allied Artists Pictures Corp, has likewise added two, for a total of 29. Walt Disney Productions is turning out “about 175%; more product” than in 1953, and Republic Pictures Corp, is making two additional flickers.

Giant Metro-Goldwyn-Mayer and Twentieth Century-Fox, however, hold to last year’s level, while Columbia Pictures Corp, is cutting off three, from 43 last year to 40 in 1954.

How Budgets Look

Warner Bros, Pictures, Inc, plans to release 21 big-budget films this year, compared with 28 last year. So far in 1954, it has made 11 of these available to movie houses, one more than at this period in 1953. RKO Radio Pictures, Inc, doesn’t want to comment about its plans. RKO Radio is the former operating subsidiary of RKO Pictures Corp, and is now owned wholly by Howard Hughes, who bought it from the parent firm. The RKO picture making division was long slowed to a walk under Mr. Hughes’ erratic leadership. It claims its budgets have been “tremendously increased,” but as of June 1, it had only three pictures ready for release, compared with seven for the same period last year.

Despite the reduced flow of product, compared with a few years ago, profits for most of the studios have had a paradoxical rise.

Brightest spot is held by Columbia Pictures Corp, maker of “From Here to Eternity”. Columbia’s net per share for the 39 weeks ended March 2, 1954 rose to $3.26 from 15 cents in the like period the year before. The recently-released “Caine Mutiny” promises to be as big a grosser as “From Here to Eternity”, according to Jerry Wald, executive producer and vice-president for production. For the fiscal year ended June 30, 1954, Columbia is expected to report earnings four times the 99 cents a share reported in fiscal 1953.

But Columbia is not alone. Donald Henderson, secretary-treasurer of Twentieth Century-Fox Film Corp, predicts that Fox’s net per share for 1954 will be double the $1.65 earned in the year ended Dec, 26, 1953.

Other Late Reports

Less sensational but no less comforting to stockholders and studio executives are the recent interim reports of other film companies. Loews, Inc, parent corporation of Metro-
Allied Counsel Warns Film Executives
Industry Will Lack Permanence in Restricted, Dwindling Market

MYERS' APPEAL TO REASON

The temper of the exhibitor body has been rising rapidly of late, and threatens to boil over. Both of the national theatremen's organizations, Allied and TOA, have been expressing displeasure with film production and distribution policies and importuning film executives to take heed of the plight and the needs of the exhibitors.

A few weeks ago, TOA president Walter Reade, Jr. delivered a searing blast against distribution, charging that this branch of the industry uses its great power "recklessly". More recently, Abram F. Myers, general counsel of Allied States Association, circulated a bulletin throughout the trade warning film executives that possible government regulation might be the alternative to "prompt action for the moderation of selling policies and practices" by the film companies.

The complete text of the Myers bulletin appears below—EDITOR'S NOTE

Responsible heads of the film companies can make no more serious mistake than to ridicule or ignore the complaints of exhibitors in all parts of the country concerning their present day pricing and distribution methods. It may be that in the past exhibitors sometimes cried before they were badly hurt. If so, it was because they followed the rule that an ounce of prevention is worth a pound of cure. But that does not justify the distributors in shrugging off the current complaints which are of so grave a nature and are so widespread that their significance is inescapable.

Voices are now being raised in protest against the existing policies of the film companies that never were heard before. The temper of the exhibitors is unmistakable. And the pity of it is that this deplorable condition follows upon the heels of the industry's triumphant tax campaign—an inspiring achievement which it was hoped would usher in an era of peace, prosperity and good feeling. That such an era is urgently needed must be apparent to all branches of the industry.

Exhibitors at Subsistence Level

The film executive who recently remarked that he had never seen any exhibitors in the bread line used a figure of speech that was misleading and in bad taste. Exhibitors who lose their business and investments do not join the bread line. They enter into new lines of business or seek honorable employment in order to support themselves and their families.

If this modern Marie Antoinette reflects the general attitude in distributor circles, it indicates that the sales heads have a mole's eye view of the business and are blinded when they emerge from their subterranean cells. It is hard to believe that these experienced executives do not know that the Tax Committee, in presenting its case to Congress, proved beyond a shadow of doubt that thousands of theatres have been forced to close and that most of the survivors are operating on the border line of disaster.

It was in response to this uncontroversial proof that Congress granted a higher measure of relief to the theatres than was provided for other excise laden businesses. The congressional intent was to afford the theatres an operating margin that would enable them to remain open, to make necessary repairs and improvements and to successfully compete with other amusement enterprises. Unless those benefits can be secured to the theatres, then the time and money expended by the exhibitors and their leaders in the tax campaign was in vain.

In depriving the exhibitors of the benefits of the Excise Tax Reduction Bill the film companies not only are relegating them to the precarious state they occupied prior to the bill's enactment, but are thwarting the will of Congress.

What strange theories dominate the thinking of those who control the film companies and what are their objectives? Do they think the exhibitors can be reduced, like Asiatic peasants, to a bare subsistence level? And if so, do they imagine that they themselves can continue to prosper while their customers fail? It seems absurd to impute such notions to men who have managed their own fortunes with such skill. Yet their attitude in recent times gives point and substance to these questions, and the questions must be answered.

The Business Must Have Permanence

This bulletin is written in the conviction that the matters discussed are of immediate interest and importance to all branches of the industry and to all whose welfare depends upon the motion picture business as a continuing source of income.

No immediate gain or advantage should beguile anyone into regarding the motion picture business as a transitory thing to be exploited to the limit while it lasts and liquidated when profits decline. Yet there is apparent in the policies and practices of the film companies an opportunistic philosophy, a spirit of "Let us eat and drink; for to-morrow we shall die."

(Continued on Page 26)
THE CAINE MUTINY

Coxcomb's

Bob O'Hara

The recent breaking of record at the Palace West.

It was necessary to go on a crusade to improve the situation.

The need for more and better entertainment is evident.

It's only fair to know that your company has this

Palace Dallas, first four days absolute capacity.

Public and business can call upon our artist management.

Know that you will be most happy to hear of our

729 Seventy Ave N.W.

ARE PROMPTED, COLUMBIA PRODUCTIONS Corp.

WAS AT THE DAL'S TAX 1972

AND NOW IT'S TEXAS
THE INDUSTRY TONE CONTINUES UP-BEAT—and with good cause. The charts below graphically dramatize the monthly progress of industry equities since the close of trading December 31, 1953:

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues. Chart bars indicate month’s close, except for July, which is as of the 21st.

Film companies shares are marked by a mild degree of fluctuation within a framework of overall advance. Notably lacking in general market comment is the steep gain registered during May, a 25-year record in terms of short term (single month) appreciation. At mid-summer, advances appear to have consolidated at the cloud-line levels.

Equally, if not more impressive is the regular pattern of ascension shown by exhibition shares, indicating possibly a sounder recovery tone than the production interests whose equities often rise and fall spectacularly with spot developments. Leading the exhibition sphere at the moment is RKO Theatres, late subject of some ding-dong trading volume, stemming, at least partially, from a tightening in capitalization (reduction of about a half million shares) plus sustained improvement at the boxoffice. Best short range bet among the other important theatre groups: National Theatres.

LOEW’S IS HOT-TIMING IT among the film-makers, very likely as the result of its status as the sole remaining integrated film producer and exhibitor. In that connection, it is interesting to observe that Loew’s purchased 800 shares of Loew’s Boston Theatres during the month of May to bring its total ownership in that property to 132,835 shares.... Net profit of Loew’s, Inc, for 10 weeks ended June 10 was $1,500.00, compared to $3,183.871 for the same period in ’53. Comparative per-share earnings are 87 cents to 62 cents last year. Gross income for the 10 weeks was some five millions about the 1953 gross. Improved product, plus quantity, plus bi-lateral interests makes Loew’s a continuing prospect.

LEONARD GOLDENSON, in his Letter to ABC-Paramount Theatres stockholders accompanying the second quarterly dividend checks ($25 on both common and preferred to shareholders of record on June 25) explained a drop in profits as resulting from expenditures for wide screens and stereophonic sound. Comparative net operating profits for the second quarters were: 1951—$715,000 (1.4% per share), 1952—$756,000 (1.6%); for the 6-months periods: 1951—$8,751,000 (1.3% per share), 1952—$2,236,000 (5%).

Mr. Goldenson points out that “cash resulting from operations for the second quarter of this year was substantially ahead of the same period of 1953. The increase in depreciation charges due to the installation of new theatre wide-screen and sound equipment was primarily responsible for the small drop in net operating profits.” The ABC-Paramount president blamed lack of “boxoffice” films and the effects of new television in certain areas for retarding theatre earnings. However, June has picked up and he anticipates further improvement in the third quarter on the basis of better quality pictures. The ABC Division, Goldenson stated, faced better than he expected, breaking even in the second quarter, traditionally weak.

It should be noted in connection with this report that ABC-Paramount is not included in the Film BULLETIN Cinema Aggregate chart for theatre companies (above), because earnings of the theatre and broadcasting divisions are co-mingled.

MARKET MEMORANDA: Technicolor bolting strongly on some top-heavy volume, one sale block consisting of 51,100 shares.... Yield of the seven top film-making issues is currently 6.1%, comparing quite favorably with dividend rates in general.... Warner Brothers (Tip of the Issue, Film BULLETIN, July 12) spurred a point-plus before the ink was dry. It was erroneously reported in that item that the dividend yield was 3.0%. It is, of course, a liberal $1.20, Ed. note:.... Oddly enough, on the threshold of the company’s most profitable period, 20th-Fox officials, Zamick and Skouras, and three directors, have been named in a stockholder’s suit seeking to upset the employment contracts of the officers. This should be disposed of quickly.... Stanley Warner has declared a $2.25 per share dividend on the common, payable August 25 to holders of record August 1.... Universal Pictures will redeem on September 1 its outstanding 3%, sinking Fund Debentures due March 1, 1959 in a refinancing operation. $2,393,000 is outstanding.

SECURITY TRANSACTIONS & HOLDINGS

ALLIED ARTISTS—Harold J. Mirisch, vice president, sold 19,125 shares of common stock in May, decreasing partnership holdings to 29,740.

COLUMBIA—Harry Cohn, president, sold his 400 shares of preferred in May.

PARAMOUNT—Barney Balaban, president, sold 400 shares of common in May, decreasing his holdings to 24,580 shares; Austin C. Keough, vice president, purchased 100 shares of common in May, increasing his holdings to 500 shares.

WARNER BROTHERS—Jack L. Warner, vice president, bought 2800 shares of common in June, increasing direct holdings to 277,859 shares.
Warner Bros. Follow the Box-Office!

King Richard

Out of the Adventure Pages of the Ages! From

Cinemascope
WarnerColor
Stereophonic Sound

STARRING REX HARRISON
“A box-office picture! Sweeping action, deadly struggles, suspense and breathtaking scenes! CinemaScope adds immeasurably to the richness of the pageantry!”

M. P. HERALD

“Gets the full CinemaScope spectacle treatment and the grossing prospects are excellent!”

DAILY VARIETY

“A very big picture, a very fast and fascinating picture, with one of the most exciting final sequences ever contrived!”

M. P. DAILY

“Sweeping action in the full CinemaScope spectacular treatment—a box-office entry from Warner Bros.!”

VARIETY

“A lusty, lavish, spectacular entertainment that will garner a considerable audience!”

FILM DAILY

“OF 'THE HIGH AND THE MIGHTY' WITH

CRUSADERS

SCOTT'S 'The Talisman,' tumultuous epic of the Quest for the Holy Sepulchre!

GEORGE SANDERS LAURENCE HARVEY

WITH ROBERT DOUGLAS SCREEN PLAY BY JOHN TWIST MUSIC BY MAX STEINER PRODUCED BY HENRY BLANKE DIRECTED BY DAVID BUTLER
ARTHUR KERMAN, president of Governor Television Attractions, announced what may be the first break in making major film backlogs available to TV. Kerman revealed his firm had obtained distribution rights to eight "Bulldog Drummond" features originally made by Paramount in 1937, '38 and '39. Paramount claimed its distribution rights on the films expired and could not be renewed. Only previous major product going to TV has been films which reverted back to independent producers.

ABRAM F. MYERS, general counsel of National Allied, warned film executives on selling policies and practices. In a well-circulated trade bulletin titled, "Appeal to Reason," (see Page 7) he cautioned that a restricted, dwindling market threatens the permanence of the industry. Myers put forth the possibility that government regulation might be the alternative if film companies do not alter their sales methods.

NICHOLAS M. and JOSEPH M. SCHENCK are slated to receive the Screen Producers Guild annual Milestone Award for their "historic contributions to the motion picture industry," at the Guild's annual dinner in Hollywood in November. Nicholas Schenck is president of Loew's, Inc. Joseph Schenck, who founded 20th Century Pictures with Darryl F. Zanuck, is presently chairman of the board of UA Theatre Circuit and of Magna Corp.

HERBERT Y. JATES, president of Republic Pictures, announced that two-months studio shut-down is over, and six features will roll during July and August. He also said overall production will be 2 pictures above '53 total.

LEONARD M. GOLDENSON

LEONARD M. GOLDENSON, American Broadcasting-Paramount Theatres president, returned from a five-week European tour to report that foreign producers are becoming increasingly interested in making films slanted for the American market. Goldenson revealed that the U.S. product shortage has convinced some European interests that there is now a market open to them in this country, and that he has talked some foreign producers into familiarizing themselves with audience demands in the U.S.

BEN KALMENSON, Warner sales chief, called top WB executives and sales personnel into session at studio July 26-27 to view and discuss company's most promising product line-up of recent years. Upcoming program to be digested includes "A Star Is Born", "Battle Cry", among others.

A. F. MYERS

JACK KIRSCH, newly-reelected president of Allied Theatres of Illinois, joined the ranks of exhibitor leaders who are leveling an ever-increasing barrage against film company sales policies. Lineing up with National Allied's A. F. Myers, Kirsch declared "unconscionable terms" for product is "threatening the existence of exhibition and is depriving the exhibitor of his rightful share of the recent admission tax reduction."

AMERICO ABOAF, Universal-International's foreign sales manager, returned from a two-month European business survey to report that U-I is headed for another record-breaking year in foreign markets. After a swing through Europe to study distribution Aboaf said the quality of American product should guarantee a bright future for this country's distributors.

JOSEPH M. SCHENCK

Page 12 FILM BULLETIN July 26, 1954
"Betrayed"

Business Rating 0 0 0

Ace boxoffice cast burdened with muddled plot. Names should bring ample returns in early runs, but will bog down quickly as result of cool word-of-mouth. Should do best in the action houses.

Metro has put three strong names into tale of espionage in World War II, but failed to provide them with an adequate script. Good performances by Gable, Turner, Mature hold together in the first half, as it follows engaging romantic-suspense line, but at mid-way point, screenplay by Ronald Miller and George Froschel starts to zigzag in crazy-quick pattern. Gable is seen as top Dutch espionage agent working for British (he has some German ancestors). Miss Turner is widow of Dutchman assinated by Nazis (she's looking for the life). Mature is carefree Dutch underground hero (he turns sour when his mother is branded a collaborator). One of the trio is obviously a Nazi agent, and suspicion is made to fall on each one at several points in story. Result: confusion for spectators. Director Gottfried Reinhardt allowed botched script to get out of hand. Film, which has no producer listed, can boast authentic backgrounds as result of filming on location in Holland. Color is by Eastman. Neil


"On The Waterfront"

Business Rating 0 0 0

Rating will be better in action houses. Strong critical support, big pre-selling campaign will get this off on right foot. Engrossing story, superb performances, expert Kazan direction will bring warm word-of-mouth. If film trade will accept its violence and terror, then grosses could go very high.

Story of ex-fighter involved with racketeers dominating longshoremen's union makes powerful dramatic entertainment. The talents of writer Budd Schulberg, director Elia Kazan and actor Marlon Brando have merged to produce one of the surprise hits of recent years. Schulberg script is written with keen insight into the turbulent New York waterfront. Gearing action to an authenticity, director Kazan has kept the pace fast, tough, suspenseful, and has worked in tender romance effectively. Brando, as the innocent dupe of gangster-ridden union, turns in a highly effective and versatile performance. Although much of the film is a study in violence, a heartwarming romantic line provides change-of-pace which actually serves to heighten the brutality. The love angles are ably handled by newcomer Eva Marie Saint whose portrayal is a welcome relief from an assortment of blood thirsty characters played by Lee J. Cobb, Tony Galento, and Tami Mauriello. High spots for action fans are the sequences depicting a man being thrown to his death from a roof and the barbarous grappling-hook slaughter of another. Phil


"Rear Window"

Business Rating 0 0 0

Good Hitchcock suspense vehicle figures to get better critical than public response. Moves slowly, but interestingly, for most of its 112-minute running time. Top flight performances by Stewart, Kelly and able supporting cast. Too pedestrian for action fans. Women may balk at grisly killing aspect.

Alfred Hitchcock has fashioned one of his better suspense films in "Rear Window." However, it might be more of an artistic than commercial success. Plot moves very slowly for most part and only real suspense develops in latter portions. Greatest part of running time is devoted to Technicolored glimpses of incidental characters seen across Greenwich Village apartment courtyard by injured news photographer James Stewart. Confined to his room with broken leg, he passes time by watching neighboring tenants and comes to suspect Raymond Burr of hacking up wife. Killer is eventually trapped into betraying himself in tight finish, when he invades Stewart's apartment, tosses him from window. Placid romantic byplay between lovely Grace Kelly and Stewart is carried off nicely. Kaleidoscopic snatches of other apartment dwellers watched by Stewart lends occasional amusing, poignant touches, but tends to slow down main story to a walk. As in "Rope", Hitchcock relies almost entirely on dialogue and a moving camera to develop his plot, a technique much more satisfying to art film fans than to mass moviegoers. Phil


"Valley Of The Kings"

Business Rating 0 0 0

Rating is for first-runs on basis of good marquee and Metro's initial exploitation campaign. Will require strong selling in subsequent to offset routine story. Best suited to family and action spots; least for discerning audiences.

This Metro offering rates above average only because of star names and on-location Egyptian settings, which provide highly interesting Eastman Color-ed views of famous land marks such as the Red Sea, Pyramids and Sphinx. The adventure drama of a young archeologist who aids beautiful girl in carrying on dead father's ambition to find lost tomb of Egyptian Pharaoh is considerably less colorful. While a fair amount of desert clashes and suspense is generated, the plot twists follow a pattern almost as old as the historical ground they cover. Action fans should remain interested as Taylor and Parker become detached from the main expedition and fight their way through sandstorms and angry Arabs. Eleanor Parker, although coveted by Robert Taylor, is already married to scoundral Carlos Thompson. With few surprises, it turns out that Thompson is more interested in gold than archeology and he is appropriately dispatched, leaving the way clear for Taylor and Parker to unite. Neil

WSJ GOES TO HOLLYWOOD

(Continued from Page 5)

ended March 18, 1951, compared with $2,171,729 a year earlier. Universal Pictures showed a net profit in the 26 weeks ended May 1, 1951, of $1,721,000 against $1,316,632 in the like period of 1953. Warner Bros., Paramount, and Walt Disney Productions also showed modest gains.

Two of the smaller studios did not keep pace, however. Republic Pictures Corp. net profit for the 13 weeks ended Jan. 30, 1951, slipped to $260,937 from $315,123 the year before, and Allied Artists Pictures Corp. net dropped from $316,127 in the 39 weeks ended March 28, 1953, to $281,269 in the 39 weeks ended March 27, 1954.

How do the studios account for their current general well-being? “Bigger and better pictures from well-known, pre-sold novels and plays,” says Lew Schreiber, Twentieth Century-Fox studio general manager. “End of the program picture (a ‘B’ film used to pad out a double bill) and concentration on ‘A’ product,” says Mr. Broidy of Allied Artists. “Concentration of talent on fewer movies,” says another studio executive.

Another answer comes from Y. Frank Freeman, vice-president and studio head of Paramount Pictures Corp., who says, “The top pictures are grossing more money in the world market today than ever before in the history of the industry.” From his own studio he offers these examples: “The Greatest Show On Earth,” with grosses of $22 million to date; “Samson and Delilah,” with $16 million; and “Shane,” with $9 million.

Big grosses are by no means confined to Paramount. Columbia’s “From Here To Eternity”, which cost some $2.5 million to make, is expected to rake in more than $10 million in the domestic market alone. So far it’s the biggest money-maker in the firm’s history. Metro-Goldwyn-Mayer reports that its “Quo Vadis” is expected to gross $13 million. “Knights Of The Round Table” $8.5 million, “Ivanhoe” $6.5 million. Fox continues to crow about “The Robe” (“about $30 million gross to date”) and reports that “How To Marry A Millionaire” starring Marilyn Monroe, “should do at least $12 million.”

Allied Artists also brought in a winner earlier this year with Walter Wanger’s “Riot In Cell Block 11”: this production, costing about $350,000, is expected to pile up domestic grosses of some $2 million, making “Riot” the firm’s most profitable picture to date.

Prospects For the Future

But not all pictures make money. Roy O. Disney, president of Walt Disney productions, is one of the few people in the industry to emphasize this fact. Says he: “Our two most recent live-action pictures, ‘The Sword And The Rose’ and ‘Rob Roy, The Highland Rogue’, are not up to expectations at the domestic box office, although they are doing very well in many foreign territories and are expected to return their costs.” Mr. Disney’s production schedule does not call for any more costume pictures made abroad, as were these two.

When talk in the studios turns to future films it almost always revolves around discussion of “big” pictures. Columbia’s outspoken Jerry Wald defines the industry’s favorite current term, “When we say big pictures,” he declares, “we don’t mean expensive pictures, but really good ones with a strong plot, outstanding actors, and the best possible production and direction. It’s still the story that counts. The public isn’t interested in how much a picture costs; they want to know how good the story is.”

On this basis, what are some of the new and forthcoming “big” pictures?

Columbia’s “Caine Mutiny” would certainly qualify; it’s just opened in New York. Soon to be released is “The Long Grey Line,” starring Tyrone Power, which Mr. Wald believes will be “as big a picture as both ‘Caine’ and ‘Eternity.’” Twentieth Century-Fox ready’s “The Egyptian,” “Darryl F. Zanuck’s personal production for 1954,” and also has in the works “The Greatest Story Ever Told,” “The King and I,” and “A Man Called Peter.” All will be in CinemaScope.


Allied Artists has started to make two CinemaScope films on a joint-release basis with Twentieth Century-Fox: “The Black Prince” and “The Adventures of Hajji Baba.” “We’re also negotiating for two or three more big, ‘A’ pictures,” adds Mr. Broidy, whose firm formerly concentrated on lower-budget productions. He recently signed John Huston, Billy Wilder and William Wyler to producer, director and writer contracts. Mr. Huston’s first film will be a Himalaya mountain adventure based on Rudyard Kipling’s story, The Man Who Would Be King.

More Emphasis on Epics

Another sign of emphasis on epic movies: Paramount’s 19 films this year “will cost $8 to $10 million more than we spent on the 26 films we made in 1946,” according to Mr. Freeman. M-G-M producer Arthur Freed adds: “Very few of our small pictures were ever successful; we have to make big pictures to attract attention and get people away from their television sets.”

Though this trend of “fewer but bigger pictures” appears to be successful moneyside, it has resulted in a decline in employment in Hollywood and has aroused the wrath of exhibitors across the nation. Membership in the 17 local crafts of the International Alliance of Theatrical & Stage Employees who do the physical work around the studios, has declined from 13,000 in 1946 to about 16,000 now. Although television

(Continued on Page 27)
ALL THE TRADES AGREE

IT'S THE FUNNIEST OF THE PICTURES!

“BEST OF THE ‘FRANCIS’ SERIES” — BOXOFFICE

“FUNNIEST PICTURE IN THE SERIES” — MOTION PICTURE HERALD

“BEST ‘FRANCIS’ COMEDY TO DATE” — SHOWMEN’S TRADE REVIEW

“TOPS THE LIST OF ‘FRANCIS’ APPEARANCES” — FILM DAILY

“BEST ONE OF THE LOT” — HARRISON’S REPORTS

Starring
DONALD O’CONNOR · JULIA ADAMS · CHILL WILLS · MAMIE Van DOREN
LYNN BARI · ZASU PITTS with Allison Hayes · Mara Corday · Karen Kadler and Francis The Talking Mule

DIRECTED BY ARTHUR LUBIN · SCREENPLAY BY DEVERE FREEMAN AND JAMES B. ALLARDICE · BASED ON THE CHARACTER “FRANCIS” CREATED BY DAVID STERN · PRODUCED BY TED RICHMOND · A UNIVERSAL INTERNATIONAL PICTURE
Viewpoints

(Continued from Page 3)

Through its boxoffice windows are continuing to pass multi-million dollar grosses, the fountain from which has sprung the Chinese inflamed kingdoms of southwestern California, the swimming pools, and yes the very mortar that has fabricated Mr. Goldwyn's film-making business. Is this the institution Mr. Goldwyn would forsake for the quixotism of transmitting his films into American living rooms for a gross of — what?

The economics of mass patronage stands opposed to the Goldwyn theory. One dollar in a television slot opens the doors to an uncounted number of viewers, whereas every one buys a ticket at the theatre boxoffice. The grossing potential of exhibition is unchallengeable, proven. Meanwhile, Mr. Goldwyn is jostling at windmills in his public day-dreaming of untold millions from slot-TV.

Further, what of the attitude of exhibitors? Mr. Goldwyn is vexing no little the goose whose golden eggs have been the wherewithal by which costly Goldwyn epics were made possible for some three decades. Are they to sit by and serve as a sort of interim market for him while he plans to nurture a poisonous competitor? Or would they be justified in telling him to go peddle his next multi-million production to the farmer in Podunk with the coin slot on his television set for a one-night stand?

THE MAIL

TUSHINSKY RE SUPERSCOPE

Editor
Film Bulletin
Dear Sir:

I sincerely hope you find the contents of the enclosed letter interesting enough to merit your time.

We consider this a very important matter because nothing is worse than an out-of-focus picture and the film industry is going through enough problems without adding technical ones to the economic ones.

At least a month before shipping any of our lens to a particular theatre we send a form asking for the conditions under which their theatre operates. Some exhibitors have been very cooperative and send them in promptly, consequently, they have been armed with information that enables them to operate our lens successfully. On the other hand, many exhibitors have been lax and have never returned the form filled in. We have found that a few exhibitors from this group are the ones that run into trouble.

After we have taken steps to correct the conditions in the unnamed theatre I will try to get the exhibitor to send a report and hope you will find it important enough to merit space in your publication.

Thank you for your cooperation.

Very sincerely yours,
SUPERSCOPE INC.
Joseph S. Tushinsky

Allied I. T. O., Iowa, Nebraska, Inc.
c/o Tim Evans
Lyons Theatre
Clinton, Iowa

Gentlemen:

An article on page 11 from the Film Bulletin issue of July 12, 1951, headed “Tushinsky Screening” was just brought to my attention.

The article mentioned that at this particular screening it was impossible to keep the Tushinsky Lens in focus. This is the first time from the hundreds of theatres we have already equipped that we have had such a report.

Unfortunately, the article did not mention in what theatre the screening took place. If it had we would have been in position to determine under what conditions the lens were being used.

In our exhaustive research we have discovered that with anamorphic attachments focus can suffer if the theatre has a relatively short projector to screen distance.

If an exhibitor who purchases our lens gives us this information prior to installation we recommend an inexpensive set of correctors, which are available, that bring a CinemaScope or any anamorphic print at any ratio to the sharpest point ever seen on any screen.

We would appreciate your sending us the complete details concerning this screening such as: the theatre it took place in, the size of the screen, the projector to screen distance, the type of projector and the focal length of the regular projection lens used.

We would consider this a great service to us and this could benefit every exhibitor who might possibly run into the same trouble. After we have taken the necessary steps to correct this condition at this particular theatre we will issue a bulletin to all theatres who have purchased our lens or who have them on order to make sure that this condition does not arise again.

Our sincere thanks for your cooperation in this matter.

Sincerely yours,
SUPERSCOPE INC.
Joseph S. Tushinsky

MORE RE READE

The string of firecrackers set off by Walter Reade, Jr.'s blast against distribution continues to pop. In the July 12 issue of Film BULLETIN, we carried a letter to Reade from A. Montague, vice-president of Columbia Pictures. Below, another prominent exhibitor now has his word. Editor's Note.

Mr. Abe Montague
Columbia Pictures, Inc.
New York, N. Y.

Dear Abe:

I read your letter to Mo Wax, referring to the criticism which Walter Reade made of the part played in our business by the distribution branch. I gathered from your letter that this should not have been said because Walter is young, was named for his father, and inherited a circuit of theatres. You make no reference to that which was actually said.

Now heaven knows, I am not young. I was not named for my father, and I did not inherit a theatre. So let us say that I repeat that which Walter said. Then what is your reply?

Sincerely yours,
R. B. Willy
President, Willy-Kincey Service Corp.
STUDIO SIZE-UPS

Exclusive Film BULLETIN Feature

By JAY ALLEN

ALLIED ARTISTS

Five Features Shooting

In Week's End; A New High

By THE END OF THIS WEEK, Allied Artists will have five pictures shooting a new high for the year. They are: "Fowey to Bagdad" (Leo Gorcey, Huntz Hall), Ben Schwalb producer, Edward Woods director; "Tarzan Earth" (Richard Denning, Virginia Grey)—Herman Cohen producer, Sherman A. Rose director; "The Napoleon Story" (John Derek)—William F. Oddy producer, Al Schuster director; "Threeway" (Mark Stevens, Joan Vohs)—Indyson Parsons producer, Mark Steven- ron; and the Brody production—"Dynamite Anchorage" (Dane Clark), William F. Brody is doubling his output of Allied Artists release this year, in so far as his productions are slated to roll in the next four months. He has also signed a minimum with AA executive-producer after Mirisch to make four more in 1955. First of the quartet of Brody films coming out is "Dynamite Anchorage" (Dane Clark), which goes before the cameras this week—Brody personally producing, Haluster directing. Others are: "Cry Ven-

unce" (Richard Conte), set for an August start; "Rider of the Ruby Hills" (not st.), September 17; and "Desert of the Amned" (not cast), October 18.

Brody has purchased an original story, "Singapore East," as a Broderick Crawford offer. Among the other new properties which have been lined up for production at AA are: "Walk Tall," an original by James Han- red, to star Sterling Hayden; "John Brown's Pirates," which will star Raymond Massey, Vincent M. Fennelly to produce; and "City That Never Sleeps," to be produced by Indysliey Persky. Producer William Selwyn, whose "The Oblivion Story" now is being edited, will do a biographical film for AA in which is father, Archie, and uncle, the late Edgar Selwyn, will be the central characters.

COLUMBIA

Three Rolling, Three More Slated to Start in Two Weeks

THREE PICTURES FOR COLUMBIA release, are before the cameras, with three more slated to start within the next two weeks. Now being lensed are: Warwick Pro-
ductions! "A Prize of Gold" (Richard Widmark, Mai Zetterling), Technicolor, shooting in Berlin—Irving Allen and A. R. Broco- coli producers, Mark Robson director; Coro- nado Productions' "The End of the Affair" (Deborah Kerr, Van Johnson, John Mills)—David E. Rose producer, Edward Dmytryk director—on location in England; and "Bugle's Wake" (George Montgomery, Jim Meloney)—Sam Katzman producer, Earl Bellamy director.

Later this week, Bryan Foy will launch shooting on "Women's Prison" (still being cast)—to be directed by Lewis Seiler. This will be followed in early August by "Riot on Pier 6" (not cast)—a Sam Katzman produc-
tion, and "Deal Pigeon" (Brian Keith)—
Robert Cohn producer.

In a new policy mandate handed down from the Cohn office, Columbia is inaugurat- ing a liberal loan-out policy on its new talent, as a measure of advancing their box-office lustre. Unlike other companies which loan out their players, Columbia will charge the same salary which the actors are paid under their contracts, provided the roles for which they are to be borrowed will advance their standing.

Among the loan-outs which have already been negotiated, are: Jack Lemmon, to appear in "Mister Roberts" for Warner Bros.; Aldo Ray, now working in Paramount's "We're No Angels"; and Diane Foster playing opposite Burt Lancaster in "Gabriel Horn."

Copa Productions has switched its original production for Columbia release from the previously announced "Lorenzo, the Magnifi- cent" to "The Slant" (Tyrone Power, Linda Christian). It will be produced by Ted Richmond, associated with Tyrone Power in Copa Productions, on location in England starting this fall.

LIPPERT PRODUCTIONS

Product Pick-up; 3 Features

Shooting, One More Acquired

WITH THREE NEW PICTURES shooting and one completed foreign film acquired for American release, Lippert is tak- ing its biggest production stride in many months.

Now shooting are: Hammer Films' "The Outsiders" (John Ireland), being made on location in England—Anthony Hinds producer, Montgomery Tully director; "The Black Pirates" (Anthony Dexter, Lon Chaney), shooting in El Salvador—Robert L. Lippert, Jr., producer, Allen Milner director; "Adventure in Rio" (Scott Brady, Ray- mond Burr), shooting in Italy and Germany—Kurt Neumann producer-director. The acquired foreign film is "Life With the Lyons" (Ben Lyon, Bebe Daniels), made in Britain—Robert Dunbar producer, Van Guest director.

METRO-GOLDWYN-MAYER

August Will See Step-up

In Metro Production Pace

THE PRODUCTION MACHINERY IS beginning to pick up speed here, after a slow spring and early season, during which only two or possibly three pictures were shooting simultaneously. By the first week in August that level will be raised to five, with perhaps as many as four more productions to start rolling during the month.

Now shooting are: "Jupiter's Darling" (Esther Williams, Howard Keel, Marge & Gower Champion, George Sanders)—Cine- maScope & Technicolor—George Wells pro- ducer, George Sidney director; "Glass Ship- per" (Leslie Caron, Michael Whilbing, Roland Petit, Ballet de Paris, Keenan Wynn), Ans- color—Edwin Knode producer, Charles Walters director; "The Day at Black Rock" (Spencer Tracy, Robert Ryan, Ann Francis, Walter Brennan, Dean Jagger)—Dore Schary producer, John Sturges director; "Hit the Deck" (Jane Powell, Debbie Reynolds, Ann Miller, Vic Damone, Tony Martin). CinemaScope & Eastman Color—Joseph Pasternak producer.


Approximately half of all future Metro product will receive CinemaScope treatment. Dore Schary has just set "Moonfleet" (Stewart Granger, George Sanders, Viveca Lind- fors, Joan Greenwood) as the next production for the anamorphic process. No definite starting date has been set, but it is expected to get underway in late August.

This studio is negotiating with Bob Hope to make his one outside picture here this year. The property with which they hope to lure him is "Idiot's Delight." It is possible that this may work out as a participation

(Continued on Page 18)
In all, there will be five pictures shooting during the coming month.

Two pictures are in work at the present time: "Hell's Outpost" (Rod Cameron, Joan Leslie, Joseph Kane associate producer-director); and "The Atomic Kid" (Mickey Rooney)—Maurice Duke associate producer, Leslie Martinson director. Latter production will carry over into August.

Only one of the productions in the August line-up was cast at press time, "Rubie Rides Again" (Zsa Zsa Gabor, Porfirio Rubirosa)—Andrew Solt associate producer. The others slated to roll next month are: a serial, "Panther Girl of the Congo"—to be directed by associate producer Andrew Solt; "Tincherjack," in Technicolor, based on the Dan Cushman novel—Joseph Kane associate producer, and "Rebel Island"—Edward Ludwig associate producer.

Republic president Herbert J. Yates, addressing a regional sales conference at the studio a week ago, said his company will continue to maintain this production level or the remainder of the year—thus helping to alleviate the over-all product shortage that has been plaguing exhibitors in recent months. He indicated that several important deals are being negotiated with top Hollywood talent. Film BULLETIN hears that one of these deals is probably with Joan Crawford, whose recent Republic release, "Johnny Guitar" has proved a real boxoffice bonanza.

RKO

Goldwyn Renews RKO Pact, 1-Year Deal Excludes 'Dolls'

AS PREDICTED HERE SEVERAL weeks ago, Samuel Goldwyn Productions has picked up its option to continue releasing through RKO for another year. Goldwyn gets 80 percent of the distribution coin, with RKO taking a 20 percent distribution fee.

No provision has been made for the release of Goldwyn's next production, "Guys and Dolls," which is to be directed by Joseph L. Mankiewicz on a participation basis. Although it goes into production in early fall, the production probably won't be ready for release until late 1955, after the new option has run its course.

Producer Frederick Brisson has pushed back to September 20 the starting date of "The Girl With the Gun" (Rosalind Russell), which his Independent Artists company will make for RKO release.

Three pictures are shooting at the present time: "The Conqueror" (John Wayne, Susan Hayward), Technicolor—Dick Powell producing and directing; "Cattle Queen of Montana" (Barbara Stanwyck, Ronald Reagan), SuperScope & Technicolor, shooting at Glacier National Park—Benedict Doremus producer, Alan Dwan director; Ivan Tors' "Air Rescue" (Sterling Hayden, Marshall Thompson)—Herb Strock director.

RKO will release 12 new features, all in color, and representing practically all of the "scopes" developed thus far, between now and the first of March.

In announcing the release slate, Presid. J. R. Grainger said that the company plans to reissue some of the old RKO pictures during the nine-month period, and possibly add some new features, if current negotiations for additional product materialize.

The only "scopes" not represented on release slate are Todd-AO and CinemaScope. The currently filming, "The Conqueror" (John Wayne, Maureen O'Hara) is in CinemaScope, "The Americano" (Flem Cursulla Thies) and "Cattle Queen of Montana" (Barbara Stanwyck, Ronald Reagan) are in SuperScope, and the upcoming "Girl Rush" (Rosalind Russell) will be VistaVision.

20TH CENTURY-FOX

Ten C'Scopes To Roll During Next Three Months

20TH CENTURY-FOX PRODUCTION will reach its highest peak since the advent of CinemaScope during the next three months. No less than 10 big pictures are scheduled to roll in that period. This is off the 24-picture schedule to be produced at a cost of $55,000,000, during the next five months.

Darryl F. Zanuck started conferring with producers and directors on the three-month slate immediately following his return from Europe. Included in the line-up are the Technicolor productions: "Untamed," (Jane Wyman, Susan Hayward, Rita Moret) and "Busiest Day of My Life" (Bette Davis); "Frank Yablonski's" (Steve Pendleton) and Technicolor of "Mrs. Miniver" (Greer Garson, Walter Pidgeon) and "The Bigamist." (Jane Wyman, Dana Andrews, Massimo Girotti), among others. "A Star Is Born" (Judy Garland, James Mason) and "Cattle Queen of Montana" (Barbara Stanwyck, Ronald Reagan) are also in Technicolor. "The Great Lie" (Bette Davis, Joan Fontaine) is being filmed in Technicolor and SuperScope.

The Technicolor department at the Twentieth Century Fox Studio has been set up with the sole purpose of handling the production of Technicolor pictures. The first Technicolor picture made at the Fox plant was "The Search" and the picture is now in rushes. The second Technicolor picture, "The Bigamist" is also being filmed at the Fox plant. The third Technicolor picture, "Cattle Queen of Montana," will be the first Technicolor picture ever made at the Fox plant in Technicolor and SuperScope. The fourth Technicolor picture, "The Great Lie," will be the last Technicolor picture made at the Fox plant.

In keeping with Fox's ambitious production program, Zanuck has begun building the studio's talent roster, with two new actors being handed 7-year pacts. They are Jack Maloney, star of the "Range Rider" television series, and a former movie star, and Richard Farnsworth, who recently completed an assignment for RKO. Dana Dailey's old contract, which expired in September, has also been rewritten.

Three pictures are shooting here at present time, with the aforementioned "Untamed" due to join the line-up later this week. In production are: "There's No Business Like Show Business," "The Conqueror," and "The Americano."
UNIVERSAL-INTERNATIONAL
Six Current Productions
Include 2 C'Scopers, One 3-D

DESPITE REPEATED SHIFTING of starting dates on forthcoming productions, Universal-International is running neck and neck with Warner Brothers as the busiest studio in town, with six features in production during the closing days of July.

They are: "Chief Crazy Horse" (Victor Mature, Suzan Ball, John Land), Cinema-Scope & Technicolor, shooting in South Dakota—William Alland producer, George Sherman director; "Return of the Creature" (John Agar, Lori Nelson) 3D, shooting in Florida—Alland producing, Jack Arnold directing; "Fox Fire" (Jane Russell, Jeff Chandler), Technicolor—Aaron Rosenberg producer, Joseph Pevey director; "Captain Lightfoot" (Rock Hudson, Barbara Rush, Jeff Morrow), Cinema-Scope & Technicolor, shooting in Ireland—Ross Hunter producer, Douglas Sirk director; "Man Without A Star" (Kirk Douglas, Jeanne Crain, Claire Trevor, William Campbell, Richard Widmark, Tennessee Williams) Technicolor—Aaron Rosenberg producing, King Vidor director; and "To Hell and Back" (Audie Murphy), Technicolor—Rosenberg producing, Jesse Hibbs directing.

Jeff Chandler has been assigned as Maurice O'Hara's co-star in "Lady Godiva of Coventry", now set for a September start—Robert Arthur producing, Arthur Lubin directing.

U-I has purchased "New Heaven, New Earth," a novel by Arthime Gouritz, which Ross Hunter will produce. It is the story of a young doctor in Louisiana in the early 20th century, and will be handled as one of the studio's important properties on the late 1954 filming slate.

WARNER BROTHERS
WB's Answer to Shortage: Seven CinemaScopers in Work

ON THE BASIS OF CURRENT AND upcoming production, plus several new package deals now in the negotiation stage, it appears that Warner Brothers will contribute as much as any company in the business toward alleviating the shortage of top quality product.

With the start of location shooting on John Huston's "Moby Dick" (Georgen Peck, Richard Basehart, Leo Genn), there are now seven (count 'em) pictures shooting for Warner release.

Following is the current production array, all in CinemaScope & WarnerColor:

"Helen of Troy" (Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke), shooting in Italy—Robert Wise director; "Land of the Pharaohs" (Jack Hawkins, Dewey Martin), shooting in Egypt—Howard Hawks producer-director; John Steinbeck's "East of Eden" (Julie Harris, Raymond Massey)—Elia Kazan director; "The Silver Chalice" (Virginia Mayo, Jack Palance, Pier Angeli)—Victor Saville producer-director—"Drum Beat" (Alan Ladd, Audrey Dalton)—Delmar Davis producer-director—"Track of the Cat" (Robert Mitchum, Teresa Wright, Diana Lynn), Bajac production—Robert Fellows producer, William A. Wellman director; and the Huston production of "Moby Dick".

Final day of shooting on "A Star Is Born" (Judy Garland, James Mason, Jack Carson) is slated for July 25, which will be exactly nine months, two weeks and three days after the picture started. It has not been in constant production during this time, however, much of the time having been consumed by rehearsals for the big production numbers. National release is penciled in as October 16. It will likely run slightly over three hours.

INDEPENDENTS
Sag in Inde Production Will Be Reversed in Sept.

INDEPENDENT PRODUCTION has sagged considerably during the past 30 days, with little likelihood of a real pick-up before September, when a half dozen new films are slated to roll.

Actually, there are ten indes in work at the present time, and all but two are already tabbed for release commitments. These two are: "Long John Silver" (Robert Newton, Connie Gilchrist), Cinema-Scope & Technicolor, a Treasure Island production shooting in Australia—Joseph Kaufman producer, Byron Haskin director; and "Unchained" (Elroy Hirsch, Barbara Hale, Chester Morris)—Hall Bartlett both producing and directing.

Two indes are slated for August starts: Filmakers' "Maid At The World" (Keefe Bransell)—Collier Young and Ida Lupino co-producers, Harry Essex director; and George Montgomery's first independent venture, "Red Blizard" (Montgomery)—director yet to be set. Two or three others are also aiming at an August get away, but were still in the air at this writing.

Among those slated to roll in the September production pick-up are: "The Big Combo" (Cornel Wilde, Jean Wallace), to be produced jointly by Wilde's Theadora Productions and Security Pictures headed by Philip Yordan and Sidney Harmon; "The Devil Has Nine Lives" (not cast), Valor Production — Wyott Ordung director; "Hell's Horizon" (not cast), to be produced by Graves Productions—Tom Gries and Wray Davis co-producers; and possibly "Fair Wind to Haiti" (McDonald Carey), to be produced by Richard Sale.

William Hawks and William Bacher are renting filming production of "King of the Keelhaul Men," based on the legendary Mike Fink character.

Among the new inde companies formed this past month, is one headed by Melville Shavelson and Jack Rose, which shows real promise of turning out top product. One of their first ventures will be "Kitty Hawk," the story of the aviation pioneers, Orville and Wilbur Wright.
Allied-Distrib Meet in Sept.

As a result of the postponement of Allied's meetings with distribution top brass in New York, the exhibitor group will have additional time in which to document its charges that unconscionable sales policies are draining off tax reduction gains accruing to theatres. Cause of the postponement was the fact that several distribution executives were slated to be out of town on business vacations during the period of the originally scheduled meetings. It is anticipated that the confabs will be held just after Labor Day.

The Allied committee, headed by national president Ben Marcus and general counsel A. F. Myers, has indicated it will pursue the meetings as long as necessary to settle Allied grievances. Others in the group are Jack Kirsch, Nate Yannous, and Wilbur Snaper.

N.Y. Tax Injunction Denied

The New York City exhibitors' move to obtain an injunction against the 5 percent amusement tax was stymied, at least temporarily, when Supreme Court Justice Nicholas M. Pette reserved judgment on the motion until a decision has been reached on an action involving the statute upon which the tax is based. Theatremen allege that the new law violates the N.Y. State Enabling Act, because in many instances the tax will be more than 5 percent and because it violates on grounds of discrimination a previous section of the City's Administrative Code, as well as the Constitutions of both the State and the Federal government.

Warner Studio Confab

Firing up the boilers for an all-out sales campaign on upcoming product, Warner Brothers key executives were slated to meet at the studio July 26-27. Session will be attended by Harry M. Jack L. and Major Albert Warner, sales chief Ben Kal- menson, studio executives and district managers.

Purpose of the meeting, according to Kalmen- son, is to give sales men a look at three important productions, “Star Is Born,” “Dragnet” and “Battle Cry,” as well as advance footage of other films currently in work.

MPEA-SIMPPP Decision Awaited

The MPEA-SIMPPP clash over the export association's two-year agreement with the French settled down to a few charges and counter-charges while awaiting a decision from the Federal Trade Commission and State Department on Ellis Ar- nal's complaint that the MPEA pact gives a sub- sidy to the French government.

At the SIMPPP convention in Hollywood, Arnall said he will press the government for a complete investigation of foreign film agreements, because the legality of such subsidies should be settled.

Meanwhile, foreign managers of the MPEA, took heated exception to Arnall's complaint, they insist: (1) the agreement was with the French government alone and did not include the French motion picture industry; (2) the $350,000 reported to have been paid to the French government was to settle disputed items and did not constitute a subsidy to French movie interests.

Cinerama is due to go abroad in the near future. Stanley War- ner, Warner Bros. president, H. Fabian has inked a deal with Robin International Inc. to open Cinerama theatres in London, Paris, Rome, Tokyo and a city in Western Germany. Plans call for show- ings of “This Is Cinerama” be- fore the end of the year. Robin International is connected with foreign film distribution.

Darryl F. Zanuck has ap- pointed Roger Well executive production mgr. at 20th-Fox, succeeding Raymond A. Klune who resigned as general production mgr. for Hecht-Lan- caster.

Theatre Theatres' personnel is honoring Walter Reade, Jr. with a special President's Month pic- tures drive from August 5 thru September 8.

Eric Johnston is vacationing at his home in Spokane and ex- pects to visit Hollywood sometime in August.

Ellis Arnall was reelected president of the Society of Independent Motion Picture Pro- ducers. All other officers and the executive committee also were reelected at the recent SIMPPP meeting in Hollywood.

Gilber Golden has been named chairman of the MPAA ad-pub committee, succeeding Steve Ed- wards. The post is filled for a six month term on a company rotation basis.

20th-Fox Philadelphia branch is launching a sales drive (end- ing Sept. 25) to probe manager Sam Diamond.

TOA and the International Popcorn Assn. is planning a combined theatre concessions forum at the 1954 TOA Convention and TESMA-TEDA-TOA- IPA trade show, Oct. 31 thru Nov. 4, at the Conrad Hilton in Chicago.

Columbia's “On the Waterfront” has been entered in the Venice Film Festival. Also to be shown: “Three Coins in the Fountain,” “Executive Suite,” and “The Cain Mutiny.”

Retiring mgr of 20th-Fox New Haven branch Ben Simon was honored at a testimonial dinner attended by more than 300 mem- bers of New England's motion picture industry and top company officials.

National Film Service, Inc. has taken over RKO's physical distribution in Indianapolis. Meyer Adlerman, president of NFS, stated this marks the first time RKO has turned over its inspection-shipping work in a regular exchange city.


Surprise Statistic

The Department of Commerce released figures on motion picture industry business for 1953, the first survey taken since the Census of Business in 1948. Theatre admissions dropped 17 percent in the fifth year period, while concession sales went on the rise.

But a startling statistic appeared amidst a set of otherwise wholly predictable totals. In spite of the thousands of theatres that shuttered during the last few years, the overall total number of theatres operating in the U. S. only dropped from 18,569 in 1948 to 18,205 in 1952. Apparently the motion picture business isn't "dying" as fast as some people think.

Golderson Sees Help from Abroad

Product-hungry exhibitors may receive help from abroad in the near future. Returning from 5-week tour of Europe, American Broadcasting Paramount Theatres president Leonard H. Golderson reports that some foreign producers are receptive to a plan for making films acceptable to American markets.

Golderson advised that Swedish film maker in particular, are interested in turning out work market features and are apparently geared to produce suitable films. He suggested, however, that it would be wise for foreign producers to Hollywood talent in initial productions.

Kirsch Hits Sales Terms

Jack Kirsch, joined the swelling ranks of exhibitors who are attacking distribution on cause of current sales policies. The Illinois Allied president, just reelected, declared that unconsidered able terms for product is threatening the existence of exhibition and is depriving theatres of the rightful share of the recent admission tax reduction.

Kirsch said he was in full agreement with National Allied's A. F. Myers who called for "fair' minded consideration and prompt action for the moderation of selling policies and practices by the executive heads of the film companies—not mere talk, sales heads, with the results, at the 24th annual meeting of Allied of Illinois reelected, in addition to Kirsch, Van Nomko, v.p., Benjamin Banowitz, sec'y-treas., and the following directors: B. Charuhas, Jack Clark, James Gregory, Robert V. Harrison, Donald Knap, Verne Langdon, Charles Lindau, Howard Luhbi, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Stott, Joseph Stern and Bruce Trinz. Harry Nepo was appointed to the post of Sergeant-At-Arms.

New C'Scope Dimension

An aperture device, designed for the projection of CinemaScope pictures in maximum hotel and as well as maximum width, has been developed by Warner Bros. and is reportedly available to exhibitors as standard equipment. Warners states the aperture unit is adaptable to any size theater and any size screen and allows exhibitors to obtain the largest image possible in his auditorium.

It was first used in the world premiere of "Kiss Richard and the Crusaders" in Hollywood.
 Egyptian Preselling Campaigns

Added to 20th Century-Fox’s spectacular John Wayne lineup for Darryl F. Zanuck’s Cine-Scope production “The Egyptian” is the biggest national 24-sheet billboard campaign the company’s history. 3,500 posters in or around 51 key U. S. cities will be used, regular as well as illuminated, boards will included with posting period running for entire month starting in mid-August. Opening dates for “The Egyptian” are set Labor Day.

Veteran stage and screen actor Bert Lyll stars a month-long p.a. tour on behalf “Egyptian” on August 9. Covering thirteen states, in addition to Canadian territories and the District of Columbia, Lyll will speak before professional, business and civic organizations discussing (with the aid of line and slides) research, and technical all which went into making the feature.

COMPO’s E&P Ads Payoff

Concrete evidence that COMPO’s series of institutional ads in Editor & Publisher is running to pay off is presented in ad number 21 of the series. Headlined “Thanks, and P... we couldn’t have said it better ourselves,” the institutional plug merely reprinted an E&P editorial that had appeared in an earlier issue. Titled “One Question,” the E&P piece deals with why some newspapers give free space to TV listings while charging premium rates for movie advertising. It pertinently asks newspapermen this question: “Why give free space to a competitor (TV) while applying penalty rate to a non-competitor?”

In ad number 22, COMPO for the first time does a little boasting about the quality of Hollywood movies. It astutely uses bouquets showered on the industry by the fourth estate, however, and only wheels out its own superlatives in the final paragraph saying: “... and here goes the last restraint—the pictures coming up for the new Fall-Winter season will be positively sensational.”

UA’s ‘White Orchid’ Co-op

Francis M. Winikus, UA ad-pub director, announced a national deal to spotlight “The White Orchid” in a series of cooperative newspaper-magazine ads, and radio-TV plugs with the Duane Jewelry company. Promotion leads off a series of big-space ad insertions that will reach an estimated 43,000,000 people.

Magazine displays on “White Orchid” go into Mademoiselle and The New York Times Magazine. Local-level newspaper ads will be tuned to break with territorial openings. Point-of-sales support will be obtained through displays in thousands of Duane jewelry outlets. The Jewelry firm also will plug the film on its spot TV and radio announcements, and via 50,000 mailing pieces.

Song Contest Plugs ‘Athena’

Advance build-up for MGM’s musical production “Athena” in the form of a national amateur songwriting contest is being readied under the joint sponsorship of MGM, Choral Records and Leo Feist, Inc. Starting August 1, the contest is to find lyrics for the melody “Athena”, which is used as background music throughout the picture.

Contest material, in the form of a record jacket, will be available to buyers of the record “Athena”, waxed by Coral. Winner of winning lyrics will receive $500 advance against royalties of the song to be recorded by singing star Don Cornell.

(Continued on Page 24)
EXPLOITATION PICTURE

‘OBSESSION’ AIMS FOR FEM TRADE

The great novel by Lloyd C. Douglas (author of "The Robe") appears once again on the screen, chock-full of selling ingredients. The Universal-International film is aimed primarily, at the ladies—who'll bring the "What'll we see tonight?" guys with them—in the appeal, as fashioned by David Lipton and his U-I boxoffice angles for every type of theatre or audience.

Heralded by one of the most powerful national magazine campaigns in the company's history—bulls-eye'd for the distaff trade there is (1) the love story, an impelling picturization of a man's rehabilitation through sacrifice for the woman he has hurt and dedicated himself to make well; (2) famed best-seller that was a tremendous film success in 1935-36; (3) Oscar-winner Jean Wyman and revelation of a new star, Rock Hudson, rivalling the leading man greats of moviedom, in the leading roles; (4) a dramatic impact that can be capitalized to hit every moviegoer above the age of 16.

Additional exploitation angles are detailed in an excellent pressbook. With scene at top as key art, romantic and dramatic aspects are highlighted in ads, TV campaign, records (Decca) and book promotions. Posters and accessories also feature this intense shot—a natural for the woman and provocative for their escort.

Exploitation material abound in quantity as well as quality. Special Decca album of the score from the sound track, with promotional accessories for dealers and theatremen is one of the valuable aids worked up by U-I. Pocket Book promotions, featuring displays for all such outlets, a special wrapper for the Grosset & Dunlap movie edition, and set piece for theatre use that combines book and stills for use as a 40x60 panel, are important assets.

Huge women's groups' cooperation is indicated. Effort should be aimed at the influential Federation of Women's Clubs, film auxiliaries, literary clubs, etc. Good aid is August issue of Woman's Home Companion condensation of story, illustrated with scene from picture, reaching a 15 million readership. Special screening for these groups, including woman's page editors and TV-radio commentators, will be sure-fire.

Ads are angled particularly at the female market, with dramatic kiss and embrace scenes the motif. Same powerful love angle is kept to paper on the film.

Three of the ten drawings by artist Craig Pince are shown here in the U-I campaign to tie in film with contest for "World's 10 Great Love Affairs". Illustrations can be used as co-op page of ads; as a straight newspaper contest; for TV feature; feature story; window displays. Each is available in both one-column and two-column mats. Suggested prizes: merchandise and tickets.

Left, advance national ad campaign, totalling circulation of 45,000,000 hit public during June, July, August in 26 magazines, including top women's circulation, plus Life, Look, and fan papers. Notable circulation was in Supermarket group—Woman's Day and Family Circle. Right, display suggestion shows how book blow-up can be combined with stills for lobby set-piece. Illustration suggests a 40x60 panel of stills, plus actual copies of the book, garnered from book dealers.
When a star bursts into resplendence with one picture, after a brief apprenticeship in the hammer school, that's a movie event of importance. Robert Taylor did in "Magnificent Obsession" 1935. Now, strangely enough, the same story signals once again the rise of a young actor into the starmaker elite. Rock Hudson, appearing mostly in westerns and action films, was considered a promising youngster, part of Universal's new star buildup program. In the current version of the Lloyd Douglas novel, Hudson comes to histrionic maturity in the role of Bob Merck, playboy who learns about life and love the hard way. A new dramatic star has been born in the current "Magnificent Obsession."

Star Rock Hudson, beads of sweat showing from capped-masked face, begins delicate operation that will restore sight or kill the woman (Jane Wyman) he loves, knowing that her recognition of him may mean her hate forever.

Realization of the long and arduous struggle of the love between the two as the operation on both sight and heart reaches fulfillment.

MAGNIFICENT OBSESSION

First it was "Magnificent Obsession," then "The Robe," and again "Magnificent Obsession." Lloyd Douglas' remake version of his romantic-dramatic novel, a huge movie success a generation back, is now boding the same in its new version.

With Jane Wyman, as the woman doubly injured by an irresponsible playboy, brilliantly portrayed by Rock Hudson, first by loss of her husband, then by an accident causing her blindness, "Magnificent Obsession" tells of the young man's struggle to make amends. How he succeeds, by becoming a surgeon and saving the sight of the woman he has learned to love, makes for great drama.
Long Campaign on 'Gray Line'

With "From Here To Eternity" and "Caine Mutiny" destined to rank with the industry top grossers, Columbia exploiters are undertaking a seven-months pre-release campaign on the company's first CinemaScope, "The Long Gray Line" (Tyrone Power, Maureen O'Hara), to carry on the new high-grossing tradition.

This is the largest advance advertising campaign in Columbia's history and it was ordered by president Harry Cohn, who expects it to rank with "Eternity" and "Mutiny". Release of "Line" is slated for late February, but saturation advertising and promotion has already been launched by ad chief Howard Le Sieur.

7 Bros. 4 '7 Brides 4 7 Bros.'

MGM exploiters scored a natural when they brought in the seven House brothers to town to herald the New York Music Hall opening of "7 Brides for 7 Brothers." Residents of London, Canada, the brothers (all bachelors whose ages ranged from 32 to 52) provided solid promotion material for the film in a round of press interviews and radio-TV appearances.

Supermarket Tie-up For 'Mighty'

Co-op Supermarket ad was used by Stanley Warner in New Jersey to attract audiences to engagements of Warner Bros.' "The High and the Mighty" in that territory. Area ad-pub director Robert R. Deitch made the tieup with North Jersey market chain and the ad ran in eight newspapers, plus store displays and window coverage in 16 Supermarkets.

Denver, Buffalo and Cleveland were sites of effective promotional stunts, pictured at right, on behalf of U-I's auto-racing melodrama, "Johnny Dark". Top photo: Paramount, Denver, drew 75 sports cars, properly bannered, in a Sweepstakes parade. Jack Woodell, Yelma Buckley and Joe Archetto, of the Wolfberg Theatres, planned the campaign. Center: Bill Brezton lined up 50 sports autos for a similar stunt for Basil's Lafayette, Buffalo. Bottom: In Cleveland, Bill Randel's radio listeners were invited to have their photos taken seated in a Jaguar in the Allen Theatre lobby.

Mag Breaks on '20,000 League'

An article on Jules Verne in the July 5th issue of Reader's Digest serves to whet public interest in "20,000 Leagues Under the Sea," Walt Disney's first live-action Cinemaze feature. Film will score another important break in the August 10 issue of Look where devoted the cover and a picture story to the filming of the Verne classic.

This appropriately costumed guitarist paraded the streets of Oklahoma City to ballyhoo "Johnny Guitar" at the Herbar. Stunt was part of a big campaign put on by Eddie Thorne, Cooper Foundation Theatres city manager, and George Grebe, Herber manager. Ample use was made of radio and TV spots, and of the Decca theme song recording.

Indians, stagecoaches, and what-have-you were paraded out to bally "Apache" canings in Chicago and New York. At top: police-escorted cavalcade of ancient wagons approaching Roosevelt Theatre in the Windy City. Center: authentic Apache family stops before Dave Garaway's TV cameras to plug opening at Mayfair, N. Y. Bottom: Apache families in Mayfair lobby demonstrate tribal dances, arts and crafts, in front of poster announcing contest tie-up with Adler Shoes (Apache moccasins as prizes). Headband give-aways and Indian Costume contest were other highlights for the youngsters.
SHOWMEN BRIEFS

Max E. Youngstein, United Artists vice-president, has returned from a ten-weeks survey of his company’s European production and promotion activities. He was accompanied by Mrs. Youngstein and their two children ... . Steve Brody has dispatched letters to the chief of police of 1500 cities soliciting their support for "The Human Jungle", Allied Artists police vs. crime melodrama . . . Macy’s returns to picture tie-ups on July 28th, when the famous New York department store carries a full page in the New York Times saluting the performances of Debbie Reynolds and Dick Powell in "Susan Slept Here". Two Macy windows also will carry displays on the film.

CATCHLINE OF THE ISSUE

"M-G-M’s Love-Making Musical in High, Wide & Handsome Cinemascope and Blushing Color!"—7 BRIDES FOR 7 BROTHERS (MGM)

Jim Thomas, ad chief of Rowley United Theatres, drew a lot of attention for "The Student Prince" with the simply bally pictured above. The handsome lad bore no sign, but handed out cards inviting ladies to see the musical at the Capitol, Little Rock.

At recent meeting in Boston, UA ad executives Francis M. Winikus and Mori Krushen conducted product-promotion forum with area’s top theatremen, including: Paul Levi, Jack Soef, Charles Kurtzman, Louis Krasnow, Don Finn, Hy Fine, Harry Segal, Karl Fosick, and Abner Pinonski.

Big window was devoted to "Caine Mutiny" display by The Gill Company, largest book store in Portland, Oregon, to plug film’s engagement at the United Artists Theatre.

One of the dual exhibition trucks on "The Egyptian" is seen on the grounds of the Franklin Park Zoo, Boston. This was the first time permission was granted to have outside animals on the zoo grounds.

Nationwide tour of the exhibits are attracting arroils of publicity for the forthcoming 20th-Fox Cinemascope spectacle.

Radio Contest For 'Susan'

Charles Bosberg, general sales manager of RKO, announced a six-week radio contest plugging "Susan Slept Here" beginning July 24 on the Mutual radio program, "Teen-Agers Unlimited". The program is carried by more than 250 stations throughout the country over the Mutual network on Saturday afternoons. Contest is a 50-word essay in teen-agers' idea of "The Ideal Date" in line with the theme of the Technicolor comedy. "Susan" also is being plugged for its N.Y. engagement by displays in windows of 50 appliance dealers. Display features Debbie Reynolds.

Circus motif of "Ring of Fear" was stressed at Fox-Phoenix world premiere. Big Top set up under marquee was peopled with colorfully garbed clowns to herald the coming of film stars.
How else can we interpret a course of conduct that leads inevitably to the destruction of their retail outlets—first by starving the market so they no longer have any bargaining power; then by exacting exorbitant film rentals and imposing onerous conditions of sale that drain off the profits essential to keep those outlets open; and finally by depriving them of the tax benefits which Congress plainly indicated should be theirs?

The management of any corporation naturally wants to make a good showing and the most effective way to impress the stockholders is to pile up profits. When the stockholders receive from management an annual report containing a favorable financial statement and larded with self praise, they usually assume that all is well. They have no means of knowing that the management’s selling policies and practices are restricting the market for the company’s products and hence are impairing the future worth of their investments—that is, unless they are informed by interested sources beyond management’s control.

Those who have invested in film company securities may be gratified that their company has had a successful year, but that is not their sole concern. Regarded merely as shares in a single year’s business, film company stocks would be a drug on the exchange. In order to maintain the value of its shares, a film company’s business must have permanence. But permanence cannot be secured in an artificially restricted and dwindling market, nor can enduring success be built upon the bleaching bones of the customers.

Committing Industrial Suicide

Sometime ago Col. H. A. Cole, of the COMPO Tax Committee, expressed his dismay upon learning from exhibitors that the benefits of his labors in their behalf were being drained off by the film companies in the form of increased film rentals. Col. Cole merely reported on the complaints that had been lodged with him: he had not conducted an inquiry to ascertain the various methods by which that dire result was being accomplished.

Since then Allied has conducted a survey with the aid of certain of its regional affiliates and recently a committee appointed by President Marcus to consider the subject held a meeting in Washington. It consists of Ben Marcus, Chairman, Jack Kirsch, Nathan Yaminline, Willbur Snaper and Abram F. Myers. Enough information has been gathered to support Col. Cole’s charges and the inquiry is still under way.

As of the present time no evidence has been gathered which would support a charge that the film companies have formally agreed among themselves that by manipulation of their pricing practices they would appropriate to themselves all or an unfair portion of the benefits of the tax bill. There is not even complete uniformity among the several companies in the practices employed; nor are the practices employed the same as to all pictures or classes of pictures.

The pattern of conduct among the several companies is not in their methods but in the uniformity of results attained.

It is not the purpose of this bulletin to set forth an itemized bill of particulars in support of any general charge. The purpose merely is to set forth in broad outline the nature of the complaints that have arisen. It is the belief of Allied’s Committee that the practices complained of are too serious and the complaints too wide-spread for consideration and adjustment in a case-by-case procedure. The condition can be effectively remedied only by a sweeping revision of sales policies and practices and it is on that basis that the Committee hopes to enlist the sympathetic interest and cooperation of the heads of the film companies.

Among the practices by which the film companies are draining off all or an unfair portion of the tax benefits are the following:

1. In certain sections and especially in the East the practices have long existed of granting exhibitors an adjustment of the stipulated film rental at the conclusion of an engagement. Thus if the run of a picture was disappointing, the distributor would adjust the film rental so as to save the exhibitor from a loss and sometimes even to afford him a profit. It is easy to say that this was a bad practice—that the contract terms should be fair in the first place and that the contract should be performed as written. But it was in reliance on promises of an adjustment (known in the trade as a “look”) that exhibitors for many years have been induced to sign contracts calling for higher film rentals than they could possibly afford to pay.

This practice was followed for so long a time that it became an established trade custom and was implicit in every film deal regardless of whether it was mentioned in the negotiations or specified in the contract.

About the time of the enactment of the tax bill, certain of the companies in licensing their films began to notify the exhibitors that the contract prices would hold and that there would be no “look.” There was, however, no reduction in the contract prices to compensate for the elimination of this beneficial trade custom; on the contrary, prices have quite generally been increased by the devices hereinafter mentioned.

2. Many exhibitors for a long time have bought their films on a scale with floors and ceilings adjusted to the grossing potential of their theatres, as shown by experience. That is to say, the percentage of the receipts which the exhibitor would pay as film rental depended upon the amount of the receipts during the engagement, the distributor’s percentage increasing as the receipts climbed into the higher brackets. The bill has had the effect (roughly speaking) to increase the theatres’ gross receipts by 10% or 20% without any corresponding increase in theatre attendance.

The increased receipts resulting from tax relief automatically elevates a picture into a higher percentage bracket under the scale and this increased percentage reverts back to the first boxoffice dollar. The film companies have refused to readjust their scales by raising the ceilings so as to allow for increased grosses resulting from tax revision and not due to the unusual drawing power of the pictures.

3. In addition, the minimum percentage terms in percentage contracts, already too high for most exhibitors, have been further increased, so that exhibitors now must pay more for pictures that do not gross beyond the lowest percentage bracket. Thus exhibitors are being crushed between raised floors and lowered ceilings and their tax benefits are being confiscated by the film companies.

(Continued on Page 27)
MYERS’ APPEAL TO REASON

(Continued from Page 26)

4. Increases in the prices of flat rental pictures in the established categories could be easily detected and so that method has not been widely used. However, complaints have been received which indicate that the same result is being achieved by including in the top allocations pictures which formerly would have been placed in the lower brackets.

What Will Be The Consequences?

Unless all the rules of fair dealing and sound economics have changed without our knowing about it, it would seem that the extraordinary policies and conduct of the film companies can lead only to disaster—disaster for all concerned. Even if the theatres should display greater lasting powers than they were credited with in the Sindlinger report, the film companies still stand to lose their market, or a substantial part of it. For in a free American economy there will be a supply for every need; and, one way or another, the exhibitors, working in cooperation with independent producers, will find new sources of product to supplement or supplant the inconstant flow, now reduced to a trickle, from the major companies.

Also the situation is taking on a political aspect which it will be foolish to ignore. National Allied as a body has not advocated government regulation for the film industry because it believed that the antitrust laws, efficiently and impartially enforced, were adequate to terminate monopoly and insure fair dealings in the motion picture business. The undersigned cannot predict how much longer Allied will hold to this view. This statement is made with full appreciation of its gravity and only because the specter of government regulation will continue to haunt the industry until the abuses herein outlined have been corrected.

This frank discussion must not be interpreted as harboring a threat, because none is intended. The danger is here regardless of what course Allied may elect to pursue. We all know that there are persons of substance and influence both within and outside of Allied who sincerely believe that nothing short of government regulation can save the motion picture business. But such regulation, if it comes, will more likely be imposed by the government of its own motion in order (1) that this great industry may be preserved as an essential communications and cultural medium for the benefit and prestige of the United States; (2) that the heavy investments in the industry and especially in the theatres may be safeguarded; and (3) that the widespread unemployment which would result from the industry’s collapse may be prevented.

These are among the considerations that led to regulation for other regimented industries—the railroads, shipping, agriculture, securities, bituminous coal, electric power, radio and television, etc. No one can predict what the reaction of the Congress will be if it becomes necessary to follow Col. Cole’s suggestion that the facts regarding the confiscation by the film companies of the exhibitors’ rightful share of the tax benefits be submitted to the House Ways and Means Committee and the Senate Finance Committee.

The mounting crisis in the motion picture business calls for fair-minded consideration and prompt action for the moderation of selling policies and practices by the executive heads of the film companies—not merely the sales heads, but the presidents, also.

At the suggestion of Allied’s Film Committee this bulletin is being widely circulated in all branches of the industry in hopes that it will contribute to a clearer understanding of the crisis and that this will lead to prompt, effective action by the film companies to avert the dangers that lurk, not in the distant future, but just around the corner.

WSJ GOES TO HOLLYWOOD

(Continued from Page 11)

has taken up about a fourth of the unemployment. “Some of the locals are really hurting,” says Carl G. Cooper, third international vice-president.

The exhibitors are angry, too. Says Walter Reade, Jr., president of Theatre Owners of America, a trade group representing some 10,000 film theatres in the United States and Alaska: “Motion picture distributors have adopted a policy of releasing fewer and fewer films at higher and higher rentals, so that today the exhibitor’s position is precarious.”

Longer Runs Necessary

“We have to play pictures for 15 weeks that should have runs of four or five weeks, simply because we cannot get others to take their places,” says Charles P. Skouras, president of National Theatres, Inc., which operates 330 theatres across the country. He blames a shortage of product brought about by “the changeover at the studios to the new, wide-screen methods of production, coupled with the industry’s specializing in high-quality, high-cost pictures.”

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., laments: “A picture that would normally play one week must be shown two weeks. The result is an unprofitable second week’s playing time, frequently eliminating any profit made in the first week.”

What do the studies say to these complaints? “They’re old as the industry,” grumbles one executive who prefers to remain anonymous. “The exhibitors have been at our throats since films began; they’re always complaining about something.” The president of another studio snorts: “All the yaps about shortage of product are coming from the small theatres, the little guys who used to get a $2 million picture for $20 or $30 and who were never worth the trouble. You can play the first 5,000 theatres and get 90% of your costs. Play the next 5,000 and you get only 50%.”

Will the studios boost production to keep the theatre-owners supplied? No such prospect is in the offing. “Our plans do not call for increased production next year,” reports Columbia’s Jerry Wald. “Chances are we will maintain the present level of production,” says Mr. Schreiber of Twentieth Century-Fox. “M-G-M’s plans for 1955 are about on the present level,” states Mr. Moskowitz. Universal hopes “to maintain production at our current good clip of 34 films a year,” and Mr. Freeman merely says Paramount “will not start fewer pictures in 1955 than in 1951.”
THEMETRO-GOLDWYN-MAYER

APRIL

ERIVER SUITE William Holden, Barbara Stanwyck, Brian Aherne, Paulette Goddard. In The Answer, Dr. Donald Balfour is a lady’s man, but her husband comes between them. 104 min.

TOO MANY DOTS Beatrice Lillie, John Eldredge, Florence Compton, Walter Pidgeon, Marc Antony. A woman’s husband is accused of treason, but he is proved innocent. 96 min.

DIESEL PEOPLE George Raft, Robert Benchley, Alice Terry. A detective investigates the mysterious death of a man. 70 min.

MAY

AND THE FLESCH Technicolor. Lana Turner, Karle Warren, Frank Lovejoy, Robert Benchley. A young woman is found dead. 100 min.

POWER OF WAR Ronald Reagan, Steve Forrest, Robert Mitchum, Brian Aherne. A World War II officer takes a stand against injustice. 97 min.

JUNE

THE KINGS Eastman color. Robert Taylor, George Brent, Constance Bennett, Don Ameche. A prince escapes to safety. 85 min.

JULY

HER TWELVE MEN Anis Color. Greer Garson, Robert Taylor, John Qualen, Robert Douglas. A group of men are put to work as drillers. 95 min.

BIRDIES FOR 7 BROTHERS CinemaScope Anis Color. Jane Powell, Howard Keel, Jack Cummings. A family of seven brothers find themselves living in a house where each has a twin. 93 min.


THREE SADIE Sherwood, Dorothea Ringer, James Cagney, Hedy Lamarr. Three women find love in a small town. 90 min.

AUGUST

THE TWELVE MEN Anis Color. Greer Garson, Robert Taylor, John Qualen, Robert Douglas. A group of men are put to work as drillers. 95 min.


LIVING IT UP Technicolor. Dean Martin, Jerry Lewis, Janet Leigh, Robert Mitchum, Deanna Durbin. Comedy. 109 min.


PARADOX Color. Elizabeth Taylor, Robert Mitchum, Frank Sinatra. A story of love and war. 104 min.

PARAMOUNT

APRIL


MAY

NO RELEASES

JUNE

ELPHANT WALK Technicolor. Elizabeth Taylor, Dana Andrews, George Murphy, John Agar. A man tries to find his family. 92 min.

JULY

GREATEST SHOW ON EARTH, THE Reisue Technicolor. James Stewart, Betty Hutton, Cornel Wilde, Charles Laughton. 153 min.

KNOCK ON WOOD Technicolor. Danny Kaye, Mal Zetterling, Howard Keel, Richard Widmark. A man investigates the success of a man who is trying to sue him. 92 min.

AUGUST

ABOUT MRS. LESLIE Shirley Booth, Robert Ryan, Paul Douglas, Daniel Mann. A woman tries to save her husband. 92 min.
July

LAUGHING ANNE Technicolor. Wendell Corey, Margaret Lockwood, Forrest Tucker. Producer-director Herbert S. Swope. Technical consultant, Philip Drue. Based on the novel by Stephen Leacock. A wealthy young lady who dreams of becoming a socialite writes a book to help save the life of a farmer's son. She returns to the farm to face reality. $1.00 to $1.99.

JOHNNY GUITAR Truckul. Joan Crawford, Sterling Hayden. Associate producer-director Nicholas Ray. Western. A young woman (Joan Crawford) becomes involved in a cattle rustler's war when she falls in love with her partner. $1.00 to $1.99.

MAYBE HASTE TO LIVE Dorothy McGuire, Steve McNa- lly. Director Anthony Mann. Woman (Dorothy McGuire) learns to love a gunfighter who helps her against her anti- cattle rustlers.cheng. On the run and hiding in the desert, she tries to save her illegitimate son from being sold into slavery. A 3-day manhunt follows. $1.00 to $1.99.

ROGIE'S JUMP Robert Merriot, Ruth Warrick. Broo- klyn Dodgers' star, John Bask productions. Sports camp in California tries out for and makes the Brooklyn Dodgers' team. $1.00 to $1.99.


TRouble IN THE GLEN TrueColor. Margaret Lock- wood, Orson Welles, Forrest Tucker. Producer and director Anthony Mann. Western. A young girl (Margaret Lockwood) is deceived by a cattle rustler, and her uncle (Orson Welles) must save her. $1.00 to $1.99.

UNTAMED HEIRESS Judy Canova. Don Barry. Comedy. Judy becomes involved with gold bond and battle royal in a medieval castle in the desert. 70 min.

May

NO RELEASES

June

SILVER LODE Technicolor. John Wayne, Dan Duryea, Lisette Scott, Producer Benedict Bogeaus. Director Allan Dwan. Western. A town swindler (Dan Duryea) dupes a small town into supporting a cattle killer accused of murder and daughter of cattle baron who stands by him. $0.80.

SINS OF ROME Maschito Giroli, Ludmilla Tcherina. Producer Consuelo Spartacus. Director Richard Fraid. Drama. Robber leads revolt and attempts to unite slaves against Roman army. 75 min.

July


SMILING BILLY Technicolor. Dick Powell, Debbie Reynolds, Producer Harriet Parsons. Director Frank Tashlin. "Bad girl" is placed in custody of woman who wants to study her type for story he is writing. 98 min.

August


This is MY LADY EastmanColor. Linda Darnell, Richard J. House, Director. $2.00.

AFRICA ADVENTURE Robert C. Ruark. Document- ary. Coming to Roosevelt's Sa Simulator. 3-month safari through unexplored sections of Africa. $1.00 to $1.99.

Coming

AFRICA ADVENTURE Producer Robert C. Ruark. Documen- tary. Coming to Roosevelt's Safari. 3-month safari through unexplored sections of Africa. $1.00 to $1.99.

September


October

20TH CENTURY-Fox

April


ROCKET MAN Technicolor. Charles Coburn, Spring Byington, Producer Leonard Goldstein, Fantasy. Orphanage, a crooked politician and his help with his private life. $1.00 to $1.99.


May

GOZILLA AT LARGE Technicolor, Cameron Mitchell, Anne Bancroft, Leo Cobb. Producer Leonard Goldstein, Drama. King Kong vs. Godzilla, is used as murder weapon by beautiful trapeze artist to kill rival on roller coaster. $1.00 to $1.99.

BORDER VIOLENCE Technicolor. Marilyn Monroe, Robert Mitchum, Rory Calhoun. Producer Stanley Ralston. Director Otto Preminger. Outdoor ad- venture romance. Barroom entertainer (Marilyn Monroe) and his young son are forced to guide a raft down a treacherous mountain river, battling the rapids, Indians, and the elements. 91 min.


June


July

GAMBLER FROM NATCHITOCHES Technicolor, Dale Robertson, Debra Paget, Producer Leonard Goldstein. Director Henry Levin. Action drama. Son of river boat gambler sells out his father (Dale Robertson) to him from charge of cheating. $1.00 to $1.99.

GARDEN OF THEIVA Technicolor, Gary Cooper, Richard Widmark, Susan Hayward. Producer Charles Brackett. Director. Western. Three gold hunters become involved with a beautiful woman and death inside Mexico. 100 min.

August

BROKEN LANCE CinemaScope Technicolor. Robert Wagner, Jean Simmons, Robert Mitchum, Richard Boone, Peter Sal C. Siegei, Edward Dmytryk. Western drama. son of Indian son by Indian wife is caught in feud with renegade half brothers for control of big cattle range. $1.00 to $1.99.


September


October


LIFE AND THE BALANCE, A, A Ricardo Montal Technicolor. Producer Ted Tams. Director. Western. A Ricardo Montal and his band of Indian friends are pitted against a corrupt melodrama. Boy trying to clear his father of false killings fails into hands of real murderers. $1.00 to $1.99.

November


SOUTHBOUND, THE, The Cedric Hardwicke. Producer Western band rob and their join in country western band. 82 min.

December

CAPTAIN KIDD AND THE SLAVE GIRL Color CinemaScope, Technicolor. William Lundigan, Producer Henry King. Director. Western. A young girl is rescued by a captain (William Lundigan) who is accused of piracy. $1.00 to $1.99.

YELLOW TOMAHAWK, The, The Color Corp. of America. Romy Calhoun, Peggie Castle, Producer Howard Koch. Director Lesley Selander. Western. The daughter of an Arizona rancher is kidnapped by Indians. $1.00 to $1.99.

HORSE'S CHOICE, The Charles Laughton, Brenda Barrie. Producer-director Charles Laughton. Drama. Is a percipitous bookmaker finds his life complicated when he tries to direct a wedding. 75 min.

MAN WITH A MILLION Technicolor, Gregory Peck, Jane Griffiths, Producer John Bryan. Director. Western. $1.00 to $1.99.

Coming

April

A & P KETTLE AT HOME Marjorie Main, Percy Kil\lde, Producer Richard Wilson, Director Charles La\ ruin. All-American girl, home to dilapidated farmhouse so that boy old friend, 84 min.

NAILS INTO LAMARIE Technicolor, John Payne, Dan Ir\e, Marie Blanchard, Producer, David Ricc\ich, Director Joseph D. Goodwin. 3 kids at the house, 88 min.

ANGEL SHERRY, Shelley Winters, Barry Sullivan, Pro\\e, Henry Morgan, Director. Small town girl, 85 min.

June

WARBER BROTHERS 3

April

Lucky Mc The CinemaScope Warner Color, Doris Day, Ph\\e, Shirley Jones, Robert Mitchum, 85 min. Director Jack Donohue. Musical comedy, Show are thus

MAY

REMEMBERING MY CHILD Hugh O'Brian, Spive Jones, \e, MacDonald Carey, Producer Lesley de Warren, 84 min. Father and son are together, 88 min.

Warner Brothers

United Artists

Coming

July

Egg and I, The Reuel Clavell, Colbert, 45 min. Director \lack Mayer, Marjorie Main, Percy Kilbride, 108 min.

Johnny Dark Technicolor, Tony Curtis, Lily Laurie, Producer \\ee, Director. Western action, 85 min.

Tanganyika Technicolor, Van Heflin, Ruth Roman, Prod\\ee, Director. African safari, 85 min.

Francis Joins the Wacs, Julie Adams, Chilli Willy, Prod\\ee, Director. Adventure, 94 min.

Sicilian Tango, Jane Wyman, Richard Widmark, Producer \\ee, Director. Drama, 94 min.

September

Black Shield of Fallowsworth, The Technicolor, Techn\\ee, Charles B. Fitzsimons, Producer. Western, 108 min.

En Qal the Brave Reuel Clavell, Colbert, 45 min. Director. Action, 84 min.

Warner Brothers 3

October

Soldier of Fortune, The Technicolor, Charles B. Fitzsimons, Producer, Director. Western, 85 min.

November

Sicilian Tango, Jane Wyman, Director. Drama, 94 min.

December

BATTLE CRY The CinemaScope, Warner Color, Van Hef\\ee, Alfred Redfield, Mickey Spillane, Producer. Western, 108 min.
IN FEBRUARY 1955
COLUMBIA PICTURES
WILL PRESENT
TYRONE POWER • MAUREEN O'HAARA
in JOHN FORD’S
THE LONG GRAY LINE

CINEMASCOPE
COLOR BY
TECHNICOLOR
Goldwyn Explains His Slot-TV Stand:

"I was not envisioning extinction of the motion picture theatre..."

PRINTS ARE NEEDED TO SERVICE THEATRES

BLUE CHIP PRODUCTIONS
The Big Pictures Now Shooting
JULY 4th IS OVER
BUT THE APACHE
FIREWORKS HAVE JUST BEGUN

HOLDOVER! NEW YORK, Mayfair Theatre
HOLDOVER! LOS ANGELES, Fox-Wilshire
HOLDOVER! CLEVELAND, Loew's State
HOLDOVER! DENVER, Paramount
HOLDOVER! KANSAS CITY, Loew's Midland
HOLDOVER! WASHINGTON, D.C., Loew's Palace
HOLDOVER! CHICAGO, Roosevelt
HOLDOVER! BOSTON, Loew's State & Penn
HOLDOVER! NEW ORLEANS, Loew's State
HOLDOVER! PITTSBURGH, Loew's Penn
HOLDOVER! DETROIT, Palms
HOLDOVER! DAYTON, Loew's
HOLDOVER! FRISCO, United Artists

AND IN PHILLY (MASTBAUM)—
BOXOFFICE HISTORY WAS MADE!
GREATEST OPENING DAY GROSS EVER!
TURNED IN BY ANY PICTURE IN
ANY THEATRE IN THE CITY!

BURT LANCASTER APACHE JEAN PETERS
Mr. Goldwyn Explains His Views on Slot-TV

Samuel Goldwyn, movie-maker par excellence (and amateur iconoclast), appeared in print recently with his dream of a future when subscription television would enable film producers "to take in as much in one night, that way, as many pictures take in today in six month." Film BULLETIN asked Mr. Goldwyn editorially in the July 26 issue if, by this thesis, he intended to discard the theatres as moviedom's traditional marketplace. Following is his reply:

By SAMUEL GOLDFWN

For some strange reason, the word "television" seems to be more upsetting to some exhibitors than an 80 mile gale in the North Atlantic to a sea-sick landlubber making his first ocean crossing. And to add the words "subscription" or "pay-as-you-see" to TV is apparently to commit the really unforgivable sin.

In fact, I have discovered that if you use those horrid words some people who are otherwise rational in their judgments become so overcome with horror that they do not even seem to take the trouble to read what you really wrote. It appears that I made this terrible error in an article in the American Weekly a short while ago in which I predicted that Hollywood was "today on the threshold of one of its greatest eras" and that "the audience which had been lost to television is finding its way back to the theatre."

Now you would think that such words would strike some sort of a responsive note in a responsible exhibitor magazine like Film BULLETIN. But not at all—because, in the process of trying to see what the future holds for all of us, I added that "subscription television becomes a reality . . . it will be possible to take in as much in one night, that way, as many pictures take in today in six months."

Immediately, the editor of Film BULLETIN finds in my article "a highly suspect point of view:"—I am accused of drawing "a seventeenth parallel between production and exhibition"—I am charged with "leaving the theatres somewhere out in the backwash, the bastard expendables of the industry" and finally of considering the theatre "as a sort of interim market" while I plan "to nurture a poisonous competitor."

This is, of course, a completely distorted characterization of my position, which, however, because it is published in a magazine like Film BULLETIN, which I have always admired and still do, compels me to reply—when I would much rather spend this time working on plans for my next picture, "Guys and Dolls," which I hope will do more for theatre box-office than anything any of us can say.

So, as Al Smith used to remark, "Let's look at the record."

The Film BULLETIN editor assumes that I can hardly wait for the day when theatres have passed out of existence and been replaced by pay-as-you-see TV. Nothing could be further from the truth. What I believe is a matter of public record which I stated three years ago in an article in Collier's magazine in discussing home-paid TV, "In my judgment, the theatre will never be replaced as the basic medium for the public showing of current motion pictures. Regardless of all other factors, the American public is not going to remain confined to its home for recreation and amusement. The normal human desire to be part of an audience would not permit it. And, besides, the superior visibility of the theatre screens is a factor not to be ignored."

I do not know how I could more strikingly have expressed my faith in theatres as the principal medium of picture revenues for the indefinite future. Nor have I changed my views an iota since then. But then, as now, I have consistently tried to look at facts, not to shut my eyes to them because some aspects might be unpleasant.

I wrote then, and I still believe, that "If boxoffice television develops at all, a great many—perhaps 5 or 6 thousand of these marginal movie houses—may go out of business." Actually, this very magazine, Film BULLETIN, two years later bore out exactly what I had said, when it published a tabulation showing 4,196 theatres closed from 1946 to April 1, 1953, 3,035 of which had been closed during the era of television expansion from 1948. With theatres closing at the rate of 1000 a year, it would be the sheerest sort of folly to disregard these facts or to try to brush them away by pretending they do not exist. However, the essence of how I feel about theatres and theatre owners was expressed by me as follows in the same article in Collier's: "Personally, I would like to see these theatres continue to operate indefinitely for I have enjoyed a lifetime of mighty pleasant business relations with the great majority of America's motion picture theatre owners, but I am afraid my personal preferences will not have any influence on the results which changed times will inevitably bring about."

If the editor of Film BULLETIN had only taken the small trouble to find out what I have said consistently, he would have known when I wrote that when subscription tele-

(Continued on Page 5)
NEVER BEFORE IN FILM HISTORY!

The phenomenal grosses of "GONE WITH THE WIND" in its 5th release are a Miracle of All-Time Show Business

FOR INSTANCE!

GONE WITH THE WIND in the first 90 engagements or its fifth release tops its second, third, and fourth release and even exceeds the first (original) release in the following cites:


"GWTW" GOLDMINE

133% of "SHOW BOAT"
178% of "LONG, LONG, TRAILER"
128% of "MOGAMBO"

CHOICE OF SOUND: PERSPECTA STEREOPHONIC OR OPTICAL 1-CHANNEL
Viewpoints

Mr. Goldwyn Replies

Continued from Page 3)

vision becomes a reality it will be possible to take in one night as much as many pictures take in today in six months. I was not envisioning the extinction of the motion picture theatre but was looking to the great audience that even today almost never enters a motion picture theatre. The fact is, as I have pointed out in the past, that the average number of people who see a class A picture in the United States is approximately 23 million. Now, while that may sound like a lot of people, it also means that there are close to 110 million Americans who do not see that picture. That represents a tremendous untapped audience potential which all of us, producers and exhibitors alike, would do well to ponder about and to try to win over to paying for the privilege of seeing motion picture entertainment.

Sensible exhibitors whose actions are guided by good business judgment instead of emotion will make their own plans for the future on their best evaluation of what they expect the facts of the future will be. To close their eyes to the possible impact of paid television, whatever it may be, would be much less realistic on their part than I have found exhibitors to be during the more than 40 years I have been doing business with them.

My job is to make motion pictures and to try to make each one of them the very best I have ever done. The exhibitors’ job is to get the maximum number of people to come to his theatre to see that picture. If we each do our job well, none of us will have to worry about the future of any part of the great motion picture industry.

Prints Are Needed!

No longer a muted accompaniment to the theme of product shortage, the refrain of print shortage grows louder and louder. This is no overnight development. It has long been a pin-prick on the arm of subsequent-run exhibition, but now it is turning into an open sore, and theatremen are calling for surgery.

From many sections of the country come reports that the inability of exchanges to supply theatres with prints on dates of availability is growing more and more acute. Left unchecked by the distributors, it is quite apparent that this situation will unbalance the long-established system of runs and clearances, to the disadvantage of smaller exhibitors.

Theatremen are growing restive and see in the print shortage another manifestation of today’s sellers’ market. Both Allied and the TOA are raising their voices, and it would be wise for distribution’s chief executives to heed these complaints before they find themselves involved in a major battle with a large number of their customers.

Speaking for Allied, national president Ben Marcus declared recently that the reduction in the number of prints will “hasten the closing of considerably more subsequent and small town theatres.” Even M-G-M, he said, has reduced by as much as 10 percent prints allotted to some of its exchanges.

“It is hard to conceive,” Mr. Marcus continued, “that the heads of the major producing companies would embark on such a senseless economy move, particularly after the excellent financial statements they all have reported, which far exceed the comparative figures of a year ago.”

The United Theatre Owners of Illinois, a TOA affiliate, speaking through vice-president George Kerasotes, included at the top of a list of complaints against certain trade practices the shortage of prints, adding this enlightening bit of detail: “One theatre owner reported that he had purchased six features for a Sunday playdate, but when attempting to book them, was told in each instance that ‘no prints are available.’”

Allied Theatre Owners of Indiana, in its current bulletin, alleges that the print shortage is “phony”, designed to pile “clearance on top of clearance, making a dead letter of the U. S. Court’s rulings”.

In Cincinnati, a group of independent exhibitors employed counsel to aid them in obtaining prints on available dates. He is understood to have won assurances from the distributors that they would meet the needs of theatres in that territory. In other territories, exhibitors are discussing a variety of moves to fight against the print shortage.

It would seem, in the light of the new prosperity cycle they are experiencing, that the film companies would strive desperately to win goodwill and to alleviate the situation of the subsequent-run houses, which are not yet enjoying much of the fruits of the upswing. But just the opposite is happening. The film companies are incurring a flood of ill will. By limiting the quantity of prints, distributors diminish the equity of sub-runs, and eventually will squeeze some of them out of the market. The exhibitors are penalized by being forced to play films at later dates than contracted for, very possibly in conflict with lesser runs in the area. And, of course, the loss of each day beyond the available date spells a diminution in promotional values poured into pre-release and first-run campaigns.

All this is hardly sound practice. Not only is it poor business policy, but it evidences a lack of industry statesmanship. When thousands of customers, small as they are individually, start talking legal action and Government intervention, something that should have been done has not been done. Now it is high time to correct the print shortage.

BLUE CHIP Productions

Beginning in this issue, readers will find a new regular feature, entitled Blue Chip Productions. This is run as a supplement to our Studio Size-Ups Department, and is aimed at underscoring those films now shooting, which, in our judgment, possess elements of quality and boxoffice value far beyond the ordinary, a forecast of the truly big pictures. All of the vital statistics will be charted, together with illustrations serving to characterize the overall tone of the films.

We trust that this section will prove a valuable buying and booking Baedeker.
"ON THE WATERFRONT"

$66,776.

IN ONE WEEK

at the

1050 seat

Astor Theatre, New York!

SETTING A NEW ALL-TIME
BOXOFFICE RECORD IN THE
28-YEAR HISTORY OF THE ASTOR,
THE HOUSE THAT HAS PLAYED
THE INDUSTRY'S TOP PRODUCTIONS!

Columbia Pictures presents
MARLON BRANDO "ON THE WATERFRONT"
An Elia Kazan Production  co-starring Karl Malden • Lee J. Cobb with Rod Steiger • Pat Henning
and introducing Eva Marie Saint  Produced by Sam Spiegel  Screen Play by Budd Schulberg
Music by Leonard Bernstein  Directed by Elia Kazan
HAD YOU INVESTED $10,000 LAST JANUARY in any six representative (major) film company or exhibition securities, you would be sitting on an equity of $12,200 today. That is to say nothing of the generous 6.4 percent average yield that is disbursed by this industry. $610 a year of sweat-free income is nothing to sneeze at. Tacking on the semi-annual rate of $320, you have a total increment of $2,520 on your money for the first six months. That’s a return, capital and income-wise, of better than 50 percent a year.

In speaking of “any” six representative issues, we mean just that. Had you been fortunate enough to select the six leading shares, your capital would have appreciated to $13,100. The dividend here of 6.6 percent is slightly above the group average and pulls the total semi-annual income and capital increment up to $3,430. Continuing at a similar clip for the last half of the year, your return would have been 66 percent annually.

But some will say the industry is a speculative investment. To those who have your dough in it, thank your stars it is exactly that. Speculation is nothing to blush about, calculated speculation, that is. But for the speculative daring of 3-D, CinemaScope, VistaVision and Todd-AO, the motion picture world would have reduced to a colorful commercial textbook legend, akin to the carriage-maker’s craft. Although it often spells failure, enlightened chance-taking is the mother of progress. Witness the airlines, once fair game for no one save the plunger, the dude and the starry-eyed. The movie industry has gambled; it appears to be winning.

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SERVING TO BUTTRESS THE CINEMA BULL MARKET comes some timely figures from The Wall Street Journal’s report on the 2nd quarter profits of 26 business categories, embracing some 426 firms. Film companies and theatres rank sixth in terms of percentage gain over a year ago—this in the face of a general business decline of 0.87%. In all, the cinema industry showed a rise in profits of 21.7 percent. $3,565,000 in this year’s 2nd quarter, compared with $2,861,000 in 1953. Significantly, television and radio suffered a decline of 5.17%.

◊ ◊ ◊

ONE OF OUR FRIENDS in the investment business recently asked if we would group together in one of the Financial Buletins a complete package of all those bull-inspiring factors we have been discussing independently in connection with the resurgence of cinema securities. Not long ago we furnished readers a listing of this very character which we entitled SATEYAD (so named from the first letter of each upbeat item). Since this seven-point manual holds up as nicely now, as a precursor of stock market gains, as it did then, we deem it worthy of repetition here:

(1) Stabilization of television as a competitive factor.
(2) Admissions Tax repeal.
(3) Technological excitement.
(4) Economies, bone-deep, the progeny of the attendance depreciation.
(5) Youth, the swelling of the 12-20 age category, the industry’s largest clientele. As the war babies come of age.
(6) Assets, good cash positions by most companies, plus the backlogs to tempt and torment film-hungry TV.
(7) Diversification, investments in outside interest, a gathering trend that will be practiced more and more by cash-laden companies.

We have been asked by another reader why quality in product was not cited as a controlling factor in the rise of industry shares. Actually, quality has been a definite force in the cinema bull-tide, but SATEYAD is a guidepost to the future more than the past, and a force such as improved quality of entertainment is a bit too imponderable for the market to react upon intelligently—until the boxoffice receipts are in.

Quantity is a much more readily discountable market item, perhaps not over the short term, but definitely over the long haul. This is especially true today, since exhibitors are facing an acute shortage of product as the result of technological uncertainties, as well as an extreme caution among many film-makers, bred by the movie slump of 1948-1952. A philosophy has arisen in some quarters that says there should be fewer but better pictures. If this suspicious theory is upheld, it will freeze out all but the most richly endowed theatre-people, and thus wipe out filmdom’s historic marketplace.

To keep the industry humming, film-hungry exhibitors must be fed an abundance of commercially attractive films. This is freezer-cold realism. The quality picture does not have to be extravagant nor arty. It has to meet a single standard: entertainment for the mass audience. If this level is met, the seven technical factors of SATEYAD should sustain the industry to an unparalleled height.

◊ ◊ ◊

PROOF THAT QUANTITY IS COMMERCiALLY PROFITABLE is provided by Universal Pictures, to name one company. Producing on the thesis that the critics be damned, the public be served, this company issues a variety of subject matter ranging from the earthy to the folksy to the fantastic. 31 pictures are on tap for this year, compared with 31 in 1953. Its books are prospering accordingly. Net per share for the half year ended last May 1 is $1.57. The figure for the corresponding period last year was $1.27. Net profits for the term went to $1,721,000, an increase of some $400,000 over the 1953 report for the like period.
ROBERT S. BENJAMIN, ARTHUR B. KRIM, MAX E. YOUNGSTEIN issued another "progress report" on their favorite film company. United Artists, President Krim declared, will release 96 pictures between September, 1954 and September, 1956. He estimated the company will gross a record $40,000,000 for the current fiscal year and $50,000,000 or more in 1955. Board chairman Benjamin declared that UA will finance, in whole or in part, more than 90 percent of the product line-up. From exploitation-minded vice-president Youngstein came the term "blockbuster" to describe attractions that gross at least $2,000,000 in the U. S. and Canada. UA, said Krim, will release at least one "blockbuster" per month from now on. Youngstein told the press of his company's plans to promote the forthcoming product.

SAMUEL GOLDWYN made the news with the signing of Marlon Brando to play song-and-dance man, Sky Masterson in his multi-million dollar musical, "Guys and Dolls". Not since tough-guy James Cagney turned hoofer in "Yankee Doodle Dandy" has there been anything quite like it. Since Goldwyn paid an all-time premium for the rights to the Broadway hit, Hollywood is betting on Brando to tap and warble with the best of them.

DORE SCHARY said M-G-M will produce at least 27 important films during the next twelve months. Of this number, eight will commence shooting within the next sixty days. Its backlog of story properties, consisting of 52 scripts completed and in process, assures a steady flow of product, said Schary, with the company working two years ahead.

SKOURAS SPYROS P. SKOURAS envisions approximately 15,000 theatres equipped for CinemaScope films and stereophonic sound by the end of 1954. Of this number, about 5,000 would represent foreign houses. The 20th-Fox chief executive said that on July 24, 6,370 houses in the U. S. were tooled for CinemaScope films, of which half also employed four-track magnetic sound.

HOWARD HUGHES crashed the headlines with a story that a syndicate was dickering to buy out his entire empire—tools, aircraft, movies, and all. The Wall Street Journal named Spyros Skouras and Altas Corp.'s Floyd Odium among those involved. Odium controls a big block of RKO Pictures stock, is eager to have Hughes' large holdings. Skouras reportedly was acting as "middle man."
the exhibitors of America wrote this ad

20th CENTURY-FOX'S DEMONSTRATIONS OF
THE ADVANCING TECHNIQUES of

Please turn...
Future Product Plans 'Bullish'  
Arthur B. Krin's report that United Artists feel "extremely bullish about the motion picture industry" is apparently a viewpoint shared by other major film companies, if announced production plans are any criterion. During the past fortnight both Universal and Metro joined UA with release forecasts that reflect definite optimism. 
Issuing a UA progress report, Krin declared that the company plans to release four pictures a month during the next two years, and that at least one in each month will be a $2,000,000 grosser—or, as he describes it, a "blockbuster". Krin said United Artists will be aiming for more and more features in this high-bracket class and, toward that end, four films going into production during the next eight weeks will cost a total of $8,000,000. 
Universal's production schedules also reflect the bullish outlook. Starting the fiscal year Nov. 1, U-1 will kick off a program of 30 features, 22 in color. Although the number of films planned for next year are two under the present semester, budgets will be upped considerably with emphasis on top-starring, high powered productions. The proposed slate was worked out at an executive meeting headed by Milton Rackmull, and attended by Allie Dalt, board chairman Nate Blumberg, studio chief Edward Muhl, and ad topper A. D. Lipton. 
Production echoes coming from the Culver Canyon are also brightly optimistic. Metro's Dore Schary reports the studio will turn out a minimum of 27 top-grade films in the coming year. Continuing its recent brisk production pace, MGM will put eight of these productions before cameras during the next two months. Here, too, emphasis is on high quality features. Top story properties, including several hit Broadway plays, are being plotted far in advance. 

Minor Victory in N. Y. Tax Fight 
New York City exhibitors won a minor, and what will probably be a short-lived, victory in its fight against the local amusement tax. Supreme Court Justice Nicholas M. Pette issued a temporary injunction prohibiting the city from imposing a tax in excess of five percent on admissions. The hitch is that if the city files an appeal (officials indicate they will) before Aug. 11, then the injunction will be stayed. Issues raised by exhibitors as to the legality of the tax are not affected, and all basic questions will be heard at the trial tentatively scheduled for Sept. 13. 

UTO of Ill. Urge Support of Reade 
Exhibitors were called on to "support TOA president Walter Reade, Jr., in his efforts to encourage independent film production and should endorse his criticism of the exorbitant film rentals and the unfair sales methods now being practiced upon theatre owners," by George Kerassides of United Theatre Owners of Illinois at a regional meeting of the group held in Rockford, III. 
The theatremen went on record with complaints on the following: (1) Shortage of prints, (2) Forced sale of inferior pictures, (3) Forcing of shorts with features, (4) High terms which retard new improvements. 

Who said summertime wasn't boxoffice time for the movies? This is the record-breaking season! MGM's "7 Brides" not only smashed Foundation to mark at the Music Hall but racked up a new high for the first four days. Joseph Curtis' "Apache" wamped the biggest gross ever registered by any picture in any theatre in Philadelphia during its first day at the Mastbaum. Col's "Waterfront" set a new one-week record at the 1050-seat Astor with a whopping $66,776. Selznick adman Ben Babb reports the Boston re-release of "Duel in the Sun" topped opening-week grosses of its original release in that city. 

Charles Einfeld returns from Europe Aug. 10 following a 6-week trip to see international premiers of "The Egyptian". 

A number of company sales chiefs are busy priming the merchandising pumps. 20th-Fox's Al Lichtman has called a division-branch mgs. meeting in New York last week to set plans on "Egyptian" and other re-leases; U-I's Far East sales mgrs. convene in Tokyo Aug. 16 with foreign sales topper Americo Aboaf presiding and Charles J. Feldman as guest of honor. 

"This is Cinerama" will be exhibited at the International Trade Fair in Damascus, Syria under the sponsorship of the U. S. State Dept. Meanwhile, Stanley Warner vp Sam Rosen is touring Western Europe lining up additional theatres for Cinerama on the continent. 

Marking the first major booking in Filmmakers' Exhibitor Guarantee plan, "Private Hell 36" premiers at the NY Paramount on Labor Day weekend. 

Leaving NYC to join WB's studio publicity dept is the Blaine Thompson Agency's Gary Stevens who will work with Bill Hendrickis on radio-TV matters under ad-pub chief Mort Blumenstock. 

Arthur H. Levy replaces Mike Seigel as IFE sales rep for the Washington-Philadelphia exchange. 

Charles B. Moss, president of the Macon Amusement Corp, elected to the Board of the Variety Club to Combat Epilepsy, it was announced by William J. German. 

Exploitation Productions Inc, was formed by the studios to distribute ballyhoo pictures nationally. Officers: Louis Kellman, Jack H. Harris, Michael Freedman. 


Trade Shows Highlight Exhibee 
Both National Allied and TOA are planning trade shows which will play important roles their annual conventions this fall. 

TOA announces that "one of the most important theatre equipment and new process forums in the history of the motion picture industry" will be held in conjunction with TESM TEDA-TOA-IPA at their Chicago conclave Oct. 31 through November 4. President Walter Rea Jr. reports that "the dollar-wise exhibitor cannot afford to miss this giant forum, particularly in view of the fact that developments in the physical operation of our theatres are changing almost daily." 

Allied's Silver Anniversary Convention, scheduled for Oct. 12, 13 and 14 in Milwaukee, will feature a trade show geared to reflect theatre progress during the past 25 years. Conventions being managed by Wisconsin Allied. Sixty exhibitors will be available for the display of equipment and services used in conventional and drive-in theatres. 

Allied-Distrib Confabs in Sept. 
Despite reports that National Allied's grievance committee will meet with distribution executives in mid-August, a more considered opinion that the meetings to discuss exhibitor complaints against the film companies will not materialize before Labor Day. Many company officials still away from their desks, and it is doubtful howheadway can be made before summer vacations are over and the executive branch settles down to normal operation. 

Ohio Censor Law Gets Court OK 
A victory was registered by Ohio's censors board last week, when Franklin County Common Pleas Judge Ralph Bartlett ruled that state censorship laws over collection of fees violates Federal or state constitutions. Judge Bartlett dismissed an injunction suit brought against the board by ITO of Ohio, RKO Radio Pictures, Martin Smith and Horace Adams. 

Bartlett held that "although liberty of expres- sion by means of motion pictures is included in the freedom of speech and the press guaranteed by the U. S. and state constitutions, there still remains a limited field in which decency and morality may be protected from an offending motion picture by prior restraint under proper criteria a standard." 

Plaintiff claim that a $5 per reel fee con- tinued a tax were denied by the court and Bartlett ruled that U. S. Supreme Court decisions not removed community control of films by censors. 

Arnall Presses Attack On Pact 
The Society of Independent Motion Picture Producers pressed its attack on the French TV negotiated by the MPFA when SIMPPIP president Ellis Arnall met with State Department officials in Washington. Arnall contends that the French TV deal constitutes a subsidy that violates U.S. foreign trade policies and asks that the govern- ment upset the pact.
they saw SCENES FROM

GARDEN OF EVIL
Color by TECHNICOLOR IN CINEMASCOPE

GARY COOPER • SUSAN HAYWARD • RICHARD WIDMARK
Produced by CHARLES BRACKETT

they said:

"I was thrilled to see the wonderful productions that will be forthcoming from Fox Studios. The color, the sound, the complete focus of the picture at all times will bring a better form of entertainment in the new pictures and greater audiences to all of our theatres. We are most appreciative of what Mr. Darryl F. Zanuck and Mr. Spyros Skouras have done for the entire industry." —Myron Blank, Central States Theatre Corp., Des Moines, Iowa

"I have been thinking about turning my theatre into anything I could, and now I think I will remain in show business." —Jack Mapel, Barneys Theatre, Point Marion, Pa.

"Speaking for the small town, CinemaScope is greater than ever. After seeing the demonstration, I am looking forward to bright future." —Joe Shannon, New Life Theatre, Woodsfield, Ohio

"Could forget about T.V. competition after seeing this." —Robert Lowrey, Starlite Drive In, Jonesboro, Ark.

"So greatly impressed with the superiority of the lenses and stereophonic sound that I am going to recommend that my accounts all install stereophonic sound." —Alden Smith, Mutual Theatre Service of Michigan, Detroit, Mich.

"It will do much to bring back more business to the theatre." —Frank Panopoulos, State Theatre, Clairton, Pa.

"It is just, I would say, terrific. This is certainly a credit to the entire industry and I would say that the future looks very bright with pictures of that kind." —Joseph Dolgin, Pine Drive In, Waterbury, Conn.

Please turn...
"Broken Lance" (CinemaScope)

Business Rating 0 0 0

First film in improved CinemaScope process has multi-faceted appeal. Strong Spencer Tracy performance to attract class and family trade. Hard hitting violence, plus Widmark, Peters, Wagner names, for mass market. Startling clarity and depth of C'Scoped backgrounds in Deluxe adds lustre.

While the story of a hard-bitten cattle baron who rules his domain with an iron hand is not new, "Broken Lance" still makes it a successful foundation for thrilling entertainment. Tracy's highly charged performance breathes new life into the old formula and he is ably supported by Richard Widmark and Katy Jurado who also check in with full blooded characterizations. Good romantic thread in love of half-breed (Robert Wagner) and governor's daughter (Jean Peters). Additional asset is the marked improvement of CinemaScope lensing which complements the action with sharp images and a depth of focus particularly notable in distant backgrounds. Powerful emotion stems from Tracy's fight against discussion in his own family, as well as against the outside forces which threaten to destroy his empire. The basic conflict revolves around the fact that Tracy married an Indian princess (Jurado) and sired a son (Wagner), who is hated by older offspring by a previous marriage. Action reaches feverish pitch as the older sons are responsible for Tracy's death and the younger son's murder.

Flashy pressbook features striking illustration of Tracy and exploits his characterization with the line: "None Dared Challenge Him—For He Was A Law Unto Himself" (Neil)

“Quotes”

SUSAN SLEEP HERE (RKO)

"Familiar as a summer breeze, but not nearly as refreshing."—The Motion Picture Herald.

"Skitish little farce, leaning heavily on newlywed-honeymoon jokes."—World-Telegram.

"Neat blend of sophistication and airily-taunt simplicity which won't bear much sociological scrutiny but is none the less in its totality a charming."—Herald Tribune.

"Amusing comedy ... Powell does a good all-around light comedy job ... literally romps through the plot."—Journal-American.

"Fair Plus ... romantic bit of frolicking ... far of pat gags."—Post.

7 BRIDGES FOR 7 BROS. (Metro-Goldwyn-Mayer)

"Wholly engaging, bouncy, tuneful and pantochromatic package ... Laurels."—The Motion Picture Herald.

"Good Plus ... good things are roasted at you, thrown at you, poured over you in a frolic of heightened and dancing picture show in town."—Journal-American.

"Sets all other summer musicals ... graceful and easy show, with its step and a twinkle in its eye."—Herald Tribune.

SILVER LODGE (RKO)

"Scenery might have looked well in the picture's color film but the story never managed to get out of town."—World-Telegram.

"Fair ... off-outline but highly involved prairie opus."—Post.

"Meaningless sort of charade with slapstick that barely inspire the kiddies to buy more caps for their six-shooters for awhile and then expires."—Herald Tribune.

"Titillatingly light and rifle fire lets the whole movie fall apart into so many chunks of ineffective lead."—Herald Tribune.

"Rootin'-tootin film western."—Journal-American.

LIVING IT UP (Par)

"Aroused expectations of a happy bender. But ... doesn't sustain the cockeyed revelry that was there so promisingly at the beginning."—World-Telegram.

"Good gagged-up frenzy ... gives these most popular comedians a chance to atone for their many glib earlier efforts."—Herald Tribune.

"A few scenes ... are quite funny ... For the most part, though, the two stars careen to the same sluggish slapstick basis."—Times.

"Team certainly rates high as experts on scrambling one joke to make it look like a great big goofy omelet of fun."—Herald Tribune.

"Nifty comedy ... loaded with funny lines and a whole lot of laughs."—Journal-American.

"Sabrina"

Business Rating 0 0 0

Despite slow beginning, this comedy-romance works up plenty laughs and heart-inherent luvable cast. Strong cast bolsters b.o. promise. Great stuff for class houses, metropolitan areas. NS for hinterlands; weak for action houses.

After getting off to slow start this version Samuel Taylor's stage success, "Sabrina Fair" generates a steady flow of gentle laughter in human interest that should delight better-class audiences. Powered with three Academy Awa winners—Hepburn, Bogart, Holden—in the title roles, this offering should enjoy good boxoffice response among sophisticated audiences. It is a much for action houses. Many exhibitors will consider it an oddity that a picture of this caliber will not be made in color, and this must be regarded as minus factor in determining its boxoffice value.

But director Billy Wilder (who also produce and co-authored the script with Taylor and Erne Lehman) sparkled his cast along a path next strewed with smart patter, broad humor, and sentimental heart-tugs. Cute story has Audrey Hepburn, as a chauffeur's daughter, caught between two sons of the wealthy family. Secretly in love with playboy William Holden, Hepburn is eventually won by the staid, industry-minded brother Humphrey Bogart. The smart interplay of the characters is ably abetted by a good supporting cast, particularly Walter Hampden, in a delicious characterization of a rugged industrial tycoon father of the two sons, and another fine performance by John Williams, as Hepburn's father, the contented chauffeur.

Academy Award fame of the stars and Cinderella theme are best exploitation elements. (Neil)


"The Law vs. Billy the Kid"

Business Rating 0 0 0

Routine western in Technicolor. Has few distinguishing features, but should suffice for action fans. OK dualler generally

The legend of Billy the Kid does not benefit from this retelling, despite enhancing Technicolor backgrounds. Action there is aplenty as The Kid (Scott Brady) is first forced into shooting a man in a duel and then is led by fate into a long succession of killings, but the events unwind in pat fashion. Fleeting from a self defense killing, Brady, accompanied by best friend James Griffith, finds work on ranch. Romantic interest is developed as Billy falls in love with rancher's daughter Betta St. John. This leads to violence, however, as the foreman (Allen Hale, Jr.) also loves St. John and beats up Brady. Hale is fired and, along with some crooked lawmen, is instrumental in the death of St. John's father. The Kid sets out to get the killers and from here on the screen is ablaze with one gun battle after another. Eventually losing all respect for the law in his lust for revenge, Brady is finally shot. (Neil)

Columbia. 72 Minutes. Scott Brady, Betta St. John, James Griffith, Alan Hale, Jr., Producer Sam Katzman. Director William Castle.

"Duel in the Jungle"

Business Rating 0 0 0

Sub-par program fare will be relegated to lower spot on dual bills. Weak for better class market. Initial interest stimulated by star names, Technicolor, bally, will be adversely affected by downright word-of-mouth in sub-runs due to routine story.

Good cast and colorful production has been wasted on jungle melodrama which lacks plausibility and sufficient motivation. Warners would do well to cut about 20 minutes out of this British-made film in order to make it more practically suitable for dual bills. It is difficult to believe that a competent director like George Marshall would permit his characters to mouth some of the insane dialogue provided by the inadequate script penned by Sam Marx and T. J. Morrison. The plot features Dana Andrews, investigator for an American insurance company, coming to Africa to check on a claim covering the life of David Farrar, presumably dead. Andrews falls in love with Farrar's secretary Jeanne Crain. Farrar turns up alive and determined to kill Andrews. After quite a bit of jungle business, he gets his comeuppance. (York)

they saw

SCENES FROM

Broken Lance
Color by DeLuxe
in CINEMASCOPE

they said:

"I think the difference shown in this reel between stereophonic sound and both optical and magnetic is an eyeopener. It proves beyond a question that stereophonic sound is a vital part of proper theatre presentation. It goes without saying that the lineup of forthcoming 20th Century-Fox pictures constitutes the finest program ever issued by a major studio."
—Dale McFarland,
Greater Indianapolis Amusement Co.,
Indianapolis, Ind.

"I am signing up for CINEMASCOPE right away. I am very favorably impressed."
—Sam Resnick,
Playhouse,
Andover, Mass.

"This is the first time in my experience that any film company has ever tried to make me a rich man. My thanks to all the Fox officials."
—Mel Koff,
Glenside Theatre,
Glenside, Pa.

"...As Mr. Zanuck said—The future looks much brighter."
—Russ Leddy,
Orpheum Theatre,
Green Bay, Wis.

"Terrific! The sound was especially fine. Of course you don't have to sell this kind of product. The sound was marvelous and the new lenses are out of this world. These pictures are 'money in the bank'."
—Russ Schmidt,
John Hamrick's Tacoma Theatres
“King Richard and the Crusaders”
(CinemaScope)

Business Rating ⭐⭐⭐⭐

Loaded with spectacular action, boxoffice names, striking CinemaScope-WarnerColor settings, wealth of exploitation values. Should draw good grosses generally.

As an adventure spectacle, Sir Walter Scott's story of the Third Crusade, “The Talisman,” never was presented better than in the Warner production, “King Richard and the Crusaders”. CinemaScope vistas of amored knights battling the Moslems for possession of the Holy Land provide smashing action sequences for adventure lovers. While the story of treachery by followers of Richard, the Lion-Hearted (George Sanders) during the campaign may strike discerning audiences as so much sound and fury, it generates impressive escapist entertainment. Bulk of the performances are cut along swashbuckling lines, but Rex Harrison, as the Saracen leader, manages to add a real-life vigor to his role. Virginia Mayo, as the king's cousin, fills out passes in the action with adequate romantic elements. Setting angles galore stem from inumerable sequences of jousting and mortal combat plus the kidnapping of the beautiful Christian girl by the infidel leader.

Pressbook features panoramic illustrations of the crusading army and the line: “Their's Was The Mightiest Challenge Of All!” (Phil)

Warner Bros. 113 Minutes. Rex Harrison, Virginia Mayo. George Sanders, Laurence Harvey, Producer Henry Blanke, Director David Butler.

“The Weak and the Wicked”
Business Rating ⭐⭐⭐

British prison melodrama has OK exploitables for fair returns in bally and action houses. Acceptable dueller in general runs.

This British-made prison meller must lean heavily on expose elements of life in women's prison to overcome lack of marquee draw. While there are a number of sensational situations, they are handled in god taste and may disappoint audience looking for lurid revelations. Story about a girl (Glynis Johns), who is framed for an insurance fraud because of a gambling debt, manages to generate heat-tugs, suspense and a few thrills as it probes the character of women convicts. High points are: the murderess who killed her man because he dared to look at another woman; the woman who feared her baby would be born in prison, and an assortment of prostitutes, bigamists and unwept mothers. Glynis Johns becomes enmeshed in this environment and she is blamed for the escape of one prisoner before clearing her name.

Sex and violence aspects are pictured in the press sheet and implied comparison is made with AA's other prison picture with: “The Producers Of 'Riot In Cell Block 11' Rip The Lid Off Women's Prisons!” (Phil)

“Quotes”

ON THE WATERFRONT (Columbia)

“Uncommonly powerful exciting cinematic use of the screen by gifted professionals.”—Times

“Forceful and angry motion picture ... Rex Harrison's dramatic fury creates a memorable experience for audiences.”—World-Telegram

“Remarkable work of the realistic screen ... not a pretty picture, but it is an admirable one.”—Herald Tribune

“Exciting, Ruiless work of art and entertainment ... Magnificent American picture.”—Post

“Grim, gripping picture ... hunk of life in the raw.”—Journal-American

BROKEN LANCE (20th-Fox)

“Brings Spencer Tracy back on to one of his most familiar roles ... he is in even better form than usual.”—World-Telegram

“No mere Western is this picture. This is drama in the open.”—Journal-American

“Good ... though the broad expanse of CinemaScope is sharper and much more brilliant than formerly, the script is not.”—Post

“Images are clearer and sharper than ever before, and there is a greater depth of focus for a clear picture of the distance as well as of the foreground.”—Herald Tribune

“Standard cliches of the Western are plentifully evident in this drama, but they do not debase it to any great degree.”—Times

VALLEY OF KINGS (MGM)

“Fair Plus ... About all you can say is that Van Johnson has never been braver ... Miss Parker has never been prettier, and archeological gags are made to seem even more lethally exciting than in the Sunday supplements.”—Post

“Fine adventure film ... thrilling and at the same time entertaining.”—Journal-American

“Pretty good excuse to show the Nile, the pyramids and Samia Gamal on a wide-screen.”—Herald Tribune

PUSHOVER (Col.)

“Earnestly acted and well plotted ... but it is all as predictable as the force of gravity.”—Herald Tribune

“Creditable job for about half the time ... Story opens with deceptive slowness, mounting in suspense.”—Times

“Long arm of coincidence is stretched out of joint at times ... packs a punch.”—Journal-American

“A model for lulling an audience into a jangled-nerved stupor ... this ranks pretty well.”—World-Telegram

“Good ... undulated action and acting ... For a small picture, it's a clean job, effective and sufficiently exciting.”—Post

“Dawn At Socorro”
Business Rating ⭐⭐⭐⭐

Good entry for the Western market. Catchy titles cut above usual sagebrusher mold it suitable as dueller in general runs. Strong selling of violence angles needed to bolster moderate name values. Technicolor aspect.

Tale of reluctant gunsfighter-gambler and mainly at the action market. Film opens expeditiously as gambler Rory Calhoun becomes involved in family feud and wipes out most of clan in battle. Pace slows and becomes a bit talky as Calhoun, plagued by ill health, decides to give up violent way of life and heads for more peaceful surroundings. Mild romance begins between Calhoun and he meets Piper Laurie, disowned by her father causing her of her “wild” ways. Violence starts to pile up again in the town of Socorro, where Laurie takes a dancehall job. Calhoun delays his return to look after the girl and is caught between two dangers: gunman Alex Nicol, out to avenge the family killings, and Laurie’s new boss (David Brian) who has designs on the girl. Family Western ingredients are beefed up by interesting characterizations from principals. Suspense flourishes into smashing gunplay as Calhoun, trying to avoid bloodshed, is forced to kill Nicol and Brian.

Ad art features gambling, sex and violence with catchline: “He Earned His Keep With Cards Bought His Reputation With Bullets! And Bowed His Love Where He Found It.” (Phil)


“Pushover”
Business Rating ⭐⭐⭐⭐⭐

Rating applies where strong exploitables capitalized. Less elsewhere. Sex-violent angles should attract good returns in both bally and action houses. A question mark family and class houses. Publicity given newcomer Kim Novak will help mild marque.

Story of detective who falls victim to gross murder and delivers a strong wallow in the thrill fans. Obviously designed for this market, “Pushover” misses detailed study of F. MacMurray’s degeneration as style falls under influence of gangster’s sweetheart (Kim Novak) and $200,000 bank loot. First setting out to capture bank thieves by exploiting his passionate relationship with Novak, MacMurray finds the tab turned and he is used by the voluptuous blon. Eventually, he not only shoots down the gang ringleader, but a fellow officer as well. While tale is spun in fairly routine style with few surprises, Richard Quine’s direction keeps the pace fast, and performances interestingly grim. Eve produce plenty of sex-and-mayhem elements.

Pressbook features bushy illustrations Novak and zesty ad line: “Hot-Bloody Blonde Cold-Blooded Guy ... And Murder!” (York}


Business Rating ⭐⭐⭐⭐⭐ TOPS ⭐⭐⭐⭐⭐ GOOD ⭐⭐⭐⭐⭐ AVERAGE ⭐⭐⭐⭐⭐ POOR

Page 14 FILM BULLETIN August 1, 1954

Universal-International. 80 Minutes. Rory Calhoun, Piper Laurie, David Brian, Kathleen Hughes, Alex Nicol. Produced William Alland. Directed George Sherman.
they saw

SCENES FROM

WOMAN'S WORLD

in

CineramaScope

CLIFTON WEBB • JUNE ALLYSON • VAN HEFLIN • LAUREN BACALL
FRED MacMURRAY • ARLENE DAHL • CORNEL WILDE

Produced by CHARLES BRACKETT

they said:

"Extremely impressive. Twentieth Century-Fox is to be congratulated on their lineup of product and the confidence they have expressed for the future and in the progress of the industry."
— Walter Reade, Jr., President, Theatre Owners of America

"I think this is the best thing that could happen to all exhibitors. It will relieve the confusion that has prevailed in their minds for a long period of time."
Al Aved, Aved Booking & Buying Combine, Minneapolis, Minn.

"It's tops. As many years as I have been in show business it is the greatest thing that has happened to keep people in the business. Thanks to 20th Century-Fox for bringing this great medium to our business.
Nelson Ward, Nelson Theatre Circuit, Lexington, Kentucky

"The new invention of the advancement of stereophonic sound is terrific, and it certainly looks like the forthcoming product is the best that has ever been made."
— Jack Haynes, United Detroit Theatres, Detroit, Michigan

Don't short-change your patrons! Give them CineramaScope at its best... 4-TRACK MAGNETIC STEREOPHONIC SOUND for best boxoffice results!
ALLIED ARTISTS
Peak Production Splurge
Since '52 Busies AA in Aug.

ALLIED ARTISTS ACTIVITY IS keeping pace with the soaring Hollywood temperatures these hot August days, with production reaching new highs for the year, and additional tie-ins with outside packagers entering final stages of negotiations.

A minimum of seven pictures will be in production during the month—highest peak for this company since 1952. Moreover, most of the group are in the higher budget bracket for this studio.

Shooting at the present time are: "Target Earth" (Richard Denning, Virginia Grey)—Herman Cohen producer, Sherman A. Rose director; "The Black Prince" (Errol Flynn, Joanne Dru), AA's first CinemaScope film, in Technicolor, being produced jointly with 20th Century-Fox, on location in England—Walter Mirisch producer, Henry Levin director; "Ketchikan" (Mark Stevens, Joan Vorys)—Lindsley Parsons producer, Mark Stevens director; "The Annapolis Story" (John Derek), in Technicolor—Walter Mirisch producer, Don Siegel director; and "Dynamite Anchorage" (Dane Clark)—William F. Brody producer, Harold Schuster director.

Coming up later this month are: "John Brown's Raiders" (Raymond Massey)—Vincent Fennelly producer, Charles Marquis Warren director; and "Cry Vengeance" (Richard Conte)—William F. Brody producer, director not yet set.

Negotiations also have been completed between AA, Theodora Productions and Security Pictures for the joint production of "The Big Combo" (Cornel Wilde, Jack Palance, Jean Wallace)—Sidney Harman producer. Production will get underway on August 26.

In still another deal being worked out, director Joe Newman is about to ink a deal for collaboration on filming "They Kill", original by Newman, which AA would finance and distribute. The deal likely will include a second feature, "Incident in Hong Kong," currently in the scripting stage.

Both president Steve Brody and executive producer Harold Mirisch are planning trips to Europe this month to confer with John Huston regarding plans for filming "The Man Who Would Be King," which will be Huston's first film for the company.

COLUMBIA
Strong Pace Continues Here
Katzman May Add 4 To Program

ALTHOUGH COLUMBIA WILL CONTINUE its high level of production during August, there will be a sharp slackening off in the number of top quality features which have marked the schedule since the first of the year. Nevertheless, the promising exploitation films on the agenda undoubtedly will be eagerly welcomed by exhibitors who have been scraping the barrel in search of adequate features to fill their playdates.

Sam Katzman tells Film BULLETIN that there is a strong likelihood he may add four more pictures to his previously announced slate of 14 films on the current year's program. Four new writers were assigned last week to start preparing new scripts.

The two most important productions in work this month are being filmed by independent units lensing abroad. They are: David E. Rose's production of "End of the Affair" (Deborah Kerr, Van Johnson, John Mills)—Edward Dmytryk director; and Irving Allen and A. R. Broccoli's "Prize of Gold" (Richard Widmark, Mai Zetterling)—Mark Robson director.

Topping the features to be produced at home during August is "Women's Prison" (Ida Lupino, Jan Sterling)—Bryan Foy producer, Lewis Sider director. Others on this month's slate are: "Riot on Pier 6" (not cast), set to start on August 16—Sam Katzman producer; "Deaf Pigeon" (not cast), rolling August 17—Robert Cohn producer; "Robin Hood, Outlaw" (Robert Keith), given an August 17 starting date—Katzman producer; and "Cell 2453" (not cast)—Wallace MacDonald producer.

A November 15 starting date has been assigned "The Stalk" (Tyron Power, Linda Christian), to be made in London in Technicolor as the first feature by Power's own company, Copia Productions. The second feature on the Copia slate is "Lorenzo the Magnificent," to be shot in Rome starting early next year.

Two new story properties were acquired by Columbia for inclusion in this year's production slate: "The Great Lakes," an original by A. E. Bezerdes about the iron ore boats, which Lewis J. Rachmil will produce, and "The Mean Streets," Thomas B. Dewey's novellette in the July issue of Cosmopolitan magazine—also to be produced by Rachmil, Arnold Laven directing.

LIPPETT PRODUCTIONS
Two Features Now Shooting
One More Set For This Month

PRODUCTION WILL NOT QUIT keep pace with the releases scheduled this company during August. Three pictures are slated to be in work, whereas two features are marked for distribution. However, negotiations with a number of independent producers for already-completed product may throw the balance in the other direction before month's end.

Two pictures are currently shooting: "The Black Pirates" (Anthony Dexter, L. Chaney), on location in El Salvador—Rob L. Lippert, Jr. producer, Allen Miller director; and "The Outsiders" (John Ireland), Hammer Films production—Anthony Hains producer, Montgomery Tully director.

Later this month, Robert L. Lippert, J. and Mitchell Geritz, in association with Callo Rubio, will launch "The Return of Zorro" (Anthony Dexter) on location in Mexico.

METRO-GOLDWYN-MAYER
Story Buys Spur Plans
For Balance of '54 & '55

MGM HAS GONE ON ITS BIGGEST story-buying spree in many months—lined up top literary and stage properties for both 1954 and 1955 lensing.

Among the completed story buys are "Tea and Sympathy," the Broadway play which starred Deborah Kerr, and she will repeat for her movie ahaa mater; "The Power and the Prize," Howard Twigg's novel of the battle for control of one of the world's biggest mining syndicates; a new Broadway play the "Tender Trap," a sophisticated comedy by Max Shulman and Robert Paul Smith, due to reach Broadway this fall; and an original, "Have Tux, Will Travel," to co-star Tony Martin and wife, Cyd Charisse. Several other important properties are being negotiated.

Pandro S. Berman returns to this s in after a six months' leave of absence handle the production reins on "Tea and Sympathy." Nicholas Naylack has been assigned to produce "Power and the Prize" and Joe Pasternak will handle the To-Marin-Cyd Charisse starrer.

(Continued on Page 18)
they saw SCENES FROM

DARRYL F. ZANUCK'S

THE EGYPTIAN

Color by DELUXE

CINEMA SCOPE

JEAN SIMMONS • VICTOR MATURE • GENE TIERNEY

MICHAEL WILDING • BELLA DARVI • PETER USTINOV

and EDMUND PURDOM as The Egyptian

they said:

"Great technical advances. Greatest line-up of pictures in the history of 20th Century-Fox. One of the great thrills of my life." — R. J. (Bob) O'Donnell, Interstate Theatre, Texas

"I was tremendously impressed. The properties which they have started to produce give me a tremendous lift and it is my wish that other distributors would follow in line with Fox and use CINEMA SCOPE, Stereophonic Sound and good stories." — Walter Higgins, Prudential Circuit

"Unquestionably a display of some of the greatest pictures we shall have the pleasure of seeing, for some time to come." — Arthur Krolick, Paramount Theatres, Buffalo

"Zanuck did a tremendous piece of work on this. I don't see how anybody would not want to go all the way now. There is no real substitute or anything 'almost as good'. This is the real thing." — Ben Shearer, B. F. Shearer Co., Seattle, Wash.

"Tremendous demonstration of this great medium from 20th Century-Fox. The company is to be congratulated on the forthcoming product and on their scope and grandeur." — Robert Falk, Town Theatre, Mankato, Minn.
Set for filming next spring is the multimillion dollar remake of “Ben Hur,” which Sam Zimbalist will produce. Karl Tunberg turned in the finished script two weeks ago, following eight months of continuous work on it. Plans are to make the new production even more impressive than the original, which represented three years of filming in Italy and Hollywood. A pre-production breakdown calls for 97 key sets and 42 actors with major speaking roles.

Two new long term contracts were passed out by the company during the past fortnight—one to Lawrence Weingarten, as a producer and member of the executive staff, and the other to Johnny Green, as head of the studio’s music department.

Pictures now shooting are: “Jupiter’s Darling” (Esther Williams, Howard Keel, Marge & Gower Champion, George Sanders, Richard Haydn), CinemaScope & Technicolor—George Wells producer, George Sidney director; “Glass Slipper” (Leslie Caron, Michael Wilding, Roland Petit, Ballet de Paris), in Eastman Color—Edwin Knopf producer, Charles Walters director; “Bad Day at Black Rock” (Spencer Tracy, Robert Ryan, Anne Francis, Walter Brennan, Dean Jagger), in Technicolor—Dore Schary producer, John Sturges director; and “Hit the Deck” (Jane Powell, Debbie Reynolds, Ann Miller, Vic Damone, Tony Martin)—Joseph Pasternak producer.

Completing the August slate will be “The Prodigal” (Lana Turner, Edmund Pardoum, Taina Elg, James Mitchell), in CinemaScope & Eastman Color—Charles Schnee producer, Richard Thorpe director. It is due to roll on August 10.

James Cagney has been signed for the male lead opposite Doris Day in “Love Me Or Leave Me,” the Ruth Etting biography. Joe Pasternak will produce, Charles Vidor direct.

PARAMOUNT

Dickering with Disney for Release of ‘20,000 Leagues’

IT HAD BEEN GENERALLY ASSUMED that Walt Disney would release his recently completed, “20,000 Leagues Under the Sea” through RKO, but Paramount is reported seeking to take it away. Although both sides are being very cagey on the negotiations, a source close to Disney, tells Film BULLETIN that—as of this writing—there is a strong likelihood that Paramount will emerge the victor in the tug-of-war.

When the final costs have been tallied, it is entirely possible that the ambitious Disney project may prove to be the most costly picture ever produced. It required 18 months of shooting, and, to date, cost approximately $6,900,000. Disney is aiming it for a Christmas release.

Paramount’s own studio and independent units holding releasing commitments, have four pictures in work at the present time, with two more slated to roll around mid-month. This is a new 1954 peak for this company.

Now shooting: “To Catch A Thief” (Cary Grant, Grace Kelly)—Alfred Hitchcock producer-director; “We’re No Angels” (Humphrey Bogart, Peter Ustinov, Aldo Ray, Joan Bennett, Basil Rathbone)—Pat Duggan producer, Michael Curtiz director; “Blue Horizon” (Fred MacMurray, Charlton Heston, Donna Reed, Barbara Hale)—Pine & Thomas producers, Rudy Mate director; “Eddie Foy and the 7 Little Foss” (Rob Hope)—Jack Rose producer, Melville Shavelson director.

Slated to start August 16 are: “The Court Jester” (Danny Kaye)—Norman Panama and Melvin Frank sharing the producer-director credits; and “Lucy Gallant” (Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter)—Another Pine-Thomas production, Robert Parrish directing. The entire Paramount slate, including those now shooting and coming up, are in VistaVision and Technicolor.

REPUBLIC

Production Pick-up Backs Denial of Yates’ Sale Rumors

THE RUMOR THAT HERBERT Yates has been negotiating to dispose of controlling interest in Republic Pictures now being flatly denied by the boss of the company. He insistst that he not only will hang onto his own stock, but is contacting other important stockholders in an effort to prevent a sellout on their part.

Substantiating Yates’ denial is the sudden pick-up in production-planning this month following several months of comparative inactivity. Allen Rivkin was signed by the studio to start work immediately on the screenplay of “The Admiral’s Secretary” based on the exploits of the World War II naval hero familiarly known as “The Filipino Admiral”; Virginia Van Up, starting testing for “The Big Whistle” which she will produce aboard under a co-production and releasing agreement with the studio. Mickey Rooney Enterprises was signed for a second feature, to follow...
they saw

SCENES FROM
Irving Berlin's
There's No Business
Like Show Business
Color by DeLuxe
in CINEMASCOPE

MARILYN MONROE • ETHEL MERMAN
IAN DAILEY • DONALD O'CONNOR
TITTI GAYNOR • JOHNNY RAY

they said:

"After seeing this production, the exhibitors should walk out feeling two and a half times better than ever. Thanks to 20th Century-Fox genius for producing fine motion pictures. Our industry knows what the outlook for the future will be."
—Max Chasen, Hollywood Theatre, Atlantic City

"Without Stereophonic Sound, an exhibitor is not a competitor."
Mr. & Mrs. John Praggastis, State Theatre, Oregon City; Ross & Isis Theatres at Monmouth & Independence, Ore.

"The new product looks wonderful. And the casts they are putting in the pictures are really something! CinemaScope is wonderful, but I see they're not relying on CinemaScope alone. You have wonderful pictures and wonderful properties."
—Herb Sobottka, John Hamrick Theatres, Seattle, Wash.

"I think the outlook for 20th Century-Fox is great and I was agreeably surprised at the new techniques that have been developed in the last year."
—Mary Burnett, Loew's Theatres, Indiana

"I feel more confident than ever of the future of this business with such impressive improvements technically and with the lineup of such film productions for future release."
—Roy White, Mid-States Theatres, Inc., Cincinnati, Ohio

Don't short-change your patrons!
Give them CINEMASCOPE
at its best...
4-TRACK MAGNETIC STEREOPHONIC SOUND
for best boxoffice results!
Ample evidence of the full-scale pre-release campaign being accorded the forthcoming Cinemascope production, "The Egyptian," is furnished in the above composites. Leading up to the benefit world premiere at the Roxy (Aug. 24), 20th-Fox is garnering extensive press coverage throughout the country via two mobile units containing costumes, weapons and other items used in producing the film. To date, the exhibition trucks have attracted over a million people in 150 cities across the nation. Promotion is being supplemented by noted stage and screen actor Bert Lytell who is on a 22 city public relations tour in behalf of the Zanuck-produced spectacle, and is seen above viewing exhibit.

Viewpoints
On Song Plugging

Hollywood columnist Sidney Skolsky asked a pertinent question in his column recently. Is it wise showmanship, he asked, to exploit a forthcoming movie by having its songs plugged via the disc jockeys a couple months in advance of release? The commentator had particular reference to Warner Bros. "A Star Is Born," which has been getting the airwaves treatment of late, although the big musical-drama will not be in release for some time.

"I awaited anxiously the occasion when I could discover Judy Garland singing a set of new songs. Now that thrill will be gone, and the new songs will no longer be new," Skolsky lamented.

Not only are WB's exploiters completely confident that their policy is right, but theatre men all over the country could tell Sidney how potent a sales factor song-plugging can be. If the music from "A Star Is Born" catches on, it will be building a host of potential patrons for the picture every time a recording is played.

The experience with this facet of showmanship is that many people very often do not become conscious of song hits in films for a number of weeks, as well until the run is completed. Advance song-plugging by the disc jockeys is as right as rain, and we're surprised at Skolsky for not knowing it.

RKO scored the first motion picture tie-up with Macy's in six months, getting a full-page "21-gun salute" to "Susan Slept Here" in the N. Y. Times. These tie-ins were done regularly by the famous NY department store, but were discontinued for some unknown reason. As illustrated, unusual stills from the film were used in conjunction with a layout featuring Macy's "short snore center." Store is also devoting prominent window space and point-of-sale displays to "Susan."
they saw
SCENES FROM
UNTAMED in CINEMASCOPE
Color by De Luxe
SUSAN HAYWARD • TYRONE POWER

they said:

"I think it is the most exciting thing I have ever seen and it proves that Stereophonic Sound and CinemaScope is the greatest innovation that has been brought to the millions of movie-goers in the last 25 years. Fox is to be congratulated for their untiring and singlehanded exhibition in bringing a revival to the Motion Picture Industry." —Isadore Rappaport, Towne Theatre, Baltimore, Md.

"I think it is wonderful. The coming product is wonderful. I'm glad I have stereophonic sound."
Mrs. C. B. Hudson, Colonial Theatre, Portland

"This demonstration shows that 20th Century-Fox and the industry intend to bring to the public this and even more important techniques in giving the public a beautiful picture on the screen that cannot be duplicated anywhere else. Also, it assures us that our industry will endure."
—Nathan Sandler, Theatre Enterprises, Inc., Des Moines, Iowa

"The outstanding pictures that Fox are making in CinemaScope should make a great attraction for the people."
—Bill Volk, Terrace Theatre, Robbinsdale, Minn.

"It is the greatest thing I have ever seen. 20th Century-Fox is to be congratulated upon fulfilling all promises, as usual."
—Al Dayts, Dayts Theatres Circuit, Mass.
RKO
Hughes Seen Retaining Studio in Case of RKO Sale

DESPITE ALL THE UNCERTAINTY surrounding the future of this company, chances of any drastic changes in the completion of RKO Pictures actually appear very slight. Even should anything come out of the sale negotiations between Howard Hughes and Floyd Odlum's Atlas Corp, it would be for the parent company and not for the studio. Howard Hughes would probably continue to control the lot and keep his hand in production, which he enjoys.

Jane Russell and Robert Mitchum will continue to be prominent stars in the future production lineup, despite the expiration of both of their contracts. Miss Russell has already signed a multiple-picture, non-exclusive deal, and a similar pact is being worked out with Mitchum.

Production continues at a low level, but studio people say things will perk up by early fall, after nearly a year of comparative inactivity.

Two pictures are in work at the present time: "The Conqueror" (John Wayne, Susan Hayward, Pedro Armendartiz, Agnes Moorehead), in Technicolor—Dick Powell producer-director—and Bennett Pogue's "Cattle Queen of Montana" (Barbara Stanwyck, Ronald Reagan), in SuperScope & Technicolor—Allan Dwan directing.

Frederick Brisson's Independent Artists' production of "The Girl Rush" (Rosafind Russell), scheduled to start this month in VistaVision and Technicolor, has been set back to 20th-September 20.

Harriet Parson's, whose "Susan Slept Here," is currently in release, is negotiating for film rights to the легит play, "The Rainmaker," to be made next season, with Frank Tashlin directing.

CREDIT Sam Goldwyn with one of the most astounding castings of all time in his selection of Marlon Brando to play the Sky Master's son role in "Guys and Dolls," Brando, currently the screen's brightest dramatic luminary, has never essayed a musical role before, but he says he is eagerly looking forward to becoming a song-and-dance man in Goldwyn's big film sequel.

20TH CENTURY-FOX From Now On—Everything in CinemaScope from 20th

20TH CENTURY-FOX CONVERTS completely to CinemaScope this month—just one year after the premiere of "The Robe," the original offering in the anamorphic process. Last of the standard films produced for the company by the late Leonard Goldstein's Panoramic Productions went out during July and no new deals will be made with outside producers for product not lensed in CinemaScope.

With the rapid installation of CinemaScope equipment in theatres, Fox is stepping up its releases to ten for the second half of the year, in order to help meet the exhibitors' need for product. These 10 features will be comprised of eight of the company's own pictures plus Walter Wanger's "Adventures of Haji Baba" and Otto Preminger's "Carmen Jones". The latter, incidentally, finished shooting only a week ago, but will be rushed through the editing stages in order to be ready for a September 15 release.

For 1955, a minimum of 20 CinemaScope releases is being planned, plus at least one from independent producers who will release through Fox. According to the best available information at this time, there will be total of between 125 and 150 CinemaScope features released next year by all companies.

Continuing its drive to corral top broadway musical properties, Fox has just acquired the film rights to the Cole Porter hit "Can-Can," for a reputed price of $75,000. The tentative release date is 1957.

Three C'Scope pictures are working at the present time: "There's No Business Like Show Business" (Ethel Merman, Don O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor)—Sol C. Siegel producer, Walter Lang director; "Desire" (Marlon Brando, Jean Simmons, Mel Ochser, Cameron Mitchell, Michael Rennie—Julian Blaustein producer, Henry Koster director; and "The Rakers" (Kirk Douglas, Gilbert Roland, Bella Darvi, Cesar Romero, Katy Jurado)—Julian Blaustein produce, Henry Hathaway director.

"Untamed," (Tyron Power, Susan Hayward), which was to have started a week ago, has been postponed until later in the month.

Maggie McNamara has been assigned to top female role opposite Richard Burton in "Prince of Players," story of Edwin Booth.
they saw THEIR FUTURE... WITH THE MOST IMPOSING ROSTER OF PROPERTIES EVER ASSEMBLED BY A MOTION PICTURE COMPANY!

**DESIREE** Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie and Cameron Mitchell • **A MAN CALLED PETER** • **LORD VANITY** Samuel Shellabarger’s finest novel • **DADDY** • **LONG LEGS** Fred Astaire and Leslie Caron • **PRINCE OF PLAYERS** Richard Burton as Edwin Booth • **THE RACERS** Kirk Douglas and Gilbert Roland • **THE LEFT HAND OF GOD** • **SIR WALTER RALEIGH** • **BLACK WIDOW** Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner • **THE GUN AND THE CROSS** • **THE ENCHANTED CUP** • **THE QUEEN OF SHEBA** • **KATHERINE** • **THE GIRL IN THE RED VELVET SWING** • **JEWEL OF BENGAL** James Stewart • **TIGRERO!** • **THE WANDERING JEW** • **PINK TIGHTS** Sheree North • **THE MAN WHO NEVER WAS** • **SABER TOOTH** • **THE TALL MEN** Clark Gable • **ALEXANDER THE GREAT** produced by Frank Ross • **THE IRON HORSE** • **THE SEVEN YEAR ITCH** Marilyn Monroe • **THE KING AND I** by Rodgers and Hammerstein

**THE GREATEST STORY EVER TOLD** The Greatest Life Ever Lived as told by Fulton Oursler

they said:

“I think the line up of product is very inspiring. It looks like we are in for some great pictures. Fox should be commended for what it has contributed to motion pictures, especially in production.”

—Al Forman, Forman Theatres, (Portland)

“The showing of advanced product was terrific. I do not see how anything could be better.”

—N. A. Rhoades, Woodland, Wash.

“With a line-up of pictures like we saw here we can face the future with confidence. It was simply wonderful.” —Mr. Nick Johnson, Majestic and Wisconsin Theatres, Sheboygan, Wis., Strand Theatre, Manitowoc, Wis.

“I was never so enthused in my whole life. I sat there in amazement watching spectacular product after product. It definitely indicated the brightest future the Motion Picture business has ever seen.”

—Norman Levenson, Poli Theatre, Hartford

“The public is waiting for the product—what we have just seen is what they want.”

—Forrest Pirtle, Pirtle Circuit, Jerseyville, Ill.

“Future product looks the best I have seen in a long, long time.” —Vincent R. McFaul, Loew’s Buffalo Theatre, Buffalo

Please turn...
Moss Hart is doing the script and Philip Dunne will produce. Guy Madison’s first chore under his new term pact will be a role in “The Tall Men”, starring Clark Gable, Eleanor Parker.

UNITED ARTISTS

Expect Goldstein Program
To Be Completed by Associates

ALTHOUGH NO DEFINITE DECISION has been reached, it is likely that a deal will be worked out between United Artists and the heirs of the late Leonard Goldstein for completion of the 10-picture slate he was working on at the time of his sudden death two weeks ago.

Two pictures were in work at the time of his death, and both have already resumed shooting under the guidance of Goldstein’s twin brother, Robert, and Robert Jacks, vice-president of Panoramic Productions. United Artists is reportedly willing to continue its financial participation in the program, with the other officers of Panoramic continuing to handle the active production administration.

The two Panoramic pictures shooting are: “Black Tuesday” (Edward G. Robinson, Jean Parker)—Robert Goldstein producer, Hugo Fregonese director, “Stranger On Horseback” (Joel McCrea, Miroslava, Kevin McCarthy, John Caradine)—Goldstein producing, Jacques Tourneur directing.

Two more pictures are shooting for UA release: “Time of the Cuckoo” (Katharine Hepburn), an Ilya Lopert production leasing in Italy, and “New York Confidential” (Broderick Crawford, J. Carroll Naish, Richard Conte)—Russell Rouse and Clarence Green co-producing, Rouse also directing.

Paul Gregory’s first film, “Night of the Hunter” (Robert Mitchum), which was slated for a September start, is being shoved ahead to late August. Director Charles Laughton expects to take a crew to the state prison at Moundsville, W. Va., around mid-month, with Mitchum joining them a week later, after winding up his current assignment for Wayne-Fellows at Warners.

The only other feature definitely slated to roll this month is Hecht-Lancaster’s “Gabriel Horn” (Hurt Lancaster). It will start on August 15 in CinemaScope & Technicolor, with Lancaster doubling as director.

Jane Russell’s first starrer for UA will be a musical titled “Gentlemen Marry Brunettes”, co-starring Jeanne Crain. It will be shot in CinemaScope, much of the filming being done in Europe’s gayest capitals. Richard Sale will direct, Robert Bassler producing, and Jack Cole (“Gentlemen Prefer Blondes”) will do the photography.

Guy Madison has been signed by Stirling Silliphant to star in the UA release, “Five Against the House”, which gets underway in early September—Frank Tashlin directing. Also slated for a September start is "The Way We Are" (not yet cast), which Robert Aldrich will produce and direct from an original screenplay by Jack Jevne. UA will supply the financing on both of the latter films.

UA has acquired Phoenix Films’ “The Steel Cage” (Paul Kelly, Maureen O’Sullivan), which was produced by Berman Swartz and directed by Walter Doniger.

UNIVERSAL-INTERNATIONAL

Slight Slow-Down Here
Tempo Steps Up This Month

THE U-I PROGRAM FOR THE YEAR starting November 1 will total 30 features, of which 22 will be in color. Most of the product will be of that same mass-appeal type that has proved so profitable for the company and its customers.

Meanwhile, production tapered off slightly here in the past two weeks, but will build up to a total of five pictures shooting by the end of next week.

Three films are shooting: “Captain Lighfoot” (Rock Hudson, Barbara Rush, J. J. Morro, Kathleen Ryan), in CinemaScope & Technicolor—Ross Hunter producing; Douglas Sirk directing, on location in Ireland; “Foxfire” (Jane Russell, Jeff Chandler, Dan Duryea), in Technicolor—Aaron Rosenberg producing, Joseph Peveney director, a “Return of the Creature” (John Agar, L. Nelson), 3-D—William Alland producer, Jack Arnold director. “Man Without A Date” (Kirke Douglas, Jeanne Crain) has just completed lens work, but is still being edited and scored.

Coming up on August 10 are: “T. L. Ooters” (Julia Adams, P. Cahoun) Howard Christie producer, Abner Biberman director, and “To Hell and Back” (An Murphy)—Aaron Rosenberg producer, J. H. Hhilbs director.

Two new properties have been slated for early fall production: “The Cult of the Scorpion” (Urussula Thiess)—William Alland producing; and “Murder in the Classroom” (not cast)—Sam Marx producer.

BLUE CHIP Production

“DESIREE” 
(20th Century-Fox)
CinemaScope & Technicolor

From the best-selling novel by Anna Marie Salingo comes this version of the life and loves of Napoleon, to be played by today’s most exciting dramatic star, Marlon Brando. Jean Simmons is seen as Napoleon’s first love, Desiree, who falls in love with Napoleon’s general. The sets for this production are among the most elaborate ever constructed for a period-drama of this type.

Started June 16; due to be completed about Sept. 1. Release set for November. Budget: $1,500,000-plus.

Cast: Brando, Simmons, Merle Oberon, Cameron Mitchell, Michael Rennie, Charlotte Austin.

Scenes show the Little Corporal in a variety of moods.
...and HAVE YOU PLAYED THESE GREAT 20th CENTURY-FOX PICTURES IN CINEMASCOPE

ROBE • Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Moore • Michael Rennie

HELL AND HIGH WATER • Color by Technicolor • starring Richard Widmark Bella Darvi with Victor Francen

TO MARRY A MILLIONAIRE • Color by Technicolor • starring Marilyn Monroe Betty Grable • Lauren Bacall and Jimmy Stewart

KING OF THE KHYBER RIFLES • Color by Technicolor-DeLuxe • starring Tyrone Power • Terry Moore • Michael Rennie

BENEATH THE 12-MILE REEF • Color by Technicolor • starring Robert Wagner • Terry Moore • Gilbert Roland

4-TRACK MAGNETIC STEREOPHONIC SOUND for best boxoffice results!
“MAN WITHOUT A STAR” (Universal-International) Technicolor
This shapes up as a promising entry in the big western class, which U-I makes so proficiently. Hero of the story is Kirk Douglas, wandering cowboy. He goes to work for eastern heiress Jeanne Crain, who has just inherited a vast cattle ranch. She insists on building up her herd, though it means running small landholders out of the country. Douglas sides with the homesteaders.

Started June 4; completed last week.
Cost: Douglas, Crain, Claire Trevor, Producer, Aaron Rosenberg. Director, King Vidor.

Top, a mike boom trucks toward Douglas playing a banjo with saloon musicians. Lower, director Vidor, by camera, watches Douglas stand ready to take a blow.

DEUTEROMAGNETIC PRODUCTION

“THE SILVER CHALICE” (Virginia Mayo, Jack Palance, Pier Angeli)—Victor Saville producer-director; “East of Eden” (Julie Harris, Raymond Massey)—Elia Kazan directs “Land of the Pharaohs” (Jack Hawkins, Deerey Martin)—Howard Hawks producer-director, and “Helen of Troy” (Rosanna Podesta, Jacques Sernas, Cedric Hardwicke)—Robert Wise director. All except “You at Heart” are in CinemaScope, and all in WarnerColor.

INDIEPENDENTS

Foreign Coin Being Made Available to Inide Producers

INDUSTRY OBSERVERS ARE PREDICTING a big up-surge in independent product to be turned out under co-production arrangements with foreign backers. According to several indies who have recently returned from trips to Europe, foreign financial sources are ready and eager to back a producer who can come up with a prospective package. Moreover, they report that kinds of subsidies from the foreign government are easily available.

Sam Spiegel, who returned from Italy, said, “I’ve never seen such a flood of money being offered. Some cases subsidies are so enormous that is possible to wholly finance new pictures.”

By the same token, there seems to be loosening of the purse strings among domestic financiers. Although the subsidy angle is lacking in this country, producers reportedly most major distributors and banking sources are more eager than ever to invest top-notch package deals.

While this situation indicates a pick-up in indie production is in the offing, the current level of production remains slightly below the average for the first six months of the year. Only four productions unassigned distributors are working at the moment “Long John Silver” (Robert Newton, Corn Gilchrist), a Treasure Island production CinemaScope & Technicolor—Joseph Kane producer, Byron Haskin director; “It’s a Ripper” (Elroy Hirsch, Barbara H. Chester Morris), a Hall Bartlett production—Bartlett producer and director; “Mad A Million” (Frank Lovejoy, Kece Braselle a Filmakers production—Collier Young producer, Harry Essex director; and “Cooties” (Robert Foster, Robert Duvall producer, Harry Essex director; and “Cooties” (Robert Foster, Robert Duvall producer).

Coming up in the next two months are “The Squealer” (not cast), a Gravis production—Wray Davis producer; “The Way We Are” to be produced and directed Robert Aldrich; “Ten Miles Up” (S fore Hayden)—an Ivan Tors production; and “The Gunrunner” (Howard Duff—a Filmakers production, Collier Young producer).

Among the new indie companies formed is one headed by Philip A. Wasserman a New York stage producer, who was associated producer on Columbia’s “Pushover.” He currently developing a slate of pictures, was an eye toward turning out a minimum of one per year.

STUDIO SIZE-UPS

(Continued from Page 21)

One of the big projects for the coming season is a remake of “The Spoilers,” which will probably go before the CinemaScope cameras early next year.

WARNER BROTHERS

H. M. W. Sees Future Bright Execs Enthusate about Product

WARNER BROTHERS’ EXECUTIVES attending the recent studio conclaves assured the Hollywood press that this company is in a position to substantially increase its output during the year ahead, if exhibitors express a demand for it.

Spokesmen for the studio said the increase could be accomplished both by adding to Warner’s own flexible production program and through the acquisition of additional indie film packages.

During the past year, it was pointed out, the company released 27 new films and six reissues, as compared to only 21 new pictures and no reissues the previous season. Although there were no predictions as to the ultimate number of releases during the coming year, it was generally agreed that the increase would be substantial.

Harry M. Warner told the distribution and production executives present that the present situation is “the best in Warner Brother history,” and added, “we can confidently expect to improve our situation.” He expressed the belief that the main impact of television on motion pictures is now definitely past, and that “the public is becoming more receptive than ever to attractions with the right appeal.”

During the two-day sessions, the executives viewed such new product as: “Dragonwyck,” “Battle Cry,” “A Star Is Born,” “Helen of Troy,” “The Silver Chalice,” “East of Eden,” Land of the Pharaohs,” “Drum Beat” and “Track of the Cat.” Although more than half of these films are still in production, and only clips were shown, enthusiasm for the entire program ran high.

Five features are currently shooting: “Young At Heart” (Doris Day, Frank Sinatra, Ethel Barrymore, Gig Young)—Henry Blanke producer, Gordon Douglas director;

“The Silver Chalice” (Virginia Mayo, Jack Palance, Pier Angeli)—Victor Saville producer-director; “East of Eden” (Julie Harris, Raymond Massey)—Elia Kazan directs “Land of the Pharaohs” (Jack Hawkins, Deerey Martin)—Howard Hawks producer-director, and “Helen of Troy” (Rosanna Podesta, Jacques Sernas, Cedric Hardwicke)—Robert Wise director. All except “You at Heart” are in CinemaScope, and all in WarnerColor.

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What the Showmen Are Doing!

(continued from Page 20)

Metro's Mag Promotion

Talk about magazine breaks, Metro is offering a flock of them these days for its new musical "Seven Brides for Seven Brothers." July issues of Life (circ. 5,401,000) and Look (2,711,115); August issues of Call's (14,555,927) and Women's Home Companion (4,381,127), all hit their readers with glowing endorsements of the MGM musical. Additional mags lined up behind "Seven Brides for Seven Bro-thers" are Redbook, Parade, This Week and Parent's Magazine. With such a vast sell audience, this gay musical should be sold word by the time it is in general release.

Another big Metro break came in the current (Aug. 9) issue of Life, which carries a full-color feature on the upcoming "Brigade," one of the flashiest mag displays we seen in some time.

Walt Disney's undersea battle—man against monster, told
with pictures for the first time

'Magnificent' Campaign

Universal built a powerful opening-day campaign for the Loew's State premiere of "Magnificent Obsession" in NYC, and followed throughout the week with a number of other sure-fire stunts.

Facets of the full-scale program were: (1) Agnes Moorehead (who has a supporting role in the film) appeared in the lobby to sign autographs; (2) Bill Thomas, fashion designer for U-I studios, offered free consultation on fashions to patrons; (3) Helen Fiske Smith, fashion model named "Miss Magnificent Obsession" modeled dresses worn by Jane Wyman in the film and presented roses to the first hundred women attending the opening. Later in the week, Miss Smith distributed vials of perfume and copies of the Pocket Book edition of the novel in the theatre lobby.

The campaign also includes an essay con-
test, in which a 500-volume library of Pocket Books will be awarded for the best 25-word answer to the question: "What Is Your Magnificent Obsession?" Passes go to runners-up.

'Waterfront' Radio-TV Spots

Some of the most effective and exciting TV trailers and radio spot recordings can be chalked up to the credit of Howard L. Sieur's Columbia exploitation department for "On the Waterfront".

The radio spots, in a variety of lengths, start with an eerie fog horn sound effect to create an unusual dramatic impact on the listener, while the TV trailer socks across with tremendous force and dockside violence and Brando characterization.

(Continued on Page 28)
To the right: Two phases of Bill Elder's big campaign on "Apache" for Loew's, Penn, Pittsburgh. Overhead view of Indian parade over main streets, and the pint-sized prairie schooner with mounted Indian escort.

What the Showmen Are Doing!
(Continued from Page 27)

To the Editor
Film BULLETIN
Dear Sir:
I have just returned from California and read the article entitled "Where Were Hollywood's Pictures Playing This Sunday?" in Film BULLETIN issue of July 12.
There can be no doubt that a valid point is made based on the two illustrated newspaper pages in the article. However, I would point out that this is one issue of one paper—and not, in my opinion, typical either of the Sunday Times or any other New York newspaper.
True, there has been a tremendous increase in so-called "art theatre" advertising. This appears almost exclusively in the Times and Tribune. There are six other daily newspapers in New York. They all require—on the general run of Hollywood pictures—a campaign of importance. Granting that the Sunday Times may occupy a unique position, it hardly seems fair to me to accuse the distribution companies of sluffing the Hollywood product.
Columbia now has playing on Broadway, "The Caine Mutiny", "On the Waterfront", "Pu-Items" and "Human Desire". If Joe Exhibitor had to pay our newspaper advertising bills for these Broadway first runs, I am sure his question would not have been raised.
Sincerely,
Paul N. Lazares, Jr.
Vice-President, Columbia Pictures

REPLIES TO JOE EXHIBITOR

In the July 12 issue of Film BULLETIN, appeared a letter from Joe Exhibitor, who corresponds with us regularly, in which he made note of the fact that a recent Sunday's edition of the New York Times carried far more advertising on foreign and art films than on Hollywood offerings. Joe asked, "Where Are Hollywood's Pictures Playing This Sunday?" Following are replies to Mr. Exhibitor from two film executives who know a thing or three about movie advertising—EDITOR'S NOTE.

To the Editor
Film BULLETIN
Dear Sir:
I do not believe that the question brought up by Mr. Joe Exhibitor can be resolved sincerely answered in a single reply.
However, in a general sense, he has taken one individual Sunday Times Ad Section and based his argument on that. The fact remains that such pictures as "Gone With the Wind", "Caine Mutiny", "Apache", "The Student Prince", etc. will long for their opening day and first week campaign for the bulk of the money spent. Further, the New York Times is the specific medium for advertising art films. After you have spent anywhere from $2,000 to $5,000 on opening and first week advertising in the New York newspapers, it is not economically possible to maintain the same place in subsequent weeks. I am sure Mr. Exhibitor knows that fact. I dare say that of all art film advertised in large size, the bulk of them most assuredly small budgets are placed in this Sunday New York Times for a fact that whenever we at UniArtists open an art house picture, we concentrate on the Times. With the combination $8.00 line rate, I wonder what Mr. Exhibitor would do.

(Continued on Page 29)
SHOWMEN BRIEFS

Because of the outstanding success of "The Royle" soundtrack album, Decca Records will soon issue a long-playing album of the music from 20th-Fox's, "The Egyptian"... Through the promotion of book editions of "Magnificent Obsession," NYC bookstore displays are being promoted in the novel, and new dealers are giving U-I and Loew's a State an assist in selling "Magnificent Obsession". As one phase of the heavy national campaign, bookstores are featuring the Grosset and Dunlap Dollar edition and Pocket Books edition of the novel; record shops are promoting the Decca album recordings of the soundtrack from the film, and new dealers and news trucks are displaying special Womans Home Companion posters heralding the condensation of "Obsession" appearing in the current issue of the mag... Warner's CinemaScope Technicolor production "A Star Is Born" receives a solid plug in the August issue of Seventeen, via a story-picture layout using seven stills illustrating highlights of the Judy Garland-James Mason starrer... United Artists' first C'Scope, "Sitting Bull" premieres at the Elk Theatre in Rapid Cty, S.D. on Aug 19... Fanfarings August pre-release openings of "The Black Shield of Falworth." U-I has set national magazine ads in 15 different publications with a circulation of more than 17 million... RKO sales chief Charles Boasberg has set a local-level "Mystery Voice" contest for "Susan Slept Here" through Bell Records and the nation's disc jockeys. Contest involves Dick Powell's first recording in nine years, with Bell providing clues to the identity of the singer and a prize for RKO.

A Rock Hudson Fan

Helen Taylor, 300 Broadbridge avenue, Strabrod, a clerk at Fred's drugstore, 1229 Main street, displays a "Closed" sign to her neighbors Monday to warn them she is going to see Rock Hudson in "Magnificent Obsession". She says "Rock Hudson's been in town for three years, has seen photos of the actor, has written him love notes, and has her photos in her scrapbook."
EXPLOITATION PICTURE

'BROKEN LANCE' SELLING POINTS:

Powerful Story, Tracy, CinemaScope

As the first offering in "new, improved" CinemaScope, 20th Century-Fox has delivered a powerful outdoor drama fashioned in the epic proportions of "Shane" and "High Noon". This is the No. 1 selling point of "Broken Lance". There are others. Spencer Tracy comes through with a superb performance that is being hailed by the critics as the greatest in his gallery of fine film characterizations. And, the new CinemaScope, itself, is no small selling argument for showmen to employ. If you need more, there are the names of Jean Peters, Richard Widmark and Robert Wagner to embellish the marquee. But the essential elements of "Broken Lance" are the strong story and the Tracy performance. These elements have received the concentration of the 20th-Fox boxoffice, under the direction of Charles Einfeld, as can be noted in the three newspaper ads shown below. The ad to the left features the Tracy performance, while the lines below the title stress story factors. Nor is the new, improved CinemaScope neglected.

The effective 4-column ad in the center highlights the story and five principal characters. In the smaller one to the right, improved CinemaScope gets top billing.

The romantic facet of "Broken Lance" receives comparatively little space in the but what there is good, and some the men might choose to emphasize it in campaigns. The lovers are Robert Wagner half-breed son of Tracy and his Indian and Jean Peters, daughter of the great. Sample dialogue lines: (Tracy to govern "I'll tell my boy if he wants your daub to take her...if he has to drag her by hair!" (Wagner to Peters) "They'll you—hate you—call you a half-breed's w

TELEVISION TRAILERS
A full scale television campaign is offered exhibitors on "Broken Lance". Two trailers, for 20- and 60-second spots, are available, without charge. In addition, there are 10-second TV slides and telexes for station breaks.

RADIO SPOTS
Radio transcriptions, with 20-, 30- and 60-second announcements can be obtained free from Press Book Editor. Each spot is open-end allowing local playdate announcement.
Robert Wagner, half-white, half-Indian son of Spencer Tracy, stands before his father's portrait recalling the events that sent him to jail and caused Tracy's death. Below, Wagner is about to toss the lance between himself and his half-brother Richard Widmark, while his mother (Katy Jurado) pleads with him, and two other half-brothers (Hugh O'Brian, Earl Holliman) look on.

When an Indian tosses a lance between himself and his enemy, that is his way of declaring a blood feud. When he breaks the lance, a truce is declared. "Broken Lance" is the story of Matt Devereaux (Spencer Tracy), hard-driving, domineering pioneer, who sired three sons by his first wife, and another by his Indian second wife. When the father's life is destroyed by the greed of his other sons, the half-breed swears to avenge his death and throws the lance at his half-brothers' feet.
FORTY-NINERS, THE, The Wild Bill Elliott, Producer Vincent M. Pennino, Director, Carl Corti, Western, U. S. Marshal poses as killer to trap three killers one of whom is sheriff of gold-boom town. 71 min.

SHERIFF, The, Robert Mitchum, Director, John Farrow,Producer, Irving Allen, Albert Hackett, Leo Rosten, Sea adventure, Murder and elements combine to make compulsion for snaky skippers in the Atlantic. 91 min.

INDISCREET, Anita, Kay Francis, Raymond Massey, Claire Trevor, Producer, David O. Selznick, Director, Jack Conway, Crime, Drama, Made in Italy. ("Bicycle Thief") de Sica’s first English language film. 63 min.

OUTLAW OF THE WEST, The, Philip Carey, Dorothy Patrick, Producer Wallace MacDonald, Director F. Sears, Western drama, Bev’s devotion to wild stallion leads to capture of horse thieves. 64 min.

RETURN FROM THE SEA, Jan Sterling, Neville Brand, Producer, George Hively, Director, Lesley Selander, Western, Drama, Chief Bosq’s Mate takes charge of destroyer when executive officers are killed in battle. Returns home a hero to marry girl he loves. 80 min.

WILD AND THE WICKED, THE, Glynis Johns, John Gregson, Producer, John Wayne, Director, Andrew V. McLaglen, Thriller, Drama, Framed in fraud case young woman learns her sensational past. She is thrown among wicked women and involved in escape. 72 min.

KILLER LEOPARD, Johnny Sheffield, Beverly Garland, Producer and directed by Eskil Seo, Western, Malodrama, Bomba Helps beautiful screen star track down runaway husband in wild Africa. 63 min.

SECURITY RISK, John Ireland, Dorothy Malone, Producers, Wallace MacDonald, Director Fred Sears, Malodrama, F.B.I agent on vacation thwarts communists who kill atomic scientist and seal secret papers. 73 min.

HUMAN JUNGLE, THE, The Gary Merrill, Jan Sterling, Producer, Hayes MacCartt, Director, Joe Newman, Murer-murder, Young police captain revives police squad, cleans up tough section of city and solves murder. 69 min.

TODAY’S THE NIGHT, Technicolor, David Niven, Franco Nero, Director, George Cukor, Comedy, Irish fantasy with comic flavor. 88 min.

TWO GUYS AND A RAGGE Wayne Morris, Director Lewis Seiler, Western, Locusts, Ex-convict is made deputy sheriff, finds love and new life by ridding town of outlaws. 69 min.

COLUMBIA

MAD MAGICIAN, The, The 3D Vincent Price, Mary Murphy, Eva Gabor, Director John Brahm, Producer, Bryan Foy, Horror melodrama, illusion climax, prevented by his boss from using his creations as a stage magician, peace with cunning redhead leader, 71 min.

MASSACRE CANYON, Phil Carey, Douglas Kennedy, Producer, Wallace MacDonald, Director, Fred Sears, Western melodrama, Army sergeant detailed to bring shaming of rifles to outlaws. Riccardo Montalban, Debrah Steve, Apaches, treachery and romance. 64 min.

MIAMI STORY, The, Barry Sullivan, Adele Jergens, Producer, Sam Katzman, Director Fred Sears, Malodrama, Elusive, now respectable, uses his past experience to expose crime syndicate, 75 min.

JUNGLE MANEATERS, Johnny Weissmuller, Karin Booth, Producer, David H. Kahn, Director, Lee Sholem, Adventure-melodrama, Jungle Jim tracks down diamond smuggler, world’s most respected king of peace of jungle, 68 min.

SARACEN ELITE, The, Technicolor, Victor Mature, David Wayne, Peter de Vries, Director, John Farrow, Western, Malodrama, Army sergeant detailed to bring shaming of rifles to outlaws. Riccardo Montalban, Debrah Steve, Apaches, treachery and romance. 64 min.

HELL BELOW ZERO, Technicolor, Alan Ladd, Director, Martin Ransohoff, Producer, Irving Allen, Albert Hackett, Leo Rosten, Sea adventure, Murder and elements combine to make compulsion for snaky skippers in the Atlantic. 91 min.

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TWO GUYS AND A RAGGE Wayne Morris, Director Lewis Seiler, Western, Locusts, Ex-convict is made deputy sheriff, finds love and new life by ridding town of outlaws. 69 min.
SEPTEMBER


OCTOBER


COMING

ATHENE. CinemaScope. Eastman Color. Edmund Purdom. Jean Arthur. Directed by Busby Berkeley. Adventure. In plotless story, the most evocative scenes are the film's two spectacular dance numbers, with beautiful sisters in screwball family of health addicts.


PARAMOUNT

NO RELEASES.

JUNE

ELEPHANT WALK. Technicolor. Elizabeth Taylor. Dana Andrews. Producer Irving Asher. Director William Dieterle. From novel by homemade owner. In Ceylon, falls in love with his foreman and plans to become a tiger hunter. Troubles and illness befall her and she finds she still loves her husband. 103 min.


KNOCK ON WOOD. Technicolor. Danny Kaye. Mert Zetterling. Producers and directors Norman Panama and Melvin Frank. Kaye is a neurotic American investigator in Paris undergoes psychoanalysis to overcome a fear of marriage, murder and his psychiatrist has some complexes, gets involved in spy plot and murder. 103 min.

JULY


AUGUST

ABOUT MRS. LESTIE. Shirley Booth. Robert Ryan. Producer Hal Wallis. Directed by Nicholas Ray. Drama. Woman discovers her husband is dying of radiation poisoning and she is given one last fling at life by reporter Janet Leigh. 95 min.


SEPTEMBER


COMING


REPUBLIC

JUNE


JULY

HELL'S HALF ACRE. Wendell Corey, Evelyn Keyes. Elsa Lanchester. Associate producer-director John H. Auer. Technicolor. Western. In his search for murderer, a ranch hand checks on husband reported killed at Pearl Harbor in 1943 but his coming story of past deserts hopes for the revival of marriage. 91 min.
Republic (Continued)

August


20th Century-Fox

May

GOSILLA AT LARGE 3-D Technicolor, Cameron Mitchell, Anne Bancroft, Lee Cobb, Producer Leonard Goldsmith. Director Hubert Davis. Technicolor. Part 5. busiest beach balls, and only a visit to Hollywood by a giant gorilla can make things better.


GARDEN OF EVIL Cinemascope Technicolor, Gary Cooper, Richard Widmark, Spencer Tracy, Robert Young, Producer George Stevens. Technicolor. Part 3. A hero's journey.

AUGUST


SEPTEMBER


United Artists

May


June


July


August


Coming


FILM BULLETIN—THIS IS YOUR PRODUCT
with Tushinsky Bros. Variable Anamorphic
SUPERSCOPE* LENS!

Q. Can I install SuperScope without shifting my projection machines?
A. Yes! SuperScope may be adjusted to right or left without moving projector.

Q. Can I change my screen ratio easily?
A. Yes! With a "Twist of the Dial."

Q. Can I change from anamorphic to standard on a double bill, and back again, without removing my SuperScope lens?
A. Yes! Absolutely, with a "Twist of the Dial."

Q. Can I install SuperScope without having to drill, tap or use special mounts?
A. Yes! The SuperScope lens mounts on the present lens barrel and is tightened by one screw.

Q. Will I get a wide even picture without a falloff of light at the edges and corners of the screen?
A. Yes! SuperScope projects a wide even picture up to 3 to 1 ratio.

ONLY $700 PER PAIR

available from
NATIONAL SCREEN SERVICE
At Your Local Exchange
PRODUCT PICK-UP

Studios Girding To Meet Theatre & Public Demands By Increased Budgets, Output

Read VIEWPOINTS & STUDIO SIZE-UPS

What the Showmen Are Doing!

THE ART OF BALLYHOO IS REVIVED
BIGGEST FRIDAY

Watch Warners' New Atlantic City pre-release for Sgt. Joe Friday's first feature-length sensation!

JACK WEBB

WARNER COLOR

'Bernard' is in it too!
BEN ALEXANDER
as Officer Frank Smith
IN HISTORY!

Now, Chicago and send-off now

THE NEVER-TOLD TRACK-DOWN OF THE RED SPOT CRIMINALS—A STORY SO BIG IT HAD TO BE TOLD ON THE WIDE, WIDE SCREEN!

DRAGNET

PRODUCED BY STANLEY MEYER
DIRECTED BY JACK WEBB
DISTRIBUTED BY WARNER BROS.
"While 'SEVEN BRIDES' Delights the nation, Get ready for A new sensation – Your till will sing A tingling tune With Leo's mighty 'BRIGADOON'"

(From Coast to Coast The burning topic: "The Stage Hit now Is CinemaScopic!")
We direct the reader’s attention to our Studio Size-ups department in this issue. There is encouragement from Hollywood for product-parched exhibitors.

It is not yet a groundswell, but there is ample evidence that the film companies are beginning to take cognizance of the fact that a big, hungry market for motion pictures is eagerly seeking suppliers. Despite the current dearth of product, volume is on the rise and gaining momentum, not in an isolated studio here and there, but across the board. A survey of the shooting rosters of ten important production sources sustains this finding, and what is more, lays emphasis on another hopeful symptom among the film makers—the Class A film is to become more and more abundant.

It is difficult to fathom the reason, but let’s guess. Perhaps some of the brainier film executives have reasoned out the economics of their business on the basis of the ancient maxim: “there’s safety in numbers”; the numbers meaning theatres. There can be no question that a restricted production policy, such as the industry has witnessed in the past year, will lead to a stringent sellers’ market, but it also leads to a sharp reduction in the number of prospective customers. That, in turn, would eventually lead to a tight buyers’ market, and a very unhappy situation for the film companies.

Be that as it may, there is promise in the story from Hollywood these days that the trend is toward increase in volume, slowly but surely. As its apology for scarcity, Hollywood has used the expression “Bigger and Better” pictures. We may soon see the shibboleth amended to “Bigger, Better... and Bonmtiful”, Studio Size-ups gives us the following evidence:

From Metro comes word of a twelve month program consisting of a minimum of 27 upper-bracket shows, topped by the springtime starter, “Ben Hur”, costliest epic in company history. Of this number, eight properties will be before camera within six weeks. The studio is reportedly loaded with high grade story material, and is—by the claim of one Metro spokesman — siring some $50,000,000 into this output.

The pot is boiling at Warners. With five stages now in action and expected to remain so into next month when three others will be lighted, the studio will be bulging with a total of eight efforts in September. Warner’s price 1951 offering, “A Star Is Born”, is slated for early fall release and should, if advance notices hold up, produce history-making grosses everywhere.

Twentieth-Fox is hastening at the seams for material to fashion the product that must feed CinemaScope’s hungry mouths, now 7,000 strong and mounting daily. This company is reported to be offering financing on a wholesale basis for producers with worthwhile projects on tap. Meanwhile, a respectable 10 features will be market-bound between now and year’s end. In 1955 you can look for at least 20 ribbon-screen productions, plus a minimum of six independently made films released under the Fox aegis.

Although the klieg lights are dim at RKO, nine presentations are flowing through the cutting room at this very writing, each one a color effort, one in CinemaScope.

Paramount has been moving at a snail’s pace while marking time for delivery of additional VistaVision cameras. Now this studio is gradually warming to the needs of exhibitors, slowly* expanding production plans. Four are shooting now, another three will roll momentarily.

Among the companies that supply the bulk of major product, the status is anything but quo. By meeting the demands of the market, these companies are rowing rich.

United Artists plans a prodigious 96 vehicles over the next 21-months span. Included in this huge program is a goodly share of so-called “blockbusters”. There are the films in its arsenal which are expected to gross $2,000,000 or more in the U. S. —Canada market. UA plans to release one of these big ones per month.

Universal continues to turn out fare in almost geometric progression. 31 pictures are on the menu for the year ahead, involving the greatest budget outlay in U. S. history. There will be 25 Technicolor films, with CinemaScope to be employed on about one of every four productions. Gent is on the top-drawer films, about half of its schedule being earmarked for the higher-budget category.

Columbia—on the eve of its greatest earnings statement—is presently filming four, readying four more to be leased within a month. Musicals will take a command position, led by a tuneful version of “Lost Horizon,” filmed in 1937 as straight Academy Award-winning drama. Here, as with U. S. quality is being nicely blended with quantity. 11 shows will be marketed before the year is out, and there is a likelihood another four will be added.

Allied Artists is coming with a rush, marking in its future program a sharp advance in quality. Presently, five features are shooting, another kicks off this week, five more are in the editor’s room. This represents an all-time production and inventory peak for this growing studio, which is studiously acquiring some of the top writing, directorial and performance names in the business. AA is a company to be watched.

Over at Republic a product push is finally underway. Within 30 days, three offerings will go before camera, equaling Republic’s total output over the preceding eight month period. Although the attainment of top studio

(Finshed on Page 29)
In response to hundreds of exhibitor requests, we are making available for public showing a special CinemaScope Technicolor short subject developed from the opening section of our recent demonstration reel on THE ADVANCING TECHNIQUES OF CINEMASCOPE.

This one-reel subject affords a clear, informative and fascinating explanation of 4-track magnetic stereophonic sound. Using actual scenes from CinemaScope productions, it vividly illustrates the enhancement qualities of 4-track stereophonic sound and its benefits over any other sound system.

"THE MIRACLE OF STEREOPHONIC SOUND" is certain to be enthusiastically received by your patrons and will arouse wide-spread interest and laudatory comment. It will do a tremendous public relations job for you. And IT'S FREE!
TALK ABOUT YOUR SHREWDED MARKET PLAYS! Milton J. Rackmill of Decca Records and Universal-International, must be credited with a coup. There were no fancy tricks involved; no angles; it was strictly a matter of judgment. Not too long ago his Decca company began a program of systematic accumulation of Universal common. On the open market, by special tenders, through stock-swapping plans the disc-maker studiedly filled its treasury. Now it directly controls some 720,000 shares of the film-maker, representing approximately 73 percent of Universal's outstanding common.

What this has done for the books of Decca Records is clearly out of the pale of the most gifted financial surgery. Latest figures reveal that for the six months ending June 30, 1951, consolidated net earnings amounted to $1,201,283, or 75 cents per share of capital stock. During the comparable period of 1950—when the totals didn't include Decca's then proportional share of U-I's undistributed earnings—the report showed earnings of only $300,663, equal to 32 cents per share. Thus, net has virtually tripled; per share income is up about two and one-half times.

Now the pay-off, Universal, whose reporting period—like Decca's—closes June 30, announced a six month net of $1,721,000. Over that half-year cycle, Decca was already heavy in U-I shares, and although its commitment was in a state of flux during this span, a conservative estimate of average ownership must be placed between 60 and 70 percent. This being so, over $1,000,000 of Universal's $1,721,000 net went into Decca's profit and loss statement. As things stand, 80 percent of the disc company's earnings derive from an outside source, labor-free, sweat-free. Rackmill, you rate a Sound Investment "Oscar".

ABCD-PARAMOUNT THEATRES IS RUNNING a four minute mile on the NYSE, sprinting from 15 to 20 in nothing flat. Joseph Faroll & Co. has issued a bright research bulletin on this outfit, citing such factors as the aforementioned Disney deal, a solid TV football line-up for autumn Saturdays, rise in theatre earnings as principle factors. There are, moreover, a few choice speculative items, namely, a possible monoply charge by government against NBC and CBS, as well as the whisper that the company may sell 30 of its theatres, distributing proceeds to stockholders as capital gains dividend.

EARNINGS CORNER: Stanley Warner reports for 39-week term net profit ended May 29, at $1,191,960; for 13-week period, ended same date, $303,224. From May 1 through May 29, earnings included operating profit of International Latex Corp., SW's newly-acquired, wholly-owned subsidiary. As expected, Columbia's estimated gross income is a whopper. President Harry Cohn figures on a total in excess of $75,000,000. This would mean a rise of about 25 percent over 1953's mark of $60,274,000. Warner Bros. shows a net nine months (ended May 29) profit of $2,536,000. This compares with $2,129,000 (adjusted to eliminate theatre earnings) in the parallel 1953 span.

WALT DISNEY PRODUCTIONS (Over-the-Counter) is on the threshold of a year which should see its earnings level rise to a parity with the excellence of its products. Highly diversified with operations in television (a seven-year contract with ABC to commence this fall), the sale of cartoon character merchandise, publications, music, and the distribution of film to non-theatrical sources, together with its live-wire theatre productions, Disney appears to be a gift-edged prospect. In its last six months report (April 31), earnings were about double the corresponding figure for the year before: 13 cents per share compared with 22 cents. Scheduled for completion by the close of 1951 is a block of product represented by an investment of about $8,750,000. This includes one True Life Adventure, "The Vanishing Prairie" (now in release), two live-action features, "The Littlest Outlaw," and "20,000 Leagues Under The Sea," and a full-length cartoon, "Lady And The Tramp." A bustling promotional campaign, plususual Disney values, plus unexploited exploitation angles may well make "20,000 Leagues," Disney's greatest money-maker.

MOST FAMILIAR MOTION PICTURE NAME to the ticker tape reader has been RKO Pictures. This issue ranks number three in terms of total transactions over the first six months of 1954, topped only by New York Central and U. S. Steel. The film company—whose status is currently more confused than the National League pennant race—also rated best percentage capital gain (50 percent) among the 20 most actively traded stocks, as well the largest net increase in volume.

SECURITY TRANSACTIONS & HOLDINGS

ALLIED ARTISTS—George D. Burrows, executive vice president, bought 3,700 shares of common stock in July, increasing direct holdings to 4,216 shares.

PARAMOUNT PICTURES—Barney Balaban, president, sold 1,000 shares of common in June, decreasing his holdings to 23,500 shares.

RKO THEATRES—Sol A. Schwartz, president, bought 5,000 shares of common in July, increasing direct holdings to 10,000 shares.

WARNER BROTHERS—Albert Warner, vice-president, bought 500 shares of common, increasing direct holding to 140,000 shares. Also bought for a trust in which Mr. Warner is a beneficiary 4,000 shares of comman, increasing trust beneficiary holdings to 24,800 shares. Both in July.
"Quotes"

**MAGNIFICENT OBSESSION**
(Universal-International)

"Inspiring, significant picture ... tender love story that will tug at your heart-strings." — Journal American

"Moviegoers who fondly remember Universal's 'Magnificent Obsession' of 1954 may be shocked into the faithful make..." — Times

"Not only the ingredients of a tear-jerker ... Humidity should rise perceptibly in the mass unfurling of handkerchiefs." — Herald Tribune

"Warm picture, so let's forget the fact that it sob's much more than it bubbles."

"The earlier (1935) movie has dimmed in memory but this new one seems much more mournful." — World-Telegram

**REAR WINDOW** (Par)

"Prime Hitchcock, the best in years ... One of year's most exhilarating film entertainments." — Herald Tribune

"Hitchcock is on top, exciting exercise ... Stunt it is ... not dissimilar from his more restricted 'Rope'." — Times

"Excellent picture, to be seen and enjoyed by all. It proves once more that doubt that Hitchcock's long-vaunted technical virtuosity is not the handicap to thorough enjoyment it has sometimes seemed." — Post

"The old master of sly goose flesh never has leaped to more ingenious heights." — World-Telegram

"Highly melodramatic film ... study in sustained suspense." — Journal-American

**GAMBLER FROM NATCHES** (20th-Fox)

"Avoids pretensions of sluggishness to provide an artless sort of entertainment." — Times

"Piece of high adventure, an uncomplicated bit of romantic melodrama." — Herald Tribune

"A series of tense contests, either card games or duels, and each one is rigged a slightly different way." — World-Telegram

"Lively melodrama in Technicolor ... Action moves from plantation to gambling salons and Mississippi river boats."

— Journal-American

"Reaches such heights of impossibility both in action and dialogue that a sensible audience is inspired to laugh now and then." — Post

**DUEL IN THE JUNGLE**
(Warner Brothers)

"Finding good adventure yarn copped from a delight and action in the throbbing heart of Africa." — Journal-American

"Piece of his biography, carefully cullled from already famous material." — Times

"One of the more advisable story, prefabricated in Hollywood for use against almost any background, personal or national." — Times

"Fair plus ... Mighty long trip to tell an ordinary story. It is also distinctly below the talent of such distinguished performers." — Post

---

**"The Black Shield of Falworth"**
(CinemaScope)

**R**ates higher with spectacle, dressed in CinemaScope and Technicolor, rating is higher for action market. Good business in prospect for general runs. Sock pre-selling of U-I's first C'Scooper will up voltage of medium marque.

Costume swashbuckler dealing with knights and fair damsels follows well-trodden film formula, but still generates plenty of solid action entertainment and romance along the way. Based on Howard Pyle's novel, "Men of Iron," story deals with the exploits of Knight Earl (David Farrar) who plots overthrow of King Henry IV, but is defeated by young knight (Tony Curtis), whose family was unjustly executed for treason. Details of life in a feudal manor contribute considerable interest and are highlighted by training of young nobles in the art of medieval warfare. Pleasant romantic angles stem from Curtis' wooing of Janet Leigh who, in turn, projects eye-catching appeal in lush CinemaScope settings of rippling streams. The jousts of knights on horseback and smashing wall-scaling combats are carried off with a flourish. Armoring-climaxing is effective as Curtis meets Farrar in duel-to-the-death.


---

**"Vanishing Prairie"**

Outstanding documentary presented in familiar Disney style. Will rival "Living Desert" grosses in markets where first of True-Life Adventure series found appeal. Strong exploitation boosted by nationwide press breaks and censorship "buffalo birth" controversy.

Fine nature film dealing with the rapidly depopulating plains area is geared to create fascinating entertainment for a wide segment of audiences. Basically presented in a light, humorous vein, it also captures scenes of violence, pathos and solemn drama. Unlike "The Living Desert", this Technicolor production does not dwell on violence. The much-discussed sequence of the birth of a baby bison is tastefully presented and filming of the first moments of its life is an extremely interesting portrait of life in the wilds. Much of footage involves the fight for survival, but is often presented with tongue-in-cheek. Background music contributes to the levity as evidenced in a butting duel between mountain sheep to the accompanying strains of "The Anvil Chorus". Obvious difficulty of obtaining camera shots of these nature dramas attests to the excellent photography. The public will be sure to recognize the fine accomplishment wrought by Disney photographers and editors, and ticket-selling, in the main, should be no problem. (Phil)

**"Human Desire"**

Business Rating **3 3**

Rates higher for thrill market on exploitation of sex-violence theme, star names. Sordid plot unsuitable for family clientele. Weak for better-class market due to routine story treatment and characterizations.

"Human Desire" boasts a top-flight cast and is based on Emile Zola's famous novel, "The Human Beast", but director Fritz Lang has concentrated too heavily on sensational elements of sex and murder with only perfunctory attention to plot motivations. Result: a rather shallow melodrama. Plot of young train engineer who becomes involved with immoral woman and plans murder of her husband delivers some hard-hitting action, but only fair entertainment for discriminating movie-goers. When husband (Broderick Crawford) murders her lover, Gloria Grahame makes a f/lay for Glenn Ford in order to rid herself of Crawford. Ford is attracted to her std, thinking she is victim of circumstance, becomes a pawn in her plot to murder Crawford. Ford learns the truth about Grahame in time, and she is left to the deadly fury of Crawford. Film is one big sandwich of mayhem, passion and intrigue which will provide smashing exploitation fodder for the bally houses, but it's mostly a surface show lacking sufficient depth for general appeal.

Scenes of passion and violence illustrate striking ads in the pressbook. Catchline: "It Isn't Love . . . It's Human Desire" . . . "She Was Born To Be Bad — To Be Kissed — To Make Trouble!" (Phil)


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**"Gambler from Natchez"**

Business Rating **3 3**

Rates higher for action spots. Fast-moving pace, robust characterization hypo formula story to satisfy thrill addicts. Suitable as programmer in navorbodies. Least value for class houses. Grosses will hinge on individual exhibitor's exploitation. Technicolor an asset.

Uncomplicated plot involves discharged army captain who tracks down killers of gambler father along the Mississippi waterfront. On this hook hangs a series of tense gambling sequences, shootings, knifings and rough-and-tumble fisticuffs. Out to avenge father's death, Dale Robertson finds himself a target, too. He becomes romantically linked with Lisa Daniels, plantation belle, and Debra Paget, voluptuous riverboat beauty, situations which contribute exploitable sex angles. Violent episodes explode as Robertson catches up with killers and disposes of one from a rooftop, another in a duel and a third in self defense. It's all played out in lively, unpretentious style that characterized so many of the late Leonhard Goldstein's productions.

Best selling angles are gambling melodramatics and lethal manhunt along picturesque Missisippi during roaring era following Civil war. (Nell)

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**"Strong"**

Business Rating **3 3**
All-Time Production Peak

Finds 5 Rolling, 2 More Set

ALLIED ARTISTS IS OPERATING at its all-time production peak. Five films are before the cameras, one starting next week, and an additional five being edited.

Lensing at the present time are: "The Black Prince" (Errol Flynn, Joanne Dru, Peter Finch), **Johnson, Scar & Technicolor** on location in England—*Walter Mirisch producer, Henry Levin director; "Ketchikan" (Mark Stevens, Joan Vohs), on location in Alaska—*Lindsley Parsons producer, Mark Stevens director; "The Annapolis Story" (John Derek, Diana Lynn), in Technicolor—*Walter Mirisch producer, Don Siegel director; "Dynamite Anchorae" (Dane Clark, Carole Mathews)—*Robert S. Nunes producer, Harold Schuster director, and "Shotgun" (Sterling Hayden, Yvonne DelCarlo, Zachary Scott), in Technicolor—*John Champion producer, Lesley Selandor director.

Starting next week will be "Cry Vengeance" (Richard Conte)—*Vincent Fennelly producer, Charles Marquis Warren director, and "The Big Combo" (Cornel Wilde, Jack Palance, Jean Wallace)—*Sidney Harmon producer, Joseph H. Lewis director.

"The Black Prince" will be distributed by AA in the Western Hemisphere, by 20th Century-Fox in the Eastern Hemisphere.

In various editing stages are: "The Adventures of Hajji Baba," which will be distributed world-wide by 20th-Fox; "The Human Jungle," "The Bob Mathias Story," "Bowery to Baghdad" and "Target Earth."

"John Brown's Raiders" (Raymond Massey)—*Vincent Fennelly producer, Charles Marquis Warren director, which was to have started this month is now slated to get away between the first and the tenth of September.

A deal is near the inking stage for Sam Bischoff to join the growing list of well known producers, directors and stars, who are being corralled by Allied Artists. Bischoff, formerly with RKO and Warner Bros., in addition to having turned out a number of independent features, would produce a multiple picture slate for AA, if the deal materializes, as seems almost certain. President Steve Brody tells Film BULLETIN that negotiations with several other top producers are also progressing satisfactorily.

COLUMBIA

Big Budgets and Musicals

Production Patter for 1955

HIGHER BUDGETS, WITH INCREASED emphasis on musical productions, seems to be the keynote of Columbia's current planing of future productions. According to one authoritative source on the lot, the company is in the enviable position of having built up a large surplus, can be used as a result of big grosses on current box-office attractions, and orders have gone out to find suitable Class AA properties in which to re-invest the earnings. There also have been discussions of increasing the number of films to be turned out by the studio during the next year.

In line with this new emphasis on high-budget productions, and particularly those in the musical field, Harry Cohn has just scheduled a musical version of "Lost Horizon," made in 1937 as a straight drama. Fred Kohlmar has been handed the producer reins on the project, with Jule Styne and Leo Robin set to compose the score. The new version is slated to go before the cameras around the first of the year.

Columbia has acquired all of the remaining motion picture interests of Sidney Buchman Enterprises, including, in addition to the producer-writer's interest in past films which he made for Columbia, a number of new story properties owned by his organization.

Another Alec Guinness starrer, "Malam, Will You Walk?" to be made by Facet Productions of London, is also being hied up as a future release, with Columbia sharing in the financing. It is scheduled to start on October 4, with Vivian A. Cox producing, Peter Glenville directing.

Four features are currently in production, with an additional four slated for lensing later in the month. Now shooting: "The End of the Affair" (Deborah Kerr, Van Johnson, John Mills), a Coronado Production in Technicolor, shooting at Shepperton Studios in England—David Lewis producer, Edward Dmytryk director; Warwick Productions' "A Prize of Gold" (Richard Widmark, Mai Zetterling), in Technicolor, shooting in Berlin—Irving Allen and A. R. Broccoli producers, Mark Robson director; "Women's Prison" (Ida Lupino, Jan Sterling, Howard Duff, Phyllis Thaxter, Audry Totter)—Bryan Foy producer, Lewis Seiler director; and "Riot on Pier 6" (Arthur Franz, Beverly Garland), shooting in New Orleans—Sam Katzman producer, William Castle director.

William Goetz Productions will finally launch its initial film on September 15, when director Tony Mann rolls the cameras on "Man From Laramie" (James Stewart), under personal direction of Goetz. "My Sister, Ellen" (Janet Leigh, Aldo Ray, Betty Garrett), also is slated for a September start—Fred Kohlmar producer, Richard Quine director. Miss Garrett's assignment, incidentally, will be her first under a new term contract just signed with Columbia, following an absence of two years from the screen.

LIPPERT PRODUCTIONS

Lippert, Jr. To Mexico

For Future Productions

ROBERT L. LIPPERT, JR., HAS SET "Violent Land" (not cast) as the first of several productions which he intends to make on location in Mexico. The young producer has just returned from south of the border, where he held two weeks of conferences with Mexican technicians and actors, and arranged for rental of studio space.

The one picture now shooting for Lippert release is "The Outsiders," (John Ireland), a Hammers Films production on location in London—Anthony Hinds producer, Montgomery Tully director. No new productions have been scheduled to follow.

Meanwhile, Robert Lippert, Sr., is negotiating for the purchase of the German distribution organization known as Commerz Films. This organization currently is grossing around $30,000 monthly, and Lippert would like to utilize it for distribution of his product in western Germany.

METRO-GOLDWYN-MAYER

Tempo To Pick Up, With Eight Films in Two Months

A MINIMUM OF TWENTY-SEVEN features during the next 12 months is Metro's latest schedule. To consummate this line-up, the studio has some 52 story props.
WHEREVER THERE'S MURDER THERE'S A WOMAN LIKE MARIANNA!

Four Guns to the Border

starring

STERLING CALHOUN
COLLEEN MILLER
GEORGE NADER
WALTER BRENNAN
INA FOCH
JOHN McINTIRE

Naked Alibi

starring

STERLING HAYDEN
GLORIA GRAHAME

co-starring

GENE BARRY
MARCIA HENDERSON
The story of the white hunter who smashed the rule of the ivory pirates!

West of Zanzibar

That "Ma Kettle" gal's got a brand new fella!

"Ricochet Romance"

Starring Marjorie Main, Chill Wills, Alfonso Bedoya, Pedro Gonzales, Rudy Vallee.

Starring Anthony Steel, Sheila Sim.
ALL KEY CITY PLAYDATES DURING THE MONTH OF NOVEMBER FOR "BENGAL BRIGADE" will be listed in 2 GREAT NATIONAL MAGAZINES...a readership of 30,000,000!
Studio Size-ups

(Continued from Page 9)

tories available in script form. Two films have started in the past two weeks and an additional six are slated to roll within the next 60 days. Although the company never reveals budgets on its product, one studio spokesman claimed that the program will carry an overall nut of $50,000,000, an average of approximately $2,000,000 per picture. We believe it will run considerably less than that.

"Bad Day at Black Rock" (Spencer Tracy, Robert Ryan, Anne Francis, Walter Brennan), Dore Schary's personal production in Technicolor, teed off the new slate—John Sturges directing. Incidentally, hush-hush rumors around the studio say this is not shaping up very well in the "rushes". Also in the early stages of production is "The Prodigal" (Lana Turner, Edmund Purdom, Louis Calhern), in Technicolor—Charles Schnee producer, Richard Thorpe director, "Jupiter's Darling." (Esther Williams, Howard Keel), in CinemaScope & EastmanColor, is just about to go—George Wells producer, George Sidney director.

"Hit the Deck" (Jane Powell, Debbie Reynolds, Ann Miller, Vic Damone, Tony Martin), which had just started when Film BULLETIN went to press two weeks ago, has been suspended, and will not get into active work on August 26-Joseph Pasternak producer, Roy Rowland director. It will be lensed in CinemaScope & Technicolor. Also starting this month are: "Moon Fleet" (Stewart Granger, Viveca Lindfors, Joan Greenwood, George Sanders)—John Houseman producer, Fritz Lang director. Although the color process has not yet definitely been set, it is expected to be EastmanColor.

Others on the forthcoming 60-day schedules are: "Interrupted Melody" (Eleanor Parker, Glenn Ford), Technicolor—Jack Cummings producer, Curtis Bernhardt director; "It's Always Fair Weather" (Dan Dailey)—Arthur Freed producer, Gene Kelly and Stanley Donen co-directing; "Paris Story" (still being cast), and "Love Me or Leave Me" (not cast). Producer and director assignments on the latter two films will be announced within the next few days.

Both Fernando Lamas and Carlos Thompson have been released from their exclusive Metro contracts, although Lamas will continue to make pictures on the lot, under a new non-exclusive deal.

PARAMOUNT

More VistaVision Cameras Awaited for Par's 'Big Push'

PRODUCTION IS MOVING ALONG at a fast pace here while awaiting delivery of additional VistaVision cameras. They say the "big push" likely will get underway in September, when seven new lens boxes are delivered to the company by the Mitchell Camera Corp. This will give the studio a total of 15 VV cameras, including six of its own and two on lease from Technicolor.

Among the first features to roll in the September production upswing will be Alfred Hitchcock's "The Trouble With Harry" (still being cast), to be filmed on location in New England. Others on the tentative slate: "The Court Jester" (Danny Kaye), originally slated to start in August—Norman Panama and Melvin Frank, producing and directing and "You're Never Too Young" (Dean Martin, Jerry Lewis)—Paul Jones producer, Norman Taurog director.

Now shooting: "Eddie Foy and the 7 Little Foons" (Bob Hope, George Tobias, Angela Clark)—Jack Rose producer, Melville Shavelson director; "Blue Horizons" (Fred MacMurray, Charlton Heston, Donna Reed, Barbara Hale)—William Fine and

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BLUE CHIP Production

"JUPITER'S DARLING" CinemaScope & EastmanColor (MGM)

This lavish musical comedy, based on the Robert Sherwood stage play "Road to Rome," is shaping up as Esther Williams' best vehicle to date. Set in the Roman era, the story revolves around the attempts of a mythical dictator (George Sanders) to find a suitable marriage for his beautiful daughter (Esther Williams). Much to his consternation, the dilemma is solved by the unexpected arrival of Hannibal (Howard Keel, who crosses the Alps with his elephant-borne troops, and takes Miss Williams captive. It proves a case of love at first sight. A highlight of the film is the arrival of Hannibal on elephants which have been dyed every conceivable color in the rainbow—an eye-filling spectacle that is bound to create quite a stir.

Shooting started May 27 and winds this week. It is being considered for Metro's big Christmas release. Although the studio refuses to divulge budgets on its pictures, this one is known to be in the $1,000,000-plus class.

Cast: Williams, Keel, Marge & Gower Champion, George Sanders, William Hayden, Producer, George Wells. Director, George Sidney.

The scene shows Hannibal courting his lovely captive.
Republic

Long-Awaited Upsurge
In Production Underway

REPUBLIC'S LONG-AWAITED PRODUCTION UPSURGE FINALLY GETS UNDERWAY NEXT WEEK, when the first of three pictures slated to start during a 30-day period, will get the green light. This one-month schedule practically equals the total output from last November through July.

For the first time in many months, Republic is also negotiating long-term actor contracts—some of them with well-established names. Sterling Hayden, for example, has just inked a long-term, multiple picture pact, and Ray Milland is reportedly near the signing stage on another deal, which would call for his services not only as a star, but also as a director.

Especially encouraging to exhibitors is the improved caliber of the new features about to get into production. Two of the three films rolling on since last 30 days are slated for Trucolor tinting, and all are sparked by comparatively solid marque names. They are: "Timberjack" (Vera Ralston, Sterling Hayden, Haag Carmichael, Adolph Menjou), in Trucolor—Joe Kane associate producer-director, rolling on September 7; "Magic Fire" (Yvonne De Carlo, Rhonda Fleming, Rita Gam), Trucolor, story of the life of composer Richard Wagner, on location in Germany—William Dieterle producer-director, and "Carolina Cannonball" (Judy Canova)—Sidney Picker associate producer, Charles Lamont director.

In addition, Republic currently has one serial in production, "Panther Girl of the Congo" (Phyllis Coates, Myron Healey)—Franklin Adreon associate producer-director.

The film for which Ray Milland is being angled is "The Gunman," which carries a fall starting date. This would mark Milland's debut as a director.

Others on the fall and early winter slate are: "Rebel Island" (not cast), based on the Adele Comindine novel, to be lensed in Trucolor on location in the Bahamas; "The Admiral Hoskins Story," to be produced by John H. Auer, and "The Johnny Longden Story" (Mickey Rooney). Also on the coming schedule are a John Ford feature, for which Republic holds a commitment, and one to be directed by Frank Lloyd.

Talks between Republic and John Wayne have apparently broken down, with the result that the studio is now negotiating with Gilbert Roland to take over the starring role in "The Alamo," another possible fall starter. This property was originally purchased for Wayne several years ago when he was under contract to the studio, and there is talk that he may interfere with any attempt to film the story, on grounds that he has an investment in the property.

RKO

RKO Lot Goes Dark Again
But Nine Films Being Edited

RKO HAS GONE DARK AGAIN after a temporary production pick-up during July and early August. It now appears that nothing new will go before the cameras until September 20, when Fred Brisson's Independent Artists launches "The Girl Rush" (Rosalind Russell). It will be in VistaVision and Technicolor—Brisson personally producing, Robert Pirosch directing.

Despite the fall on the soundstages, there is near peak activity in the cutting rooms, where nine pictures are being edited. All nine are in color, and one—"The Comedians"
Studio Size-ups

is in CinemaScope. One, "Passion" (Cornel Wilde, Yvonne De Carlo), will be rushed out for a September 20 release. Others being scissored are: "Cattle Queen of Montana", "The Americans", "This Is My Love", "The Big Rainbow", "Son of Sinbad", "Jet Pilot" and "African Adventure".

Probably the brightest spot on the RKO horizon at the moment is the tremendous gross being piled up by Harriet Parsons' new comedy, "Susan Slept Here" (Dick Powell, Debbie Reynolds). Charles Boasberg, RKO's general sales manager, has just notified the studio that it is running up grosses of from 40 to 85 percent above normal in every situation where it has played. He predicts a domestic gross of $2,500,000 for this modest-budget film.

Sally Forrest, paced by Howard Hughes to an exclusive contract after she finished "Son of Sinbad", has received a release from the contract, under which she made no pictures.

At the time Film BULLETIN went to press, no one on the lot would venture a guess as to when another film would be starting, aside from the above-mentioned "Girl Rush", but the best bet is that nothing more will roll until October when Benedict Bogeaus may start one of the three properties which he is readying.

It is still indefinite whether RKO will handle the release of Goldwyn's "Guys and Dolls," which gets a fall start.

20TH CENTURY-FOX

Fox Seeking More Product To Meet Needs of Customers

WITH THE INCREASE IN CINEMA- Scope-equipped theatres jumping from 3,000 to 7,000 in the United States and Canada during the past three months, 20th Century-Fox is on an all-out prowl to line up anamorphic releases which will fulfill the demands of this greatly increased number of customers.

Independents planning CinemaScope projects are being told the front door is open at Fox, for partial financing on any promising packages. A deal was just closed this month for Fox to release Joseph Kaufman's "Long John Silver" (Robert Newton, Connie Gilchrist), which Kaufman is producing and Byron Haskin directing in Australia. We are informed that Fox put up a substantial portion of the cash to film the $1,000,000 picture, even before the releasing deal was worked out.

Contrary to all previous announcements, Film BULLETIN also learns that Fox is still looking for non-CinemaScope, as well. Two British-made films are being negotiated for at the moment. Only the high demands for a guarantee by David O. Selznick settled a deal for Fox to handle the rerelease of "I Maid in the Sun".

Sales terms on Darryl Zanuck's "The Egyptian" will be the same as for "The Robe"—70-30, with the exhibitor guaranteed a 10 percent profit, according to distribution head Al Lichtman. He is predicting a $15,000,000 gross on the film in the United States alone.

Four CinemaScope pictures are shooting at the present time: "Untamed" (Tyrone Power, Susan Hayward, Richard Eagan, Rita Moreno), Bert Friedlob and William Bacher producers, Henry King director; "The Racers" (Kirk Douglas, Gilbert Roland, Bella Darvi, Katy Jurado, Lee J. Cobb) —Julian Blaustein producer, Henry Hathaway director; "Desiree" (Marlon Brando, Jean Simmons, Merle Oberon, Cameron Mitchell, Michael Rennie) —Blaustein producer, Henry Koster director, and "There's

(Continued on Page 16)

BLUE CHIP Production

"THE SILVER CHALICE"
CinemaScope & WarnerColor (Warner Bros.)

This biblical drama, based on best-selling novel by Thomas B. Costain, concerns the historically controversial chalice from which Christ supposedly drank at the Last Supper. Basil (Paul Newman), the young Roman artist and follower of Christ, who designed and made the cup, became a Christian martyr, pursued by disbelievers, like the Messiah, himself. Basil's wife, Helena (Virginia Mayo), a salve girl, helps save his life, but is unable to keep the cup eventually from being captured and destroyed.

Shooting started June 2; due to be completed by the end of August. Release scheduled for Christmas. Budget: $1,500,000.


Scene at top shows Jack Palance, as sinister "Simon, the Magician", weave a spell on Virginia Mayo. Center: Newcomer Paul Newman and Miss Mayo. Bottom: A camel caravan from the Far East enters the city of Antioch.
Studio Size-ups
(Continued from Page 15)
No Business Like Show Business” (Ethel Merman, Donald O’Connor, Marilyn Monroe, Dal Dailey, Johnnie Ray, Mitzi Gaynor)—Sol C. Siegel producer, Walter Lang director.

Starting next week is “Daddy Long Legs” (Fred Astaire, Leslie Caron)—Samuel G. Engel producer, Jean Negulesco director. This will be followed on September 1 by “Seven Year Itch” (Marilyn Monroe, Tom Ewell)—a Charles Feldman production.

UNITED ARTISTS
Three Currently Shooting
Two More Will Roll in Sept.

THREE PICTURES FOR UA RELEASE are now shooting: “Gabriel Horn” (Burt Lancaster, Dianne Foster, Diana Lynn), in Technicolor, a Hecht-Lancaster production—Harold Hech producer, Burt Lancaster director; “New York Confidential” (Broderick Crawford, Richard Conte, Marilyn Maxwell), a Greene-Rouse Production—Clarence Green producer, Russell Rouse director, and “Night of the Hunter” (Robert Mitchum, Shelley Winters, Lillian Gish), Paul Gregory’s initial production—Charles Laughton directing. This is from Davis Grubb’s best-seller.

Coming up in September are: “Gentlemen Marry Brunettes” (Jane Russell, Jeannie Craine), a Russfield-Voyager production in CinemaScope & Technicolor, on location in London, Paris and Monte Carlo—Robert Bassler producer, Richard Sale director, and “Five Against The House” (Ralph Meeker, Guy Madison, Zachary Scott)—Stirling Silliphant producing and directing.

An October starter will be “The Kiss-Off”, suspense mystery, probably starring Barbara Stanwyck, which Frank Tashlin and Rip Van Runkle will produce. A deal has just been set for financing the picture, with UA guaranteeing the entire loan, to be made through Chemical Bank of New York.

As Studio Size-Ups reported last issue, the late Leonard Goldstein’s Panoramic Productions will continue to function, with vice-presidents Robert Jacks and Robert Goldstein taking over. They plan to start two new films within the next six weeks. The original Panoramic contract called for 10 pictures to be delivered within an 18-month period. Two already are completed, “Black Tuesday” (Edward G. Robinson, Jean Parker), and “Stranger On Horseback” (Joel McCrea). Properties being readied include “Robber’s Roost,” “Calico Pony,” and “Shadow At My Shoulder”. It is likely that the upcoming pair will be taken from this group.

President Arthur Krim has estimated that his company’s 1954 gross will hit the $45,-000,000 mark—a new high for the organization. This reveals more clearly than any words the tremendous progress made by the company since the new regime took over three years ago. During the first year, the gross totalled a comparatively unimpressive $18,000,000, and even that was a far cry from the annual losses which had been recorded under previous management.

UNIVERSAL-INTERNATIONAL
Big Budgets, Plenty Color,
Novels, CinemaScope at U-I

THE BIGGEST INCREASE IN BUDGETS in Universal history is slated for next year, when more than half of the 30-picture slate will be turned out in the top cost brackets. Twenty-two of the year’s films will be lensed in Technicolor, and there is talk that perhaps as high as 25 percent will be in CinemaScope.

This studio has stockpiled nine top dramas and novels on which to base some of next year’s high-budgeters. Contrary to the general policy of the studio in past years, the principal emphasis will be placed on story content in planning the new program. Among the top properties bow in the early stages of preparation, or recently acquired, are: “Away All Boats,” Kenneth Dobson’s

BLUE CHIP Production

"EAST OF EDEN"
CinemaScope & WarnerColor
(Warner Bros.)
Taking only about the last 100 pages of the best-selling John Steinbeck novel, Warners have developed a highly dramatic script built around the conflict of personalities between a father (Raymond Massey) and his two sons. Aaron (Richard Davolos) is a model son, whereas Cal (James Dean) has always been the problem child. The two high points of the picture came when Cal discovers that his mother, whom he has thought to be dead, is really alive and running a gambling house in a neighboring city, and when both of the sons fall in love with the same girl (Julie Harris). Aaron, the good one, goes to pieces under the double strain, and ends up joining the Army, during the closing days of World War I, while Cal emerges the stronger, and the romantic victim.

Started May 27, the film goes to the editing department this week. Due to be released some time around mid-1955. Budget: $1,000,000-plus.
Cost: Harris, Massey, Deon, Davolos. Producer-director, Elia Kazan.

Top: Elia Kazan rehearses Julie Harris and new discovery James Dean for a dramatic scene. Kazan spotted Dean in the Broadway hit, “The Immorality Test”. The opposite scene shows director Kazan and his crew lifted high in the air on a giant camera crane to film a love sequence on a ferris wheel.
Studio Size-ups


However, U-I will not totally forsake its so-called "bread and butter" features. In addition to the top-budget features listed above, the company will turn out at least one new "Francs" comedy, an Abbott and Costello comedy, a quota of outdoor-action melodramas, and a number of films aimed at the exploitation market. A remake of "The Spillers" is also on the schedule.

Five features currently are shooting, with a pair more slated to go within the next fortnight. Those before the cameras now: "The Losers" (Rory Calhoun, John Adams)—Howard Christie producer, Almer Bierman director; "To Hell and Back" (Audie Murphy), in CinemaScope & Technicolor—Aaron Rosenberg producer, Jesse Hibbs director; "Captain Lightfoot" (Rock Hudson, Barbara Rush, Jeff Morrow), shooting in Ireland, in CinemaScope & Technicolor—Ross Hunter producer, Douglas Sirk director; "Fox Fire" (June Russell, Jeff Chandler, Dan Duryea), in Technicolor—Aaron Rosenberg producer, Joseph Peveney director; "Return of the Creature" (John Agar, Loni Nelson), in 3-D—William Alland producer. Jack Arnold director.

Coming up are: "Lady Godiva of Coventry" (Maureen O'Hara, Jeff Chandler), one of the studio's top Technicolor productions of the year, slated to roll August 30—Robert Arthur producing, Arthur Lubin directing, and "The Shrike" (Joe Ferrer, June Allyson), based on the Pulitzer Prize play—Rosenberg producing, Ferrer doubling as director. The latter film has been given a September 11 starting date.

WARNER BROTHERS

September a Busy Month
With 8 Features on Slate

WARNER BROTHERS PROMISES to be one of the busiest lots in town during September, with five pictures due to carry over from August and probably three more starting shortly after the first of the month.

Now in production are: "Strange Lady In Town" (Greer Garson, Dana Andrews, Cameron Mitchell, Walter Hampden), Mervyn LeRoy producer-director; "Young At Heart" (Doris Day, Frank Sinatra, Ethel Marrero, Gig Young)—Henry Blanke producer; Gordon Douglas director; "The Silver Chalice" (Virginia Mayo, Jack Pauley, Paul Newman, Pier Angeli)—Victor Saville producer-director; "Land of the Pharaohs" (Jack Hawkins, Dewey Martin)—Howard Hawks producer-director; and "Helen of Troy" (Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke)—Robert Wise director. All are in WarnerColor, and all but "Young At Heart" in CinemaScope.

Coming up in September are: "Mr. Roberts" (Henry Fonda, James Cagney, William Powell, Jack Lemmon)—Leland Hayward producer-director; "Jump Into Hell" (not cast), story of the French stand at Dien Bien Phu—to be produced by David Weisbart; and at least one other to be selected from the voluminous stockpile of scripts now completed.

Jack Webb's next starring picture, to follow "Dragnet," will be "Petie Dailey's Blues," which has just been handed to writer Richard Breen. Webb will also direct the picture, due to start sometime around mid-summer.

Despite an earlier reluctance toward offering outdoor-sides percentage deals on important productions, Warners is now aligning several stellar personalities with share of the profits deals. One such arrangement has just been worked out with June Allyson, who takes over the co-starring role opposite Alan Ladd in "The McConnell Story," which will get a late fall or early winter start. Ladd also has a similar deal at the studio.

The world premiere of Warners' "A Star Is Born" (Judy Garland), has now been set for September 30, in Hollywood. The picture, incidentally, had rave reaction at two west coast sneak previews, will run approximately three hours.

INDEPENDENTS

Filmakers Most Active
Inde Unit; Others Quiet

FILMMAKERS, THE COLLIER Young-Ide Lupino company, is making rapid strides toward becoming one of the town's most formidable independents. Current production equals, if not actually surpasses, many of the major studios, and bookings on completed product are being made at such outstanding metropolitan houses as the New York Paramount.

Activity at the present time embraces two of its own productions and a third being produced for release by the company. They are: "Mad At The World" (Frank Lovejoy, Kerie Braselle, Cathy O'Donnell) — Collier Young producer, Harry Essex director; Hal E. Chester's "Crashout" (William Bendix, Arthur Kennedy, Gene Evans) — Lewis Foster director; and in preparation, Filmakers' own "The Verandah" (not cast), which Miss Lupino wrote and will direct.

"Private Hell 36" (Ida Lupino, Howard Duff, Dean Jagger, Dorothy Malone), completed only three weeks ago, has been set for a September 3 premiere at the New York Paramount.

Production among the uncommitted indies is at a virtual standstill this month. The next film definitely slated to roll is "Girl's Reformatory," an original story by William Calihan to be produced by C & H Productions. No cast has been set, as yet, but filming is supposed to get underway in early September.

An October 4 starting date has been assigned to the Joseph Shattel inde production, "Hunted" (not cast), which will be lensed almost entirely on location in the Philippines. The picture will be partly financed by L. V. N. Pictures, Inc., of Manila, of which Manuel de Leon, president of the Philippine producers' association is general manager. Two American stars will be used. After "Hunted," Shattel plans "The Miraculous Fish," with Anthony Quinn, in Baja, California.

Papers are been drawn up for the new distribution setup headed by Fred Schwartz, Century Circuit topog, and other leading exhibitors, to handle Allan Dowling Pictures' "Hunters of the Sea," a documentary-type feature recently completed by Tom Gries. No release date has been set.

SHOWMEN...What Are YOU Doing?

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

EXPLOITATION & MERCHANDISING DEPARTMENT

FILM BULLETIN August 23, 1954 Page 17
A LOST HERITAGE THAT COULD
HERBERT J. YATES presents

UTCAST

TRUCOLOR BY CONSOLIDATED

JOHN DEREK • JOAN EVANS

starring

with

JIM DAVIS • CATHERINE M'LEOD

BEN COOPER

Screen Play by JOHN K. BUTLER and RICHARD WORMSER
Based upon an Esquire Magazine Story by Todhunter Ballard

Directed by WILLIAM WITNEY

A REPUBLIC PICTURE

REPUBLIC PICTURES CORPORATION
WILLIAM GOLDMAN, independent circuit operator in the Philadelphia area, made important production news with the announcement that he has entered into an association with Paul Gregory to produce top-drawer motion pictures. Charles Laughton will supervise production. Gregory has won fame as producer of stage "reading" plays: "Caine Mutiny Court Martial", "Don Juan in Hell", etc. He is currently filming "Night of the Hunter" for United Artists release. First to be produced by Goldman-Gregory team is "The Naked and the Dead", Norman Mailer's best-seller, scheduled to start next June. Second property to be undertaken will be "My Beloved".

BOASBERG, GRAINGER, BRANSON

CHARLES BOASBERG, JAMES R. GRAINGER, WALTER BRANSON were in the news via Boasberg's resignation (effective Oct. 30) as general manager of RKO Radio Pictures. President Grainger announced that foreign sales chief Branson has been named world-wide sales manager, effective today (Aug. 23), taking over Boasberg's post. Latter joins the new American Production & Distribution Corp., headed by Fred Schwartz, of Century Theatres.

E. R. ZORGNIOTTI, BERNARD JACON, JONAS ROSENFIELD, I. F. E.'s executive v.p., sales v.p., exploitation v.p., respectively, made news by holding the first national sales convention of Italian Films Export in the U.S. Confab points up the increasing importance the foreign film organization is gaining as a product supplier for American exhibitors. I. F. E. now has a sales push in progress—Bernie Jacon Testimonial Drive—which ends December 31.

J. ROBERT RUBIN ends a 30-year career with Loew's, Inc. When he resigns as vice-president and general counsel on Aug. 31. At age 72, Rubin plans to take things easy.

SKOURAS, LICHTMAN

SPIROS SKOURAS & AL LICHTMAN told the 20th Century-Fox sales force that correct Cinemascope presentation in theatres is crucial to the continuing success of the wide-screen process. Lichtman urged his sales organization to play a guiding role in the advancement of the anamorphic medium. Merchandising campaigns were set for "The Egyptian" and other upcoming 20th-Fox releases.

S. I. FABIAN, Stanley Warner president, has the spotlight in a home town celebration (Aug. 24), when Paterson, N. J. fetes the 40th anniversary of Fabian's career in the motion picture business as part of the "Fabian Fabulous Forty" drive being conducted by his chain. The circuit executive got his start in the industry at Paterson's Regent theatre, which will be the scene of the anniversary event.
You were so right!

"Duel in the Sun" with Jennifer Jones, Gregory Peck, Joseph Cotton and Lionel Barrymore

(Selznick Rel. Orgn., no release date set; time, 135 min.)

A review of a picture of this magnitude hardly serves any purpose, for no matter what faults a trade-paper reviewer may find in the story no picture-patron will be dissuaded from seeing it, with such stars as Gregory Peck and Jennifer Jones, and with two million dollars set aside for its exploita-
tion and advertising, "Duel in the Sun" becomes a "must" picture, and no exhibitor can afford to pass it up.

The picture is a "glorified" Western, produced on an immense scale. Its theme is violent love-making, with tragic consequences. There are powerful, dramatic situations interspersed throughout, the most powerful situation being that in the end, where Jennifer Jones sets out to find and kill Peck, a hunted murderer, so that he might not have an opportunity to kill his brother. The production is a spec-
tacle. The scenes that show the gathering of the Lionel Barrymore clan for the purpose of stopping the railroad people from laying rails on his property are highly spectac-
ular. Riders on horses converge from all directions gather-
ing into one spot. Some of the photographic shots are extremely effective; they make the picture look immense.

The story is a male adult farce—literary and otherwise—women will relish the sight of a woman actresses, which, before the man who is infatuated with the role of the very Peck in the plot, is not only a

Our compliments, Mr. H.

DAVID O. SELZNICK'S

is AGAIN

in the SUN

is going like THE WIND!
Meetings ‘Satisfactory’—Marcus

Discussions between the Allied States Association committee on film terms and film sales executives, held in New York last Wednesday and Thursday (18-19) were termed “generally satisfactory” by Allied president Ben Marcus.

The independent exhibitor group, composed of Marcus, as chairman, A. F. Myers, Jack Kirsch, Nate Yanins and Wilbur Eppner, had been named to investigate charges that the distributors were exacting “unconscionable” film rentals that deprived exhibitors of their rightful share of the tax savings effected by the revised excess tax cut.

They met with the sales heads of all major film companies, except Universal, whose Charles Feldman was absent. Assistant general sales manager Ray Mason represented U-I.

Marcus will deliver a report on the confabs to the Allied board, meeting at White Sulpher Springs, West Virginia, August 23-24.

Metro District Chief Retires

In what could well be termed the passing of a dynasty, Robert Lynch, Metro district manager of the Philadelphia territory, announced his retirement (Sept. 1) after 37 years in distribution for the company. Acknowledging Lynch’s departure Loew’s president Nicholas M. Schenck said, “Bob has served the company well. No one deserves the rewards of good service more.”

Succeeding Lynch is Louis Formato, Philadelphia branch manager for the last 11 years, who assumes his duties Aug. 23. William A. Madden, former city circuit sales manager at Boston, takes over the branch manager post. He has been with Metro since 1929.

Branson to Top RKO Sales Post

RKO foreign sales chief Walter Branson has been appointed world-wide sales manager, encompassing the general sales manager post left vacant by the resignation of Charles Boasberg. A veteran of a number of key RKO sales positions for the past 24 years, Branson’s appointment becomes effective Aug. 23, it was announced by president James R. Grainger.

Leaving Oct. 30, Boasberg joins the American Production & Distribution Corporation, headed by Fred Schwartz, president of the Century Theatre Circuit.

U-I Schedules 11 in 5 Months

Universal-International will do its share to relieve the product shortage in the coming months, according to a Sept.-Jan. release schedule announced by vice-president, sales chief Charles Feldman. Eleven features, nine in color and two CinemaScope, will be released during the period.


Returning from a 9-week European tour in which he set up screens for Universal-International via v.p. Charles Einfeld reports that CinemaScope and top quality productions are giving the film industry its most successful present pact thru 1958. His weekly pay-check ranges from a current $1100 up to $1300.

Jack L. Warner became a grandfather when his daughter, Mrs. William Orr, gave birth to a son.

United Artists ad manager Roger H. Lewis was on the Coast during the last fortnight to meet with inde producers and their ad men on selling plans for upcoming films to be released by UA.

Syros Skouras, certainly the travelangest film executive extant, hopped aboard last week for a few days’ business trip and was scheduled to fly right back to attend the world premiere of “The Egyptian” at the Roxy.

Metro ad mgr. Stan F. Seadler’s father, Stephen E. was married in NYC to Miss Ingrid L. Adolfsen of Stockholm.

Loew’s chief William Goetz is in London conferring with inde groups filming for Columbia release.

Metro’s “Seven Brides” not only has broken all grossing records at the Music Hall during its four-week run, but the company reports that the film has out-grossed other top MGM hits in its first 25 bookings out of town.

IATSE president Richard F. Walsh and all incumbent officers were re-elected at the union’s 42nd convention in Cincinnati. Walsh defeated Roy M. Brewer by a vote of almost 2 to 1.

E. M. “Emo” Orowitz re-signed as a top executive of the Savar Theatre Corp., Camden, N. J., effective Sept. 12, and is going to Hollywood. A former national director of ad-pub-exploitation for RKO, he will reveal his coast affiliation later.

The Variety Club Foundation to Combat Epilepsy and the Epilepsy Assn. of NY have merged into the United Epilepsy Assn., it was announced by William J. German and Carl Marks, respective presidents of the former organizations. Marks will be president of the new group, with German as treasurer.

Jack H. Harris, sales chief of Exploitation Productions, reports that “which with distribute Janus’”, Bob Scobler color feature produced by George Murphy.


COMPO Insurance Plan

COMPO’s group life insurance plan, submitted to 6500 film-theatre British trade unions, seemed assured of success as favorable responses poured in. COMPO special counsel Robert W. Coyne aid that since only 600 insured lives are required to set up the project, “the gratuitions of enthusiastic approval from many of the interested make it almost certain that many times the minimum number ... will be obtained as that the plan can be carried into effect.”

Coyne said the plan was developed by the John Hancock company after consultations with COMPO officials, and he emphasized the COMPO would neither incur liabilities nor profit through the program. No action will be taken until opinions are obtained from all of the members.

Warms of British Boycott

The visiting British members of Parliament and general secretary of the National Association of Theatrical and Kin Employees, Tom O’Brien breathed a little fire in Cincinnati and Hollywood over the recent release of British films. In light of the IATSE convention in Ohio, he called for better understanding between members of the industry in the U. S. and Britain, and proposed an agreement whereby more TV films used in the country would be produced in England.

Moving on to Hollywood, O’Brien took a shot at the AFL Films-TV members who would be turned out in England this year and that “it’s a pity to see this work abandoned from English film people, does not represent realistic thinking by Hollywood trade unionists.”

Perspecta Royalties Dropped

Domestic and foreign producers may now use Perspecta Stereophonic Sound (optical track) without paying royalties, it was announced by Arthur M. Loew, president of Loew’s International. The new policy was adopted by MGM, Warner Bros. and Paramount—companies which have financed the system’s development—in order to effect standardization. Loew said it was hoped that the move will bring about “universal adoption of this trouble-free system by the world industry.”

RKO to Handle Superscope Abroad

Foreign distribution of the Superscope widescreen process invented by Joseph and Irina Tushinsky will be handled by RKO Radio Pictures, it was announced by president James R. Grainger, U. S. and Canadian distribution is through National Screen Service. Walter Frank, newly appointed IKKO world-wide sales chief and Joseph Tushinsky were scheduled to leave New York in early September to hold a series of Superscope demonstrations in Europe, but plans may be changed in view of Branson’s taking over the top sales post.
PROFITS & TERMS
ITO of Indiana

We don't subscribe to the belief that an exhibitor should be guaranteed a profit on every picture regardless of terms. But neither do we believe that any exhibitor should be asked to pay more than a nominal percentage of his gross unless he does make a profit. On those occasional pictures where the producer would seem to be entitled to a chance at earning a high percentage we would negotiate a percentage "floor" in each situation according to the problems of that particular account. We suppose this might range from 15% to 30%. Certainly on a really top picture the maximum number of playdates it would garner and the greater number of people that would buy at each theatre would at least assure the production cost from this low percentage of the gross.

Then, let the profits come from those theatres that made a profit on the picture and not from those situations that did not happen to make money.

Control figures above which the exhibitor would pay at a higher rate of percentage could be either negotiated or based on operating expenses. Of course, it would be important that the percentage rate applicable above the control figure would not be so high as to discourage the exhibitor from showing the picture. We can't imagine a man spending very much money, thought or effort in the promotion of additional business if he were allowed to retain only a very minor portion of the extra income. This method of selling is not new or theoretical, but is the manner in which many big revenue accounts are sold. There is no reason similar deals could not be made by smaller theatres on the so-called "special" product.

BMI VS. ASCAP
ITO of Ohio

Broadcast Music, Incorporated is now actively soliciting theatres to take out licenses for overture, intermission and exit music. They have thus gone into competition with ASCAP. BMI's fees are much lower than ASCAP's. If you need a complete repertoire of music, you will have to take both licenses. If you can get along with a more limited supply, including many top hit tunes, take only a BMI license, but insist that they supply you with regularly printed lists.

We will agree that it is utterly wrong that you should have to pay anything. These organizations actually should pay you for playing these pieces to a captive audience which, if it likes them, will go and buy sheet music or records of the songs. But the courts have held that they have a right to collect for so-called performance rights. The ASCAP consent decree of a few years ago limited the right, however, to a certain amount of money which is played solely at the exhibitor's option.

If you buy tape recorded music from one of the firms which supplies it, get a letter from the supplier stating that he has paid, on your behalf, the performance rights. Payment by the company for tape recorders themselves to save the exhibitor from paying for the performance rights.

GOV'T INTERVENTION
Allied of Wisconsin

The following is the text of a resolution passed by the Board of Directors of Allied Independent Theatre Owners of Wisconsin at a Board Meeting held on Tuesday, July 20, 1954.

"Be it resolved, that we, the Board of Directors of Allied Independent Theatre Owners of Wisconsin, hereby endorse the stand and statements of Abram F. Myers, National Allied General Counsel and Board Chairman, as outlined in his statement to the Trade Press regarding the distributors' current film rental policies; and

"Be it further resolved, that should the National Allied Committee, appointed to meet with the heads of the distributing companies, fail in its attempts to persuade the distributors to return to a 'live and let live' policy as it relates to film terms, then we, the Board of Directors of Allied Independent Theatre Owners of Wisconsin, urge that National Allied take immediate steps to seek government intervention, and Wisconsin Allied's National Director, Sig Goldberg, is hereby directed to formally present such request for government intervention at the next National Allied Board Meeting, scheduled at White Sulphur Springs."

COMPLAINT ON ADS
ITO of Ohio

There are valid reasons why some newspapers have rejected some ads from theatres. It is time that motion picture advertising conform to Better Business Bureau standards. This problem has already affected theatres in Cleveland and "censoring" of ads may spread. Public attention was called to it in Time Magazine recently citing these examples of advertising:

"Princess of the Nile": "No woman with a soul ever danced like Shalimar."

"About Mrs. Leslie": "She gave more of herself in six weeks than most women give in a lifetime!"

"Hell Below Zero": "You'll never forget the fight in Capetown... the kiss on deck... the rendezvous in the cabin."

There have been few new ideas in motion picture advertising in many years. It has been truly said that the titles could be changed on many ads and the illustration could serve for any number of other pictures. The exhibitor who has no art department of his own is forced to rely on what the distributor gives him.

Please watch carefully what the producers give you and use only what will not offend good taste. Above all, be sure your ads don't misrepresent a picture. That can hurt you more than anything else.

CASE ON UNION PICKETING
TOA

Hugh Graham, d.h.a.
LaCosa Theatre vs. Tony Blust, et al.*

Hugh Graham operated the LaCosa Theatre. Early in 1952 he wanted to hire a union projectionist and requested the union having jurisdiction of these projectionists to send him one. The union representatives insisted that the plaintiff hire two projectionists rather than one. They would not send one. Graham refused to hire two. He could not afford "to pay an extra man who would not be doing practical work... when one projectionist could handle the work".

There was no dispute between Graham and the union—Graham was at all times willing to pay union wages. Since the union refused to send a projectionist, Graham hired a nonunion projectionist and paid him union wages. Thereupon, the union picketed Graham's theatre. Graham brought this suit to enjoin the picketing, and the Court granted the injunction on the grounds that the picketing was for "an unlawful purpose and was, therefore, enjoined.

Graham claimed: (1) that while the picketing was peaceful it was for an unlawful purpose; and (2) that the only purpose of the picketing was to force unwanted services on the plaintiff.

The union claimed: (1) that there was a labor dispute, and that, therefore, the picketing was lawful; and (2) that the Court had no jurisdiction in the matter.

The Court found all issues for Graham. These are some excerpts from the court's decision:

"In numerous cases, although not upon uniform reasoning or principles, relief by injunction has been afforded against picketing of this character which in reality amounts to boycotting established against the business of plaintiff to make him submit to demands of the defendants... Here the defendants are using picketing as a force to deprive plaintiff of the opportunity of managing his own business."

Reference should be made, too, to the case of Kemnike Theatres, Inc., vs. Moving Picture Operators, Local 304, A.F.L., et al., 139 Conn. 95, in which the Supreme Court of Connecticut rendered a similar decision. In the Kemnike case the Court held, on substantially the same facts, that peaceful picketing "will be enjoined where there is no labor dispute, and where it is being used to attempt to force the theatre owner to employ only union projectionists."

There are many states that follow the law as set out in these LaCosa and Kemnike cases. Exhibitors should become familiar with the laws of their particular states and determine what their rights are.

*No. 298,475 Div. No. 5, Circuit Court of the County of St. Louis, State of Missouri, 5/24/54. An appeal has been taken from this decision.

HERMAN M. LEVY, General Counsel, TOA
GROWING

in

Importance

with

Every

Issue!
What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

A full array of promotional tie-ups was employed by Ben Domingo, managing director of the RKO Keith's Memorial, Boston, and John McGroll, Universal Field exploiter, in promoting "Magnificent Obsession" to record-breaking grosses. The campaign included, left to right: (1) window display in Ligger's Drug Store featuring pocket book edition of the Lloyd C. Douglas novel; (2) a lobby adaptation of the Woman's Home Companion serialization, starting in August edition; (3) tie-up window display with music store featuring Decca recording of soundtrack; (4) 40 x 40 in lobby devoted to Parents' Magazine award; (5) lobby display of library tie-in. Thus, the Domingo-McGroll team utilized "Obsession's" major tie-up angles to full effect.

Bazaar 'Brigadoon' Break

Ten color pages in the August issue of Harper's Bazaar give flashy display to Brigadoon Fantasy Fashions, which, as you might suspect, also provide some potent promotion on behalf of M-G-M's upcoming CinemaScope musical, "Brigadoon." This opened the door for Metro's box officers to swing a big nationwide contest for department stores, aimed at inspiring "Brigadoon" window displays and newspaper advertising.

A lavish campaign kit containing a host of advertising, publicity and exploitation ideas has gone out to merchandise managers and promotion executives of some 200 leading stores, serving as a blueprint for display and promotion of the Greta Platty fashions featured in Harper's in connection with the musical hit. It all figures to garner yards of window and newspaper space from coast to coast.

Prizes for five top winners of the contest will be free trips to Scotland.

'Catchline of the Issue'

"The Greatest Gift Any Man Can Bring To A Woman Is His Innocence — Which He Can Give Only Once."
THE EGYPTIAN (20th Century-Fox) expects the penetration to cover an audience of many millions.

A big radio campaign will also be conducted, along with the television national newspaper and billboard barrages, making "The Egyptian" push, one of the most powerful of recent years.

The Zanuck production opens at the Roxy, N.Y., on August 24 with a lavish charity premiere attended by international notables.

Schine Showmen Ballyhoo

The value of street stunts, and the revival of activity in this field, are noted in a recent bulletin from the Schine publicity department, which says:
"You might have thought that the old-time ballyhoo was stashed away in mothballs forever...that that shows how wrong you can be! It looks as though, by some unspoken sign, the boys in the field have been...

(Continued on Page 28)
Dum-da-dum-dum ... Dum-da-dum-dum ...

The acquisition of TV's famed "Dragnet" for the movies must be chalked up as one of the real showman scoops of recent years. To millions of living room fans, the ominous dum-da-dum-dum theme song, and the calm, almost monotonous voice of Sgt. Joe Friday have long been favorite TV fare. Now, at last, it comes to the BIG movie screen, and in a full, feature-length production.

Of course, no one other than director-actor-sometimes writer Jack Webb could be considered for Friday role, and Warner Bros, shrewdly turned the direction of the movie over to the man who created the popular crime-does-not-pay series. In his first feature venture, Webb has followed the TV story pattern, but he had time to expand the chase and give some substance to his characters.

For their part, the Warner boxofficers, under direction of ad chief Mort Blumenthal and his Eastern arm, Gilbert Golden, have designed a hard-hitting campaign that makes the most of the popularity of title and star, and shouts loudly that "Dragnet" is "ON THE BIG MOTION PICTURE SCREEN AT LAST!" Thru the newspaper ads, the lithos, the publicity and in a variety of promotions and displays, this factor is played up. For the countless home viewers, this means that now "Dragnet" can be seen on the grand scale, on the big, bigger movie theatre screen—in feature length—and in color, to boot. This is the theatre showman's angle and it should sell millions of movie tickets.

Herald

A flashy tabloid herald, measuring 9 x 14 inches, is offered in mat form in the pressbook. Local merchants should be solicited to take the back page as a co-op to share or defray cost of printing and distribution.

The Music

Exhibitors are urged to capitalize on the popularity of the "dum-da-dum-dum" theme. Music stores carry the record and it can be played over the p.a. system at all show breaks, over a loudspeaker out front, and as background for radio spots. Don't overlook the 20-minute long-playing recording being offered by WB as part of the deal cutout easel (see below, left).

Lithos

The 24-sheet is a big splash for billboards, for posting on the lobby floor, or on the marquee. It carries a large bust of Joe Friday that can be cut out and touched up where type runs across him.

Stunts

Warner pressbook always rank with the best for exploitation stunts and the one on "Dragnet" is no exception. Two good bally gimmicks are illustrated here. At left: Dress up two men, one to look like a criminal, the other like a detective, ala Joe Friday. Have them walk the main streets, with proper poster on the back of one. Right: Your local police department will probably cooperate in supplying you official posters of criminals to make up a lobby & front board like this. A real attention-getter.
Above: Joe Friday for-sakes his usual quiet conversational approach for a right hook to the jaw of a criminal. At right: a battered Friday, his lieutenant, Frank Smith (Ben Alexander) and pretty policewoman Grace Downey (Ann Robinson), in disguise, examine the evidence.

DRAGNET

The movie version of TV’s famous “Dragnet” gives Jack Webb the best break of his meteoric career. He has gained a time advantage he never had in his half-hour TV shots. The restrictions of a 30-minute drama are obvious: there is insufficient time to develop characters and plot motivation.

Now Warner Bros. presents a “Dragnet” episode that should far surpass the living-room series. Unwinding in Webb’s typical low-key, authentic style, Joe Friday and his partner, Frank Smith (Ben Alexander) set out to solve the shotgun murder of an ex-convict. Webb’s mastery of presenting a true picture of police methods in tracking down a fugitive is again demonstrated as the pair doggedly check lead after lead in a relentless drive on the killer. They learn a gambling doublecross was the motive for murder and eventually capture an eye-witness to the shooting. When the case folds through lack of evidence, the witness is released and is subsequently killed. However, by keeping close watch on suspects and by using a disguised policewoman (Ann Robinson) the case is finally cracked. Violence, in the main, is subordinated to the inherent drama of unrelenting forces of law at work.

Above: Joe Friday for-sakes his usual quiet conversational approach for a right hook to the jaw of a criminal. At right: a battered Friday, his lieutenant, Frank Smith (Ben Alexander) and pretty policewoman Grace Downey (Ann Robinson), in disguise, examine the evidence.
reviving this quaint custom with some amazing results. In fact, in some cases we feel that the ballyhoo has done more good for us than large newspaper ads and other mediums.

“It is understandable that the public takes greater notice of a picture when they walk right into a ballyhoo on the street. Most every picture lends itself to some sort of ballyhoo, and in view of the success the current revival is enjoying, we would like to see more of them.”

The bulletin then outlines a number of clever, crowd-attracting stunts pulled by Schine showmen in recent weeks.

The vast number of ballyhoo stunts coming to this department from showmen all over the country appears to bear out this attitude that ballyhoo is one of the most effective forms of showman-ship.

Fabian’s Fabulous Promoters

The entire Stanley Warner manpower is concentrating on “costless” showmanship in the “Fabian’s Fabulous Forty Drive”, with some phenomenal results. Phil Katz reports promotional efforts that are real eye-openers.

In Pittsburgh, Lyle Harding, Sheridan Square, and Josephine Safford, Regent, promoted a cash giveaway of $500.00 from three merchants, who pay for all advertising as well.

“Money Spent Extravagantly Is ‘Gone With The Wind’!” This banner headline on a super-market’s full-page newspaper ad was promoted, without cost to S-W, by Joe Scholer, manager of the Ohio, Sandusky. O. Tony Colunzini, of the Manos, Greensburg, Pa., worked a tie-in with ten merchants who provided him with a brand new Chevrolet sedan, plus all the advertising accessories—free of charge to the theatre.

Another Stanley Warner “costless” promotion was sprung by Joe Freeman, of the State, Johnstown, Pa. This one included an all-expenses paid air trip to New York, an appearance on a coast-to-coast TV show, audition for a record company, a U. S. Savings Bond, and a tape recorder—all this to the winner of Joe’s “Talent Searchlight Contest”.

MEET YOUR PATRONS

E. C. Rhoden, Jr., of the Commonwealth Circuit, says this stunt by Chuck Rees, manager of the Sherman, Goodland, Kansas, “took a lot of nerve”. Rees advertised in advance that on a certain night anyone coming to the theatre, whom he could not recognize by name, would be given a pass. He named 80 percent of the patrons. Above is the pass he distributed to those he could not identify. A shrewd stunt for the small town exhibitor.
Showman Briefs

Mort Blumenstock is in New York for home office conferences with his advertising, publicity, exploitation staff to set up campaigns for "A Star Is Born", "Drum Beat", "Thack of the Cat", "Young At Heart" and "Battle Cry". A full-scale world premiere of "Star" has been arranged for September 30, at the RKO Pantages, Hollywood.

Erskine Johnson, Hollywood correspondent, has penned a three-part article for the XEA syndicate on Ava Gardner, titled "Barefoot Girl with Coat of Zink". It is calculated to do no harm to the publicity on "The Barefoot Contessa", the star's forthcoming UA release.

John C. Flinn, Allied Artists director of advertising & publicity, toured several of the company's principal offices to confer with branch managers on releasing plans for "The Human Jungle".

RKO's forthcoming John Wayne starrer, "The Conqueror", gets the cover and a two-page spread in the Aug. 29 issue of "Parade", Sunday supplement.

(Continued on Page 30)

Viewpoints

PRODUCT PICK-UP

(Continued from Page 5)
capacity is still out of sight, this company will deliver some topflight films, what with the like of directors John Ford and Frank Lloyd listed for jobs, and a deal bringing Ray Milland (for direction, plus acting) to its lot is close at hand.

Thus it goes—hyped volume and a gathering emphasis on quality from all quarters. There can be no denying a shift in the policy of the major companies. The lesson that quantity does not necessarily preclude the presence of production values is being gradually mastered. A look at the grosses run up by such volume producers as U-I, UA, Columbia is ample proof that the market will consume and pay a profit for more pictures. The precious thought process of a few months back that sponsored "fewer but better pictures" has been at least partially quashed. Born of the record successes among key-runs, this thesis overlooked the daily dietary needs of the rank and file showplaces—of which there are hundreds to every central location. We hope that the economics of the marketplace have been driven home. Truly, there's no safety like the safety in numbers.
S-W Manager Tributes

Institutionalizing the theatre manager is part of the Stanley Warner Theatres program, in connection with the circuit's "Fabian's Fabulous Forty Drive!".

Aimed to point up the service to and standing in the communities where they cater to the public, a series of Manager Tribute nights will be conducted in the chain's North Jersey division. Frank J. Damish, manager of that zone, speaking of the idea, said: "With a total of 376 years of service credited to the 34 managers of the Stanley Warner, Jersey zone, it is easy to understand why these local citizen committees regard the Stanley Warner manager of their city as a steadfast citizen of their respective community. Our managers, averaging about 20 years of service each, are as much a neighbor of their patrons as any of their fellow merchants."

Tie-ups with furniture and department stores are a natural for RKO's "Susan Slept Here". Above is a view of Miss Judy Honn, "Miss Universe" contestent, in a Los Angeles store window.

Kiddie Revue

Ray Leveque, of Schine's Capitol, Ilion, N. Y., reminded us of how useful a special kiddie amateur show can be. He enlisted the support of the local playground supervisor in planning a talent show for his theatre stage, which drew a big lineup of young participants and a host of proud parents. And plenty of free newspaper space. There is no reason why this idea cannot be promoted with the school in your neighborhood. A talk with the principal or the recreation director should enable you to set up a Kiddie Revue for a Friday evening or Saturday matinee show. Perhaps it can be spread over several shows, with the various classes divided, 1st to 3rd grades, 4th to 6th, etc.

Ed Mason utilized the 24-sheet on WB's "High and the Mighty", for double effect at his Lower Theatre, Greenfield, Mass. He strung one as a banner across the street, posted another on the floor of his lobby.

CARE-Contessa' Premiere

World premiere of United Artists' "The Barefoot Contessa" (Humphrey Bogart-Ava Gardner) at the N. Y. Capitol, in early October, will be sponsored by CARE, the world-wide rehabilitation service organization. This is to be the first theatrical event ever sponsored by CARE, which is currently helping the needy of South Vietnam and South Korea.
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GUARANTEE

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
ALLIED ARTISTS

May

FORTY-NINERS, THE Wild Bill Elliott. Producer Vincent C. Fennelly. Director Tom Carr. Western. U. S. A. A reprieve has three killers, one of whom is sheriff of gold boom town. 71 min.

June


DESPERADO, THE Wayne Morris. Director Thomas Carr. Producer Vincent C. Fennelly. Western, Fighting to free Texas from carpetbaggers after Civil War. Young man is doublecrossed by friend and framed for murder. 81 min.

July

RETURN FROM THE SEA Jan Sterling. Neville Brand. Producer Scott B. Durand. Director Lesley Selander. War Drama. Chief Bois' Mate takes charge of destroy when executive officers are killed in battle. Returns home a hero to marry girl he loves. 80 min.


August


SECURITY RISK John Ireland, Dorothy Malone. Produced by R. B. Barnes. Directed by Edward Schrader. Melodrama. Detects one of the boys that can actually take the world to Africa to find a fortune in stolen diamonds. 64 min.


September

ANNALES STORY, THE Technicolor. John Derek, Keir Dullea, Diana Lynn. Producer Walter Mirisch. Director Don Siegel. Western. Of the many films that snuck from Annapolis together split over a girl but are eventually reconciled during combat as jet fighter pilots in Korea. 64 min.

BOB MATHIAS STORY, THE Bob Mathias, Melba Mathias, Ward Bond. Producer James L. Fenton, William Ireland. Western. Of the many films that snuck from Annapolis together split over a girl but are eventually reconciled during combat as jet fighter pilots in Korea. 64 min.


COLUMBIA

May

MAD MAGICIAN, THE The 3D Vincent Price, Mary Murphy, Eva Gabor. Producer, Donald O'Connor. Directed by Brian Foy. Horror melodrama. Illusion genius, prevented by agents from being a stage magician, peace with cunning red head love. 66 min.

MAMAS CANYON Phil Carey, Douglas Kennedy. Producer, Vincent MacDonald. Director Fred Sears. Western melodrama. Army sergeant described to bring shrewdness to shrewdness. 66 min.

JUNE


SARACEN SLAVE, THE Roger Sloman, Frederico Montana. Producer, Sam Katzman. Director, William Castle. A Spaniard - a Moor - a Muslim - a negro - the story of a man who is both hero and villain. (On location in Spain) 73 min.


HOURS TO KILL Technicolor. Dana Andrews, Donna Reed, Dianne Foster. Producer, Harry Joe Brown. Director Alfred Werker. Western. Framed for murder, three years earlier, cowboy returns home to clear his name. 88 min.


GIRLS MARKED DANGEROUS English Language. Silvana Pampanini, Amedeo Nazzari. Western, murder investigation in cosmopolitan city. 105 min.


HUSBAND FOR ANNA, THE English Language. Silvana Pampanini, Producer De Laurentiis. Director, Luigi Comencini. Drama. Exposure of vice story involv ing girls who enter dance classes. 75 min.


September

DAK BLACKOUTS, THE Technicolor. Gary Merrill, Wanda Hendrix, Walter MacDonald, Director Ray Nazarro. Western. Distributed by Allied Artists Pictures Corp. to send Slim's Nation on warpath thereby tying up large Union army force. 112 min.


HUMAN DESIRE Glenn Ford, Gloria Graham, Broderick Crawford, Herbert Rudley, Melville Cooper. Drama. Korean war veteran becomes involved with married woman who becomes a partner in murder to achieve selfish ends. 90 min.

November


I WAS A PRISONER IN KOREA Robert Francis, Diane Foster, Brian Keith, Producer, Brian Foy. Director Lewis R. Foster. Drama. Distributed by Allied Artists Pictures Corp. to send Slim's Nation on warpath thereby tying up large Union army force. 112 min.


November

LIPPERT

May


HOURS TO KILL Technicolor. Dana Andrews, Donna Reed, Dianne Foster, Producer, Harry Joe Brown. Director Alfred Werker. Western. Framed for murder, three years earlier, cowboy returns home to clear his name. 88 min.
SEPTEMBER SUMMARY
Next month's prospects of 25 new features can be considered good in view of the fact that 20th-Fox and Paramount have only one film scheduled for distribution in September and Republic has none. Leading distributor for the month will probably be United Artists who has four pictures forthcoming in CinemaScope and 13 features will be in color. For the second consecutive month, no 3Ders are listed.

Available in September are:
9 Melodramas
3 Adventures
5 Dramas
2 Comedies
5 Westerns
2 Musicals

REAR WINDOW Technicolor, James Stewart, Grace Kelly. Director Alfred Hitchcock. Fan tastic thriller, this movie marks Hitchcock's return to domestic scenes and to his old hand at generating suspense and tension. Hitchcock fanatics come to this one as an annual event. Would-be star photographer becomes involved with Greenwich Village characters, society girl and murder, 112 min.

SEPTEMBER
SAERINA Humphrey Bogart, Audrey Hepburn, William Holden. Producer and director Billy Wilder. Comedy. Two rich brothers fall for their chauffeur's daughter after she starts three years in Paris, 113 min.

Coming

CONQUEST OF SPACE Technicolor, Walter Brooke, Eric Fleming, Georgia Pal. Director Byron Haskin, Science fiction picture about Mars from man-made satellite 1000 miles above the earth.

COUNTRY GIRL, The Bing Crosby, William Holden, Grace Kelly, Producer George Seaton, Drama, Once-great Broadway star is found has lost his voice when he is drawn into the romantic life of a beautiful woman. 100 min.

STRATEGIC AIR COMMAND Technicolor, James Stewart, June Allison, Frank Lovejoy. Producer Samuel J. Brink, Director Anthony Mann. War drama, Big league ball player is recalled to Air Force, joining Strategic Air Command, he is employed in crash and Historic non-stop flight.

ULYSSES Technicolor, Kirk Douglas, Shirlene Mangano, Produced by Lux-Ponti DeLaurentis. Director Mario Camerini, Historical picture about Ulysses as taken from the Odyssey.

WHITE CHRISTMAS Technicolor, Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen, Produced Robert S. Dolan, Director Michael Curtiz, Musical. Two World War II flyers become involved with sister act which threatens their plans for Broadway show.

FILM BULLETIN—THIS IS YOUR PRODUCT
October

OUTCAST, THE, Trucular, John Dare, Joan Evans. Producer, O'Sullivan. Director Bill Witney. Western. Young westerner wages war against unscrupulous uncle to recover stolen heritage.

Coming

ATOMIC RID, THE, Mickey Rooney, Eileen Davis, Asso. producer Maurice Dula. Director Leslie Martinson. Comedy-drama. Surviving atomic blast in Nevada, Rooney plays role in atomic warfare. Director-frank F. Lloyd. Suspense melodrama. Disillusioned American doctor and his wife are hunted by government and people from whom they have lost their livelihood.

HELL'S OUTPOST Rod Cameron, Joanne Leslie, Asso. producer and director Joseph Iman Kane. Melodrama. Korean war vet who tricks his way into obtaining inform about his enemy pays off before crime.

ROBBIE'S RUMP Robert Marriot, Ruth Warwick, Brooklyn Dodgers' stars. John Beshop. Productions. Little boy tries out for and makes the Brooklyn Dodgers' team.

SHANGHAI STORY, THE, The Roman, Edmond O'Brien, Richard Jaeckel. Director-producer-director Frank Lloyd. Suspense melodrama. Disillusioned American doctor and his wife are hunted by government and people from whom they have lost their livelihood.


THREE COINS IN THE FOUNTAIN, CinemaScope Technicolor. Clifton Webb, Dorothy McGuire, Jean Peters, Maggie McNamara. Producer Sol Siegel directs the story of the three coins in the Fountain of Youth, which a young man inherits on his 21st birthday. After each travels rock, road, dreams come true. 101 min.


RIO GAMBLER FROM NATCHEZ, THE, Technicolor. Dale Robertson, Dean Jagger, Andy Devine. Producer, Director Henry Levin. Action drama. Son of river boat gambler sets out to find father's killers and absolve him from charge of cheating. 88 min.

GARDEN OF EVIL, CinemaScope Technicolor. Gary Cooper, Robert Ryan, Michael Rennie. Director-debbi Paget. Western. Man loses wife and everything he has to the quicksand and treasure. 101 min.


September


COMING

EOY

August


August


Coming


LIFE IN THE BALANCE, A, Ricardo Montalban, Robert Mitchum, Chill Wills. Director Robert Aldrich. Western. Young Persian barber leaves his shop to seek of adventure. After horse-riding trip in desert he rescues Princess and prevents war.

September


September


September


September

Sinatra, Frankly. 20th Century-Fox
UNITED ARTISTS (Continued)

Coming

PACK-DOWN, THE Technicolor. D. W. Griffith. Based on author's story. A sensitively told story of two real-life comrades who are separated by war and return to their childhood homes and discover that they have nothing in common, except their past and the memory of their lost friend.

BATTLE CRY, Warner Bros. Color. Henry King. A war drama of love and progress, with a cast that includes Walter Pidgeon, George Raft, and John Wayne. The story of a young man who goes to war and returns to find his world changed.

September

BENNY'S KID, 20th. Technicolor. William Wellman. A true story of a man who was a World War I flyer and later became a successful businessman.

October

DIEU DU BONHEUR, France. Color. Jean Negulesco. A romantic drama about a young couple who fall in love and must overcome the obstacles of social class and tradition.

November

THE PRISONER, United Artists. Color. Robert Aldrich. A powerful drama about a man who is wrongly convicted of a crime and must fight for his freedom.

December


WARNER BROTHERS

May

DIAL M FOR MURDER, Warner Bros. Alfred Hitchcock. A suspenseful tale of a man who is framed for murder and must prove his innocence.

June


July


August


September


October


November


December


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Does he study the wants of
his own dominion?
Or doesn't he care for public
opinion?
—Edward Lear

Long, long ago when King Arthur was a boy and dra-
gons prowled the glades and forests, the cause of right
and justice was served by an ordeal called Trial By
Compurgation. The accused, foreswearing the charges
in the form of an oath, was required to produce a small
battalion of supporters to serve, not as witnesses to the
facts in dispute, but as endorsers of the defendant's
character, name and stature. Was he, in short, a man
whose oath could be taken cleanly? Upon the ability to
muster the requisite number of "oath-helpers" turned
the case. If, unluckily, one's status on the manor wasn't
up to snuff, the legal alternative of that age was to cry
out for divine intervention—a generally pathetic re-
course. For when one's champions were few, the gods
exhibited a discreet inertia. As you can well imagine,
head and torso were promptly detached.

Public relations were simple in those days.

In 1954 things are not quite so black and white. None-
theless modern society undergoes a continuing com-
purgation not unlike that of St. George's time. Trial By
Public Opinion is a year-round business, touching every
human being, every institution, every commercial enter-
prise—both from within and without. It is something
every last jack of us must endure whether we want it
or not, whether we are consciously careful of our name
or indifferent.

In personal relationships it's a matter of being liked
or disliked; in business, how much of our goods or ser-
VICES the public buys. In arts, such as films, the emo-
tional response controls. We are judged and, in turn,
judge others, and when the community in its wisdom
finally makes an interpretation of all that it sees and
hears and feels, that end product comes out as a bruis-
ing force called Public Opinion. From the standpoint
of the individual or business undergoing the crowd's
assessment, the consummate reaction is—for better or
worse—its Public Relations.

This measurement of the collective mind is nothing
to be taken lightly. Mightier than a thousand cannons
in the field, this phenomenon has fashioned kings and
seated governments in its ebb and flow. Great personal
reputations have been carved, mighty industrial empires
erected, and, then, in dazzling reversals of public think-
ing has sent these same pillars crumbling to earth.
The penalties which are exacted by the market today
would make the headman's axe take on a quietude never
imagined by the Knights of the Round Table. "With
public sentiment nothing can fail," said Abraham Lin-
coln, "... without it nothing can succeed."

(Continued on Page 5)
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FACT#4

FACT#5

GENTLEMEN MARRY BRUNETTES

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Starring Jane Russell • Jeanne Crain
Directed by Richard Sale • Assoc. Prod. Robert Waterfield • Produced by Robert Bassler

FACT#6

NOW SHOOTING

THE KENTUCKIAN

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Starring Burt Lancaster with Diana Lynn
Dianne Foster • Directed by Burt Lancaster
A Hecht-Lancaster Production
Produced by Harold Hecht
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Practical Rewards of Public Relations

(Continued from Page 3)

Ponder this a moment: if a national referendum were held tomorrow dealing with the abolition of the motion picture industry, how many "oath-helpers" would step forward to say, "Stop! This is a good, a noble, a respected enterprise?" How many among the public would make a case for its importance to the community, its values to modern living, its contributions to the sum total of national happiness and morale? How would they write the brief citing its good works, defining its objectives, rationalizing its shortcomings? This, good readers, is the measure of our public relations status.

The relationship between the motion picture industry and the great world outside is so ponderous a task that short of a national census of the movie and non-movie segments of the public, only the most generalized answers emerge. The populace is both a silent and a complex organism. It speaks only the language of boxoffice which is a history book that tells us of yesterday, but nothing of today and tomorrow. It speaks also in a thousand tongues, for its tastes and judgments are as varied as the stars in the heaven. The logical approach, then, to a determination of our public standing is through the industry itself. By way of directing a general inquiry into this hornet's nest, Film BULLETIN addressed three questions to a cross-section of exhibition, distribution and production executives, asking:

1. What's right with our public relations?
2. What's wrong with it?
3. What are your recommendations?

This critique will extend to several installments. In the instant one we will cover the general problem of public relations in business at large, together with an introductory examination of the Hollywood problem. The mainstream of movie industry comment on the above questions will be treated more fully in the following chapters.

For business at large, public relations is simply a matter of winning friendships and influencing people. What people, you ask? Everyone with whom it is in contact—customers, employees, creditors, the community, the press, the government: in brief, everyone whose respect and admiration it covets. The practice of this art may be conscious or unconscious, but one truth is crystal clear: a beneficial public opinion must be earned. Unlike the amoeba, it does not simply come into being. Scripture tells us: "Wherefore by their fruits ye shall know them." And so with business are we known, by our words and our works, by our deeds and goods, by our interest in the common weal, by the needs we fulfill.

Not too long ago, a medium sized lumber yard in Detroit suffered what might have been a disastrous fire. For a while it was touch and go. The insurance company was hedging on settlement; bills were piled from gutted floor to charred ceiling. Unhappily, too, so it seemed, the bank balance had sagged to the danger point as the result of a private and highly generous unemployment compensation plan. When the cause looked most hopeless, a monumental event occurred. Two dozen employees drifted in armed with their personal tools volunteering to begin the reconstruction job. The next day another group showed up. Payment was out of the question. Soon a body of local high school boys pitched in. Creditors called a moratorium on payments, promising the same trade discounts whenever the yard was back on its feet. Within five weeks, its doors were again open for business.

We don't know why this happened. Actually it is unimportant, beyond the unescapable certainty that somehow, in some way, this firm maintained a sound rapport with the public mind. And employees, lest we forget, represent a public no less important than the consumer. The reconstruction of this small enterprise is an honest, if somewhat melodramatic, manifestation of the rewards of public relations in action.

Business Long Ignored P. R.

What is true of small business on the local level holds equally for whole industries on the national front. The problems multiply with size but the objective is no less immediate. This—broadly stated—is to earn the good regard of the community. Just as we as individuals earn reputation by our behavior, so a great institution such as the film industry acquires its standing in the public opinion register by the character of its commercial manners. The modern business corporation is more than bricks and mortar and machines. It is an entity possessed with a personality of its own. That this personality doesn't always come through in the kindest light is no fault of the public's.

For many years big business was asleep at the switch, too preoccupied with the anxieties of the unit costs, assembly lines and profits to pay much mind to the obvious fact that nothing matters much at all if people regard these activities with dark misgivings. It was a tragic oversight.

Not all marriages are made in heaven. The union of mass production to social responsibility rode a rocky road for the first fifty years of this century, producing—as it went—a brood of faceless, friendless, fearsome smokestacks. Characterized chiefly by an never-ending quest for bigness, these industrial giants became, in the

(Continued on Page 8)
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**'Allied's Declaration of Emergency'**

**Will Solicit Government Aid**

RESOLUTION in four sections adopted by the Board of Directors of Allied States Association of Motion Picture Exhibitors at White Sulphur Springs, West Virginia, August 21, 1954.

DECLARATION OF EMERGENCY while not unmindful of the few grains of comfort on certain details of their selling policies and practices given by several of the major companies' sales executives to Allied's Film Committee during the interviews in New York last week, and while expressing appreciation of the encouraging statements made by Messrs. Lichtman, Reagan and Boasberg on the subject of fair and equitable prices for motion pictures, implying thereby that an exhibitor is entitled to a profit as a reward for his investment and efforts, the Board of Directors nevertheless is shocked and amazed by the insensitive attitude of the sales heads toward the exhibitors critical problems and especially at the apparent hostility of Mr. Montague toward Allied, the Committee and exhibitors in general, and the utter callousness of Mr. Kalmanson in rejecting the just complaints against his company's policies.

In the sober judgment of the Board the film companies' refusal to give the Committee any assurances of a relaxation of the harsh and oppressive selling policies and practices which are fast making impossible the profitable operation of theatres of all classes, creates an emergency unparalleled in the history of the Motion Picture industry and demands the immediate adoption of effective measures for dealing with that emergency to the end that the theatres may continue to operate on a profitable basis and afford wholesome entertainment to millions of Americans, to keep thousands of their employees gainfully employed and to make their contribution to the national defense and welfare as an important communications medium.

**Section One**

That the President is authorized and directed to appoint an Emergency Defense Committee that shall be representative of all classes of theatres, which committee shall be charged with the responsibility and duty of formulating and expressing to Allied regional associations, for dissemination among the members, for their individual information, guidance and action in the conduct of their respective businesses, their bona fide opinions and recommendations relative to the policies and practices of the several film companies either in general or in relation to particular pictures.

The several Allied units are requested to form Committees of experienced exhibitors of standing and integrity to cooperate with the Emergency Defense Committee in the collection and dissemination of pertinent information, to offer suggestions to the Defense Committee from time to time, and to interpret and explain to their members the opinions and recommendations made by the Defense Committee, leaving it to the exhibitors to take such action with respect thereto as their respective judgments dictate and as may be most beneficial to them.

**Section Two**

That the General Counsel is authorized and directed to draft and present to Allied's 1951 National Convention a bill suitable for introduction in the next session of Congress, which if enacted would afford the minimum amount of regulation necessary in the public interest to preserve the theatres of the United States for the use and enjoyment of the American people and for other purposes, as set forth in the Declaration of Emergency, which purpose, the Board is convinced, can only be achieved by a just and equitable division of the box office dollar as between the distributor and the exhibitor thereby preserving the profit incentive without which no business can survive in our free American economy.

The Convention Committee is requested to name this the "Product Convention" and to publicize it as an open forum for the discussion and resolution of the problems now most seriously affecting the exhibitors, especially the artificial product shortage and resulting exorbitant film rentals, to the end that there may be held in Milwaukee this fall a gigantic exhibitor mass meeting to determine once and for all whether, judged by the conditions then prevailing, the film companies can curb their caprice and continue free or whether this industry must submit to government regulation for its preservation.

**Section Three**

That the Board of Directors is convinced that virtually all of the film companies' policies and practices which are causing the exhibitors so much grief, stem from one basic evil, the artificial film shortage and in hopes of an early amelioration of this condition the Board hereby reaffirms its support of the Makelin Plan and urges all Allied Units, leaders and members to contribute all within their means and power to bring the plan into successful operation at the earliest possible time.

The Emergency Defense Committee will take over the duties and responsibilities of the Special Committee on the Makelin Plan, which latter Committee is now discharged with the sincere thanks and appreciation of the Board; and in addition to its duties in this connection, the Committee will promptly report to the Board, together with its views and recommendations, any other plans for relieving the product shortage which it may develop or which may come to its attention.

**Section Four**

While the actions provided for in the first three sections of this resolution are to be promptly initiated and carried out without hindrance or delay, the Board feels that the door should be kept open for the reception and consideration of any proposals the film companies, or any of them, may offer, or any reforms they may voluntarily adopt, for relieving present intolerable conditions, especially as they affect the small town theatres and the sub-sub run theatres. To that end the Emergency Defense Committee is directed to assume and carry on the duties that have been so capably performed by the Film Committee, and in the discharge of its duties it is authorized to receive proposals from and submit proposals to the film companies, provided that no action taken by it shall be inconsistent with or in impairment of the campaign of positive action provided in the preceding sections.
eyes of the people, something of American demi-gods, cold, austeres, aloof, profiteering and mysterious. Only in recent years has any sustained effort been made to wash away the stains of public prejudice built up from the beginnings of the industrial revolution.

If there is one job that takes primacy over all else on the public relations agenda, it is the task of humanizing the harsh realities of the market place. The icy nomenclature of the conference room must come alive in a way that breeds understanding of the management function, incites sympathy with its purposes. There are stereotypes to be dispelled, skeptics to be proselytized, confidence to be won. Failure of the American public to comprehend the essential nature of large industry has lead to the formation of some dangerous fallacies, especially in the province of profits. The average citizen, for instance, believes that the average "take" of stockholders is about thirty cents on each dollar of sales, when the truth of the matter is that business in general earns well under ten cents on every sales dollar. Concepts such as this are born of misinformation, and flourish for lack of refutation. The culprit is not so much the public as industry itself, so long aslumber in that long winter of its growth.

In their regard of us, people are inclined either favorably, unfavorably, or, because they know nothing of us, indifferently. Obviously, the only attitude an industry desires is approval. Harry A. Bullis, board chairman of General Mills, Inc., and an ardent advocate of building solid p.r. programs for industry, has said: "The modern complex business structure, even of a comparatively small business organization, can be likened to an iceberg — ⅞ visible and ¼ unseen. It is human nature to fear and misinterpret what we cannot see nor understand. This makes doubly important your responsibility to enlighten the Supreme Court of Public Opinion on that part of your activities out of general view."

Business Must Tell Its Story

To throw light upon those dark, uncharted waters in which the business personality is submerged to its neckline is the essential mission of public relations. A business may be—in Mr. Bullis' analogy—one part sinner and seven parts saint, but if the wrong end is in view, a devil's reputation may be its unhappy reward. To merely practice a commercial version of the Golden Rule is not enough under the modern scheme of things. The stories of silent charities and of good deeds unsung belong to some poetic place in which goodness is its own reward—not to business enterprise. There is no magical process by which the populace can read our silent intentions, our unheralded virtues.

Business must tell its story—not vauntingly and without regard for propriety, but with open and measured sincerity. If "Do unto others" is the primary commandment of business conduct, then "Tell unto others" is the second. Not dishonest propaganda schemingly come by, not a lusting for profitable publicity under any circumstance. Rather a candid, artful dissemination of facts—dramatically unfolded—focusing attention upon our most photogenic features. Public relations is not so much a matter of deeds as it is the vehicle for transmitting the message of deeds already done. If there were one simple rule of thumb for its judicious practice it would be: Put your best foot forward... and let the world know about it.

Institutionalizing

The public does not regard product and quality alone; the industry as an institution is always a major factor in molding consumer attitudes toward products. Favorable attitudes stem from that subtle form of strategy known as institutionalizing, a most significant aspect of public relations, and, unhappily, one in which the motion picture industry has been notoriously inept.

An enlightening demonstration of how whole industries endeavor to align themselves with the common welfare can be seen graphically in the two specimen institutional ads shown on these pages.

Not too many years ago both the oil and railroad interests were looked upon as the ogres of big-business society. Today it is railroads, the provider; petroleum,
The Greatest Era in Entertainment History
as 20th Century-Fox launches
Darryl F. Zanuck's
production

THE
EGYPTIAN

Color by DE LUXE Laboratories

Photographed with the newly-perfected
Anamorphic camera lenses in

CINEMASCOPE

Play it in GENUINE, 4-TRACK HIGH-FIDELITY MAGNETIC-Stereophonic Sound
**Quotes**

**DRAGNET** (Warner Bros.)
"All the ingredients that have contributed to the popularity of the air and video programs." — Journal-American

**Melodrama.** — Journal-American

"DRAGNET" is a movie melodrama. It uses the medium of the screen imaginatively, getting photograpic effects you won't find on that 21-inch model in the living room." — Herald Tribune

"Powerful movie in every sense. It is a tough film." — World-Telegram

"Just what it is this one crime thriller has that has caused it to be the darling of the television chair-sleuths comes through but faintly." — Times

**KING RICHARD AND THE CRUSADERS** (Warner Bros.)
"One of the studio's most ambitious productions... It's a large-scale, action-packed smash-buckler." — Journal-American

"Good (Movie Meter Rating)... rousing horse opera with arrows for bullets and maces for pistols." — Post

"Succeeds only in being long as it is wide. And twice as dull." — Times

"Sort of horse opera in armor... Surprising as it sounds, there isn't much life in the war of the man who likes this kind of picture." — Herald Tribune

**HUMAN DESIRE** (Col)
"Rugged drama of murder and seduction... turbulent, lurid brand of entertainment." — World-Telegram

"Good... It is a yesterday's movie, made today and with currently powerful movie personalities, but not quite the thing to hit you with anything but a brushing impact." — Post

"Study of crime and passion against a neat and interesting railroad background." — Herald Tribune

"Melodramatic story, perhaps a bit overdrawn." — Journal-American

**DAWN AT SOCORRO** (U-I)
"Plainly and properly contrived to satisfy those Western addicts who like conformance to the traditional grooves." — Times

"A lively westerner." — Journal-American

"Two-bit western, up to 50 cents because it's in Technicolor." — Post

"Brooding atmosphere fraught with impending gunplay." — World-Telegram

"Toy... one is better than average and it's well acted." — Herald Tribune

**SHIELD FOR MURDER** (UA)
"Hard-hitting melodrama." — Journal-American

"Picture does not lift itself above the exciting routines of kill, chase and be killed." — Post

"Story is intelligent and unstrained; qualities too rarely seen in films of this genre." — Times

"(Edmond) O'Brien... has managed to make this routine story into a fairly exciting melodrama." — World-Telegram

"Exercise in melodrama." — Herald Tribune

**Business Rating ⋆ ⋆ ⋆**

**“Dragnet”**

On basis of vast pre-sold TV audience, this WarnerColor production will rack up strong grosses generally. Best for action houses. Plugging by Webb on weekly network shows, should assure busy box offices throughout run.

Format of Jack Webb's famous radio-TV program is faithfully followed in film version, and it's inclined to talkiness. While the 89-minute running time allows fuller development of plot and characters, pace occasionally slows due to Webb's style of substituting dialogue for action to obtain dramatic effects. In the main, however, script provides abundance of elements "Dragnet" followers have come to expect. Always distinguished for its realistic treatment of story and characters, "Dragnet" gets added impact by large-screen presentation in color. This is the important exploitation angle. Opening is fast, plunges directly into murder scene to accompaniment of famous theme music. Tracking down killers of ex-convict, Webb and Ben Alexander handle roles in lower, authentic manner familiar to their fans. Solid suspense is built as they tenaciously check leads, quiz suspects, sift evidence. Hard-hitting sequences are generated as the pair learn gambling double-cross was the motive for murder and an eyewitness is subsequently killed. Employing disguised policewoman (Ann Robinson) as aide, Webb and Alexander bring killers to bay.

Pressbook basis its pitch on Webb name and title. (Neil)


**Business Rating ⋆ ⋆ ⋆**

**“The Little Kidnappers”**

Delightful British entry could turn up better-than-average grosses with proper sales campaign. Best for art houses and family situations. Word-of-mouth should adequately supplant absence of name draw. Offers little for action spots.

Heartwarming, down-to-earth entertainment is built around two boys, Vincent Winter and Jon Whiteley, aged five and eight respectively, who are orphaned when father is killed in Boer War. Joining their embittered, dominating grandfather (Duncan Macrae) in a Nova Scotian wilderness settlement, the boys spark sympathetic and charming drama as they chance the stern old man's dour outlook on life, and eventually bring happiness into the household. Deprived of affection, even by Macrae's daughter Adrienne Corri, who is dominated by him, the boys make a pet of a baby they find in the woods. Warm humor is provided as they shelter feed, and love it as they would a puppy dog, while the settlers search for kidnappers. The oldest lad is eventually arrested for kidnapping and Corri rebels against her tyrannical father. Succeeding events make Macrae realize he has forgotten how to love and film winds up with they-all-live-happily-ever-after ending.

Best selling angles are boy's fresh and ingratiating performances and the appeal of unpretentious story. (Phil)


**Business Rating ⋆ ⋆ ⋆**

**“Khyber Patrol”**

Best suited to action market. Minor dual billing entry for lesser naborhoods. N. G. for class houses. Exploitation of adventure amid savage horde of India needed to offset lack of star names on marquee.

Latest chapter in the British Lancers vs. Indian tribesmen saga follows familiar pattern set by many of its predecessors. Modestly produced, it does contain all the elements which usually satisfy desires of escapist and action fans. Devil-may-care British officer (Richard Egan) is court martialed because he plunges his regiment into disaseterous battle with barabic warriors. The Russians are behind uprising and Egan is face with problem of trapping spy (Raymond Burr) who was responsible for Egan's loss of face. He thwart's enemy attempt to capture British munitions, gains the love of the civil commissioner's beautiful daughter (Dawn Addams) and in a furious battle almost single-handedly saves a garrison from annihilation. It's turned out in approved swashbuckling style and is tinted by Color Corp of America.

Battle action is illustrated in pressbook featuring the ad line: "Adventure Charges Down From The Wilds of India." (Neil)


**Business Rating ⋆ ⋆ ⋆**

**“The Bounty Hunter”**

Rating is only for market where Randolph Scott has strong following. Suitable as dueller in family situations. Rates better Scott westerns.

Stamped from formula mold, but with action a-plenty. Story dynamics plenty of action, with six-guns blazing and knuckles cracking. Scott, whose profession is hunting criminals for reward money, sets out to find three train robbers who had eluded law for over a year. Pace is fast as the bounty hunter traces them to western town. Romantic interest, which develops when Scott quizzes village doctor (Harry Attrain) and meets his daughter (Dolores Dorn), to balance violence. Suspense is built when townspeople resent Scott's presence and his life is constantly in danger as he learns that the train robbers have assumed the guise of respectable citizens. Scott eventually tricks the crooks into revealing their identities and gun-smoke climax results.

Pressbook illustrates Scott bounty-hunter role with the catchline: "When A Cash Reward Was Too High To Resist—He Tackled Killers Too Tough For The Law!" (Phil)

Warner Bros. 79 mins. Randolph Scott, Dolores Dorn, Marie Windsor Production by Sam Bischoff. Director Andre De Toth.
"The Egyptian" (CinemaScope)

**Business Rating 6 0 0**

Big berthas campaign will get this off in high gear for initial showings, but expect a dip for extended runs and subsequent on lukewarm critical appraisal. Magnificent spectacle will keep it rolling to good grosses down the line.

Hollywood version of ancient Egypt in a CinemaScope natural for eye-filling magnificence and Darryl Zanuck has poured all the opulence at 20th-Fox command into his personal production of "The Egyptian".

Technically, the film is an impressive showcase for the big screen's wonders. In brilliant color by DeLuxe, from the Pyramids and the Sphinx to Pharaoh's palace to the Babylonian's pleasure chambers to the slums, minute attention is given to perfection of detail. If this in itself is worth the price of admission, then "The Egyptian" is set for big grosses. Dramatically, however, it is too episodic, floating rather aimlessly in its splendid settings, anchored neither by sound script nor performances. Vastness of the spectacle will hold audience interest, even when tales pull through talky sequences. It is punctuated by near sadistic violence, culminating in a wholesale slaughter orgy. Seven-star cast is potent boxoffice factor, although some of the players fail to develop any more depth than their hieroglyphic counterparts, either melting into overpowering sets and costumes or stymied by stilted roles. Edmund Purdom does well with difficult title role, underplaying effectively. Peter Ustinov as his rascally-like servant, injects the film's sole few light touches.

Tale follows idealistic youth, whose aim to be a physician to the poor is dashed by a mad infatuation for a Babylonian temptress. After complete degradation, he is banished from Egypt, returns years later a great and wealthy physician. Involved in intrigue against the deranged, peace-loving Pharaoh, he is finally sent into exile where he dies after chronicling these events.

Big pressbook details huge Fox bally campaign in newspapers, radio, TV, billboards, tie-ups, etc., is loaded with promotion angles. Splendid ads and lithos are powerful stimuli, concentrating on spectacle, characters, sex. Catchlines: "I, Siniuhe, The Egyptian, have committed every crime against man, woman and the Gods . . . " , "1500 years before the birth of Christ . . . awakened before your spellbound eyes, in all its splendor. . . " "The greatest gift any man can bring to a woman is his innocence—which he can give only once." (Barn)


"Naked Alibi"

**Business Rating 0 0 0**

Rating will be higher in action and ballyhoo houses on basis of exploitable sex-violence elements. Lurid angles pose problem for family situations. Grahame-Hayden names will aid draw in intended market.

Melodrama packs rough-tempered emotional wall-up as it relates story of detective chief (Sterling Hayden) who is dismissed from force for high-presuring murder suspect (Gene Barry). While the story provides plenty of shock mayhem, sex and brassy characterizations, plot twists occasionally lack plausibility, which will tend to distract discerning audiences. Suspecting Barry of murdering a detective, Hayden beleguagers him until called off by police commissioner, since Barry is presumed to be a reputable citizen. Convinced Barry is guilty, Hayden persists until he is fired for efforts. Chase increases tempo as Hayden continues to hound cop-killer and follows him to Mexican border town where he meets Barry's girl (Gloria Grahame). Resulting events provide high-voltage sex sequences and action romans and top pursuit does in both Grahame and Barry.

U-I exploiters have provided exceptionally striking set of stills and the bang-up pressbook boasts provocative ads with catchlines like: "Last Night She Was Just Another Dame . . . Tonight She's The Naked Alibi." (York)


"Shanghai Story"

**Business Rating 0 0 0**

Rating will be higher for action houses and where ballyhooed. Good cast will hike returns. Pat story, stereotyped performances weaken it for discriminating audiences. Exploit angles in headline theme.

Reminiscent of Nazi brutality films, with Chinese reds in villain role, this Republic offering has pretty good boxoffice values. Ample action spotted throughout a meandering script maintains interest for most part, but telegraphed punches dissipate some of the suspense. Tale has group of non-Chinese rounded up and interned in Shanghai hotel in "protective custody" to root out anti-red agent. Principal among internees is Edmund O'Brien, disillusioned American doctor, and Richard Jaeckel, flip young fugitive from police throughout East. Brutal attempts to force group to divulge sp's identity are futile. Romance develops between O'Brien and mystery woman Ruth Roman, favorite of seedy police chief Marvin Miller. When agent is killed in escape attempt, O'Brien carries out mission, helps free internees, is reunited with Roman. Producer-director Frank Lloyd has contrived sufficient action, although the bulk of footage is in hotel setting. Most of the characters are two-dimensional stereotypes.

Pressbook features lurid character of the "Shanghai dame," played by Miss Roman. Catchline: "Shanghai . . . Wickedest City in the World, Her Playground . . . Men . . . Her Destiny!" (Barn)


**Quotes**

"Looks like the most opulent movie ever made ... People who enjoyed the book will almost automatically love the movie. People who felt that the book was a series of 'potboiler' episodes will find the picture long and boring." —Herald Tribune

"Although 'The Egyptian' has its interesting and stimulating moments, at times becomes tedious . . . With all its plendor, will please most of the audience a good portion of the time." —World-Telegram

"Good (Movie Meter Rating) motion picture making by force-partnership, production power, technical resources, money, those who seek heart and/or artificial ground that it scorches but neither than nurture any blossoms in this chocking hothouse ever." —Times

"Never fails to take the obvious turn, or to come to a full top for each and every opportunity of sentiment." —Herald Tribune

"Fair Plus ... generally a full and consistent job, symphonizing, characters and sentiments." —Post

"Picture itself is almost as amusing as Miss Carson. It is a sad, pleasant comedy which provides occasional warm tears." —World-Telegram

**DEVENTURES OF OBISON CRUSOE (UA)**

"Good ... picturesque, faithful to the Defoe story, wild in its enic splendor." —Post

"Story almost precisely as it stands in the book . . . Crusoe's new ordeal is recounted obvously, with no searching "spirit of introspection or psychological play." —Times

"Makers . . . devote their first two of the film to Robinson's entral wranglings rather than to the trying and exciting experiences he had in shaping surval." —World-Telegram

**FILM BULLETIN** September 6, 1954 Page 11
JOSEPH R. VOGEL made the headlines upon his election as president of the newly-minted Loew's Theatres, Inc. With the separation of Loew's production-distribution set-up from its theatres, Vogel resigned his board position with the former parent company to take the new post. Also going over to the theatre company is Leopold Friedman who becomes v.p. and treasurer. Others elected by the Loew's Theatre board were: Harold J. Cleary, v.p. and controller; Eugene Picker, v.p.; John Murphy, v.p., and Elliot Rosenthal, sec'y.

COLLIER YOUNG, IRVING H. LEVIN, presidents of Filmmakers, Inc. and Filmmakers Releasing Organization, respectively, made some good news for exhibitors with the announcement that they plan to turn out six features for 1955, a record high for the independent unit. In addition, three features, "Private Hell 36", "Crashout" and "Mad At The World" will be released by the end of this year.

WILLIAM ZIMMERMANN, formerly general counsel for RKO, was elected a v.p. of the newly formed production company, Gregory-Goldman Enterprises, Inc. William Goldman, Philadelphia circuit operator is president of the organization, and stage producer Paul Gregory is v.p. in charge in production. Also elected: William Lodermil, treasurer; Sam Levy, secretary.

ALFRED STARR, ex-TOA president and prominent Nashville exhibitor, returned from a European tour to recommend that an international exhibitor organization be formed to handle mutual industry problems throughout the world. Starr plans to present the proposal at the TOA Convention, October 31, for further action.

ROY COOPER, GEORGE KERASOTES, HORACE DENNING—operators of Roy Cooper Theatre Corp., San Francisco; Kerasotes Theatres, Springfield, Ill.; Dixie Drive-In Theatres, Jack- sonville, respectively—were named co-chairmen of the 1954 TOA Convention (combined with TESMA-TEDO-TOA-IPA trade show), Oct. 31-Nov. 4, Conrad Hilton, Chicago. In announcing the departure from a single chairmanship, president Walter Reade, Jr. said, "Since TOA represents almost every state in the union, and Alaska, it is fitting that the Western, Central, and Eastern states have equal representation in the leadership of what we are certain will be the greatest convention in TOA's history." Convention slogan, reports Reade, is: "It Is Time For The Grass Roots To Share In The Harvest."

HERBERT H. GREENBLATT, former RKO Central division manager, has been promoted to the post of domestic sales manager, under RKO world-wide general sales manager Walter Branson. Greenblatt takes over his job at the home office on Sept. 13.

WILBUR SNAPER, of National and New Allied, dropped a bombshell on the industry scene with the release of Allied States Association's "declaration of emergency," calling for government intervention to eliminate "intolerable conditions" brought about by alleged distribution malpractices. Resolution was adopted at Allied's summer board meeting at White Sulphur Springs, W. Va., and gives general counsel A. F. Myers authorization to draft a bill suitable for introduction in the next session of Congress, first to be presented at the organization's forthcoming national convention.
By Philip R. Ward

THERE’S A SCHOOL THAT SAYS the stock market—when you boil it down—is nothing more or less than a huge financial horse-room. Here, side by side, dwell the hard-shelled professionals with fixed and certain systems, together with the uninstructed who trade on vague and nervous hunches. Through its machinery anyone with a bob or two, a little wit, and an eye for figures can make book on the future. When the crowd acts in concert, the product is a bull market.

Sometimes they like the rails, sometimes the autos. Many stick with the blue-chips. These days they’re betting on the movies.

In the month of August, cinema issues rose to a year-long high. They enjoyed the greatest single one-month rally in 25 years, exceeding the then spectacular 16.5% point fling of last May, as measured by the Film BULLETIN Cinema Aggregate. In all, they surged 22.5% points into a new and rared atmosphere—this despite a marked and extended set-back within the general quarters of the market. While the Dow-Jones barometer continues to fall—it was bracing slightly late last week—film industry shares appear to be generating a fresh and virile power.

The figures below will compare industry stock performance between December 31, 1953, and July and August 1954.

### Film BULLETIN Cinema Aggregate

<table>
<thead>
<tr>
<th>Date</th>
<th>December 31, 1953</th>
<th>July 1954</th>
<th>August 1954 (Close)</th>
</tr>
</thead>
<tbody>
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<td>Film Companies</td>
<td>111 1/4</td>
<td>135 3/4</td>
<td>154 1/4</td>
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<tr>
<td>Exhibition</td>
<td>22 3/4</td>
<td>31 3/4</td>
<td>35 1/4</td>
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</table>

Both exhibition and production securities showed a strong community of punch over the recent 30-day term. The latter element was especially robust, ringing up in its wake a net rise of 14 percent over the July close, most of it coming on the heels of a flock of glowing earnings statements. Bellweather of the parade was 20th Century-Fox, up 51 1/4 in the face of a 26-week report indicating that per common share earnings has multiplied some 20 times, climbing from $.06 in the comparable 1953 period to $1.17.

(In Financial Bulletin, July 12, following a review of its earnings potential, this reference to 20th-Fox was made—"In this case, our observation in the June 28 Financial Bulletin that 20th-Fox stock has been under-appraised and should be priced about 26 is a modest prediction."

Among the other film-makers. Columbia is up a stout 5 points off its sizzling earnings estimate, plus portent of liberalized dividend ... Loew’s rolls smoothly along, showing a rise of 21% despite divestiture news, as market discounts revelation of increase in quarterly dividend previously $2.20, now $2.25 ... RKO holds firm at 3 1/2 above the $.60 redemption level, and what this is doing to Howard Hughes’ plans is anybody’s guess. Universal is in hot spirits, gaining nearly 3 points in as many days ... Warner Bros. shows good form, now at a post-19 price, and bids well to lead the pack through 1954’s second half ... Republic and Allied Artist, among the lower priced issues, show good percentage increments. Paramount dwells in an area between 33 and 36 as the market ponders the future of VistaVision.

**ON THE SUBJECT OF PARAMOUNT**, this issue poses one of the foremost puzzles of the market. Despite a not unnoticeable surge from the middle 20’s to its present price, traders eye this company cautiously. Long a solid blue-chipper within cinema ranks, Paramount is characterized by a timid production policy, heavy diversifications in television interests and a gilt-edged cash position. Most recent report, covering six months ended July 3 shows net income at $3,962,000, an improvement of 1 million over the 1953 term.

In this report, president Barney Balaban indicated that its Lawrence color television tube (50 percent interest) is now prepared for mass-production. Telemeter Corp. (64 percent control) is also in full swing, making its pay-as-you-see equipment available, but finding a very limited market thus far. All of these factors, together with VistaVision, carry a plethora of imponderables for investors. Cashwise, Paramount is one of the richest companies in the industry today, but it appears to be sitting on its pile of gold. In the field of film production—still its principal business—the studio is one of the most cautious, unproductive of the majors. This situation might be likened by some to that of Montgomery Ward, whose present management is currently under attack by the Wolfson interests.

**THEATRES ARE HAVING A HOT SUMMER.** The F. B. Cinema Aggregate reflects. The group is up 5 full points since June 15. Major circuit heads call it one of the best in the last eight years, citing product improvement, if not quantity, as chief factor. National Theatres is initiating a new advance after a few doldrum weeks, and we look for it to crash the $10 level before long.
Fireworks Due in Allied Report

While speculation was rife as the Allied Plan Committee prepared a full-scale report on its meetings with distribution chiefs, one thing was certain: there'd be plenty of fireworks when it is unveiled this week.

The volatile nature of the report was evident in the Allied Board's "Declaration of Emergency" resolution (see full text in this issue), following conclusion of the confabs with company sales heads. The resolution said the directors were "shocked and amazed by the insensitive attitude" of certain company tops toward the complaints. Others were singled out for their "encouraging" statements.

The four-section declaration called for:

1. "Formulation of a national Emergency Committee to work with regional units in exchange of information and course of action.

2. Drafting of a bill for introduction to Congress designed to afford the "minimum amount of regulation necessary in the public interest to preserve the theaters".

3. Alleviation of the product dearth, since trade malpractices "stem from one basic evil, the artificial film shortage".

4. An Emergency Committee to embrace duties of Allied's Film Committee, keeping the door open for relief proposals by the film companies.

C'Scope Hailed as B.O. Factor

Better pictures and CinemaScope were cited as the prime forces in recently-bettered boxoffice by two heads of major theatre chains.

Stanley Warner's Si Fabian noted "considerable improvement in quality" of current product and a promising outlook for future releases in a report to SW stockholders. "The studios," he feels, "have adjusted themselves to the new conditions arising out of competition and technological changes."

RKO Theatres' Sol Schwartz enthused over CinemaScope as the "key reason" for upper theatre grosses, listing Spyros Skouras and 20th-Fox for its introduction and improvement of the amorphic process.

New Ad Methods Discussed

Reframing of picture promotion, long sought by exhibitors, appeared in prospect following a meeting between TOA representatives, headed by president Walter Reade, Jr., and MPA's sales and ad-publicity managers committee. Contab spotlighted the ad-publicity setup, decided to explore new means for film advertising, publicity and exploitation, and improvement of the old ones. The proposed joint meeting between a TOA committee and film companies' sales and ad-publicity chiefs is expected to present detailed ideas for action by the distributors.

Also to be pursued is the problem of serving theatres with ample merchandising material, press books, advertising, etc., following a preliminary meeting with NSS service manager William Drenner.

Roy O. Disney advises us that no distribution deal has been set as yet on "20,000 Leagues Under the Sea".

COMPO has named Warner's Gilbert Goldstein and Loew's Ernest Emler to handle copy for the second set of 26 ads to appear in Editor & Publisher. Monroe Greenthal Agency will prepare the series.

A highlight of TOA's 1954 conventions exhibit everything but our chief stall in "Leagues".

Morye R. Goldstein, announced that Allied Artists will use MGM's UA-UB, v.p. screening by major film companies of scenes from current and future productions. Said to theatre companies that, Jr.: "Often our annual conventions exhibit nothing but our chief stall in "Leagues"."

John G. Downey, announced that Allied Artists will hold "A Week in the Rain" October 15-17 in Chicago.

Louis Marks succeeds Frank J. Downey, retired, as MGM branch home office in Chicago.

IFC director Italo Gemini arrived from Italy to report that the flow of Italian films to the U.S. will be increased to about 40 in the next 10 months.

Continued expansion of UA's exploitation staff, Francis M. Wilkins announced appointment of Edward Lurie to field force. Paramount Theatres may participate in the Melkam Plan as a result of conference between Sidney Markley, AB-UB v.p., Hal R. Makelim, and Maurice Silverman of the Department of Justice. Silverman gave the OK to theatre companies that were defendants in the Paramount Case.

Increased production will be spotlighted in Metro Studio conference opening Sept. 7. Led by Charles M. Reaugh and his assistant Edward A. Saunders, all sales managers will attend, in addition to ad-mgrs. Silas F. Seiler and pub-mgr. Dan Terrell.

UA's Arthur B. Krim & Arnold M. Picker, distribution chief, leave NYC Sept. 11 for a month-long Far East tour. 20th-Fox's "The Egyptian" drew a whopping first week's gross of $135,000 at the Roxy, according to mgr. director William MacClair.

Charles H. Greenblatt was named to the post of domestic sales mgr. Walter Branson, RKO World-Wide sales chief.

Murray Silverstone and Joseph H. Moskowitz, returned to the 20th-Fox home office after extended business trips abroad.

Fox Inter-Mountain circuit, headed by Frank H. Rickerson, Jr., is celebrating its 25th anniversary in Denver.

Fred Goldberg rejins IFC as publicity mgr., it was announced by Jonas Rosenberg, Jr., Detroit, Los Angeles, Weinberg, 65. Columbia sales exec. Terry Rasmay, 68, former editor of the Motion Picture Herald.

New Company Sets 10-Film Slate

A new bright spot in the product situation appeared with the concrete announcement by the recently organized, exhibitor-backed Distributor-Corp. of America of a definite 10-film production slate.

Century Circuit's Fred Schwartz, DCA president, revealed: (1) the 10 films, budgeted between $8,900,000, with at least three in CinemaScope, will go out in the next two years; (2) DCA will work on"speculative" and "stimulate" production; (3) sales policy will be flexible and "hand-tailored", with initial release to be "custom-sold" in 3,400 situations, subsequent selling for entire theatre market to be largely by direct dealing with exhibitor groups ("to squeeze some of the water out of distribution and make the usually expensive secondary selling less costly."). Some 30 exhibitors are backing the new company, capitalized at $1,000,000 to start, with Century Circuit as controlling stockholder.

Charles Boasberg, who leaves RKO Oct. 31, to become distribution vice-president of DCA, outlined an operational setup with offices in New York, Chicago, Atlanta, Dallas and San Francisco.

First production is "Long John Silver" in CinemaScope, due around Christmas.

Loew's Meets Divorce Deadline

Last of the Big Five to effect separation of production-distribution from exhibition, Loew's met its divorce deadine last week. Joseph R. Vogel was named president of the new Loew's Theatres, Inc.

Ownership of current theatre subsidiaries stock remains with Loew's, Inc., until distribution of the new theatre company's shares is made to Loew's, Inc. stockholders as specified in the decree. Stockholders, it was noted, will be given ample notice prior to this distribution.

Elected to top posts, along with Vogel, were Leopold Friedman, vice-president and treasurer; Harold J. Cleary, v.p.-comptroller; Eugene Picker, v.p.; John Murphy, v.p.; Eliot Rosenthal, sec'y; Archie Weltman, asst. sec'y; Leonard Pollock, Matt J. Madden and Jacob Stillman, asst. treasurers.

Six-man board consists of Vogel, Friedman, Cleary and three government-approved members. Thomas J. Connellan, banker; Thomas L. Norton, college dean, and Frank Pace, Jr., former Sec'y of the Army, now executive v.p. of General Dynamics.

Charles M. Reaugh, a new v.p., an attorney Benjamin Mehner were elected to Loew's, Inc. board.

Starr Asks Int'l Exhibitor Body

An international exhibitors' association composed of national theatremen's groups throughout the world was proposed by Alfred Starr, former TOA president. Purposes: (1) to effect a medium for exchange of information on product, techniques, processes and equipment, and (2) to give exhibitors a solid front to improve their bargaining position with distribution.
Tushinsky Bros. Variable Anamorphic Superscope* Lens!

"is far superior"
says Trueman Rembusch

Mr. Herman Robbins
National Screen Service Corp.
1600 Broadway
New York 19, N. Y.

Dear Herman:

We have just completed some exhaustive tests on the Tushinsky lens. Comparisons were made with other anamorphic lenses, both fixed and of the variable type. Our conclusions are that the Tushinsky lens is far superior in every way to any of the other lenses tested. Particularly, its flexibility features are outstanding.

Please ship the other pair on order, at your earliest convenience, and enter our order for two more pairs. We are enclosing our check in the amount of $700.00 as a payment on the new order.

Congratulations on taking on the Tushinsky lens; you have performed a real service for the exhibitors.

Kindest regards,

Trueman T. Rembusch
Secretary-Treasurer

THE BEST LENS AT THE LOWEST PRICE!
ONLY $700 PER PAIR
available from
NATIONAL SCREEN SERVICE
At Your Local Exchange

*Trade Mark Reg. and Patents Pending
the field of unlimited careers. Transcending the immediate quest for profits, there shines through such institutional advertising a sincere concern for the wants of the people, reflecting in both specimens the inevitable quid pro quo of public relations: what’s beneficial to the public is beneficial to oil and railroading. And they tell us the reason. The American Petroleum Institution says: “Everybody benefits from the fact oil is a business where young people can get ahead.” Why? “Because the best way for them to succeed is to help create better, more efficient products and services.” Therefore, it goes on, “. . . you enjoy the finest oil products at the world’s lowest prices.” A free booklet is offered to college and high school students dealing with job opportunities in that field.

The railroads take credit—not boastfully, but without reserve—for a better way of life. They make a simple but convincing case for themselves: “We haul more goods more miles than all other forms of transportation put together—and do it at a lower average charge than any other form of transportation. That tells why the railroads are so essential to your high standards of living.”

A few years back, General Foods, Inc. drafted a general welfare type ad, which addressed itself to the three great publics of the modern corporate giant—its employees, its stockholders, its consumers. Because it spoke in terms of their needs alone, this sample must be regarded as something of a classic of its kind.

A family of two children, father, mother and grandmother were pictured looking hopefully to the future. Headlined “It’s more than a matter of dollars and cents!” the advertisement proceeded to sell its operating policy to the public in this way:

“We in General Foods, believe that we have three major responsibilities—and they are more than just a matter of dollars and cents—

1. To provide jobs for people . . . men and women who believe in work, and who want a chance to build for the future.
   (More people worked at General Foods in 1946 at higher wages and salaries than ever before.)

2. To provide profits for people . . . as a just reward for the confidence and thrift of the men and women who invest their savings in our productiveness.
   (General Foods has paid 103 consecutive quarterly dividends. Today there are 67,000 stockholders of General Foods, 78% of whom own less than 50 shares of stock apiece.)

3. To serve the people. To provide jobs and profits, General Foods must first of all provide good products at fair prices for all the people.
   (In 1946 more American families used more General Foods products than in any year in our history.)

“That’s how we see our major responsibilities. And we shall keep on doing our level best to meet these responsibilities well, and wisely.”

In all three of these exhibits, management is pictured as a benevolent and stalwart overseer of the common good. A dramatic community is established between the interests of industry and the interests of the people. We are taken behind the scenes, told how and why business does what it does, how and why its success is so closely keyed to service to the greatest numbers. A sympathy is taking seed, management is beginning to melt like a snowman in the Florida sun, take on form, become organic. It is almost possible to make out a face—indeed, a smile.

The tools by which the skillful opinion-architect fashions his structures of public sentiment are no less complex than those who create of steel and concrete. But the mechanics are of small concern to this discussion, which seeks the “why” and not the “how” of public relations. Suffice it to say, the arts of publicity and advertising are the basic infantry weapons, and these
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Rockefeller Learned Need of P. R.

can be fired through the thousand byways of radio, television, newspapers, periodicals, pamphlets, stockholders' reports—indeed, most any avenue of public information. To the tactic of publicity, Hollywood certainly is no stranger, and more will be developed along this line further ahead.

Some will say of the foregoing, "So what! I've got what the public wants. Business is no game of post-office. They'll come to me whether I'm kissable or not." But this is not true, for the people are endowed—possibly divinely directed—with a slow, sometimes muddling, but eventually all-retributive wisdom that has brought about the downfall of dictators, let alone industrial empires. Nothing under God's sun is indispensable. The public is its own best judge of what is good, and of who manifests a genuine concern for its basic interests. Even a mighty industrial figure like John Rockefeller had to understand this principle. So monstrous was the popular caricature of this titan, a great and costly crusade was undertaken expressly to humanize him in the public eyes. Today, because of its great public relations, the Rockefeller name weighs more for its philanthropies than for its industrial achievements.

Human Nature in P. R.

There are others who might say of public relations, "OK, I'm interested, but what's in it for me?" The answers come from a thousand sources, and tens of thousands of successes. A few years ago the American Association of Manufacturers answered in a 300-page treatise. We will cul! a few from this source, and a few elsewhere and make a list of them something like this:

1. Broaden company or industry good-will by developing understanding and appreciation of services rendered.
2. Wipe away prejudice and misconceptions.
3. Build wider acceptance of products or services.
4. Facilitate the introduction of new products or services.
5. Help in justifying charges of products or services by the frank discussion of production problems.
6. Help in justifying profits by frank discussion of risks, difficulties, and efforts involved.
7. Generally create a broader understanding of, and sympathy with, the problems faced by management.
8. Produce sound labor relations, reduce employee turnover, make easier the securing of high-calibre personnel.
9. Aid in creditor relationships and the attraction of new venture capital.
10. Build public confidence in the American system of free enterprise as the most desirable economic climate.

Here they are—not many as public relations rewards go. But what firm, large or small, or what industry could exist for long without them?

Before moving from the glittering generalities of industry at large to Hollywood's peculiar problems, let us tread lightly in that shadowy land of the individual and public mentality. For without some recognition of, and insight into, the human processes involved in the formation of judgments and opinions, a public relations survey becomes a frantic exercise in chasing will-o'-the wisps. Of the many valuable indices illuminating the behavior of mankind, three—for the purposes of this discussion—stand out:

Call the first THE ORIGIN OF MEMORY: John Locke said the new-born infant mind is a blank tablet and the world is its crayon. Actually it is more of a limitless photographic plate recording the floodlight of external stimuli from birth to grave. Psychologists tell us that nothing is forgotten, that between the conscious and the subconscious our mental retention is endless. But with this one exception: whereas the impression itself is retained, the origin is often lost. We read a newspaper, discover a fact and turn to other things. Some years later we recall this fact, but the newspaper is dim and all but forgotten. We know that roses are red, the sky is blue, that dogs have tails. What we do not know is the circumstance under which this was originally learned. We apply memory without documentation. The answer to this cerebral mystery is that human attention goes to the substance of things much more than the source. This is the trick of propagandas which seeds its oats in random fields, knowing full well that it is the oat and not the field that we remember.

OUR SELFS SELVES: Shakespeare observed, "There is nothing either good or bad, but thinking makes it so." Accordingly, we are safe until the public brain begins to function, and when it does—when it begins to grind out its opinions of us as businessmen—a curious process takes place. The mind assumes the shape of a mental balance sheet weighing debits against credits, pleasures against pains, until at length it produces a statement of net judgment. In undergoing this technique of the accounting trade, one impulse, and one alone, rules—pure, untrammeled self-interest. No matter how the moralists rouge and powder him, man is essentially a selfish creature. This selfishness, of course, varies from one person to the other, but there are few of us as charitable to others as the 15th Century missionary who threw himself to the tigers because they were hungry. We generally want what we want when we want it. We are—as Adam Smith called us—Economic Men, those creatures who in all their actions carefully calculate the economic advantages of this or that move, always aiming to achieve the maximum of satisfaction. And this is the cardinal fact behind public relations' stress on making individual and public self-interest the basis of industrial conduct.

BUT WE DON'T ALWAYS THINK FOR OUR-
(Continued on Page 26)
ON PRINT SHORTAGE

North Central Allied

Possibly the most illegal consequence of the artificial print shortage is the piling of clearance on top of clearance, making a dead letter of the C. S. Court's rulings. As well as we could understand the explanations of the Government suit against the film companies, the Justice Department maintained that clearances were illegal, but the Court ruled that reasonable clearance was justified to protect the revenue of the exhibitor having the prior run. The Court did not justify clearance to increase the film rental of the distributor or to serve his convenience or economy by reducing print quotas, but only to "protect that interest of the exhibitor." Now either the print shortage is a real and just problem or else it is a fraud to manipulate clearance and availability and to increase film rentals. If it is not to violate the law, what are the answers to these questions?

1. Why, in almost every case, does the additional clearance or later availability result in the distributor being able to offer the picture against much weaker competing product—or in a "short mark"?

2. Why, in almost every case, does the later availability on a percentage picture result in the distributor getting what he considers more favorable playing time, e.g., holidays, school vacations, etc.?

By every rule of common sense, it would seem that when availabilities are altered due to "print shortage" it would adversely affect the distributor about half the time and benefit him in the other half of the cases. When it works out that the result of the claimed shortage is always to benefit the distributor or increase rentals, then we say, the shortage is phony.

FLAT RENTAL CHECKING

ITo of Ohio

Although they have no right to inspect books on flat rental pictures, or to openly check as they can on percentage pictures, the distributors, particularly Paramount, are now checking theatres. Three instances have been reported to us in the past week all on Martin and Lewis pictures, incidentally. In one case, the distributor openly admitted that the reason for a demand for an increased price for "Living It Up" was because "Money From Home" was checked. In the case of one drive-in, the checker acted so suspiciously that the manager of the theatre had him followed by a deputy sheriff.

You are advised that you do not need to cooperate with checkers on flat rental pictures in any way. If they act suspiciously, by all means put the police on their trail.

If you are asked for increased rentals because flat rental pictures have been checked, show your books not only on the Martin and Lewis pictures but on all those on which you lost money as well.

CONCESSION SALES TAX

ITo of Ohio

This problem has arisen again. A district tax collector attempted to collect sales tax on concession sales from a concessionaire who leased the rights at a drive-in.

The legal arm of the State Sales Tax Department authorized the following: When the exhibitor operates the concession himself, any sale of over 40 cents is taxable because the food is consumed on the premises of the vendor, even though at the time of consumption the purchaser may be sitting within his automobile. The automobile, nevertheless, is still on the premises of the vendor.

In those cases where the exhibitor does not operate the concession stand himself, but leases it to someone else (or has a separate corporation for the purpose) the sales are not taxable unless the vendor is permitted to go from car to car selling merchandise.

In the latter case he is presumed to be operating on the premises of the theatre owner.

This ruling was further strengthened by the decision in the Berlo Vending Company case in Cleveland. Berlo has the concession in the Cleveland baseball stadium and a Supreme Court decision held that the company's sales were not subject to sales tax.

There is nothing illegitimate about an exhibitor organizing a corporation to handle concession sales or operating the theatre as a corporation and turning the concession sales over to an individual.

However, there must be a written document of lease or contract to cover this and the concessionaire, it must be clearly stated, has sole right to sell merchandise in the particular building used for the purpose. It does not do for the concessionaire to have right to the kitchen side of a counter and the theatre owner on the patrons' side.

In the case of an indoor theatre with an adjacent store, sales of over 40 cents to people who eat the food at both or counters in the store are taxable.

Sales to patrons who take the food from the store into the theatre are not taxable. In the case of lobby shops, the same holds true. Those persons who take the food from the lobby area to their seats or a lounge are exempt from paying sales tax. One sale of over 40 cents to one person or a group of people who consume the food at a counter are taxable. Thus, signs asking that patrons do not bring ice cream, drinks, etc., into the auditorium would lead a sales tax inspector to assume that they are all consumed on the premises of the vendor, no matter what arrangement may exist between the theatre owner and the vendor.

HONESTY IN ADVERTISING

ITo of Ohio

This subject came up for discussion at a recent convention in Iowa. There, two steps were taken. 1. The group went on record demanding honesty in advertising material and the elimination of sexy and sensational scenes that do not actually appear in the picture. 2. The meeting went on record concerning the releasing of pictures without the Production Code seal.

If the writer may humbly state his own opinion, we would agree whole-heartedly with the first action but disagree with the second. "The Moon Is Blue" is an outstanding example of a picture released without a seal which has proved profitable for many theatres. We would hate to see such pictures banned from this state. That's why we fight censorship.

On the other hand, we are glad that someone else is taking up the cudgels in the fight for honesty in advertising. The public is becoming disillusioned just at a time when there are a lot of good pictures on the market.

According to the Catholic Chronicle of Toledo, a theatre there ran an ad using the words "abduction" and "rape" in connection with "Seven Brides for Seven Brothers," an outstanding picture which the Legion of Decency found objectionable for adults. But the Catholic Chronicle rightly objects to these lines to sell an otherwise objectionable picture.

ON PRINT DELIVERY

Allied of Ia., Neb. S. D. & Mid-Central

A number of cases of a new type of feathering were recorded at the Lakes meeting. In this practice the exhibitor receives a form letter and card from the distributor just a few days before playdate asking him in order to fill an already confirmed and paid for date to drive, without pay, to some named spot to pick up the print on a circuit. Now, this driving to pick up prints has always been with us, and nobody objects if the decision is mutually arrived at at the time of booking. But catch that comma on both ends of the clause "without pay," and you will start to see that this is another result of the economy drive of fewer and fewer prints.

If a distributor can serve the exhibitors with the dates he wants by making him a New York at the last minute before the run of the picture, the distributor can continue to operate with the measly 2, 3 and 4 prints for an exchange. Of course, the exhibitor will not know that. That's why the "without pay" clause is added. It was suggested to bill the distributor for mileage on any trips driving for film not mutually agreed to at time of booking, or just deduct cost of the trip from the next invoice. Mileage allowances are 15 cents per mile according to our legal advice at the meeting. This thing should be nipped in the bud.
There are few showcases better suited to display of motion picture product that the store windows into which countless ladies gaze to see the fashions. Two film companies are currently paying due heed to the potency of the film drawing power by exploiting important films in department stores and ladies shops. 20th Century-Fox alert exploiters have garnered valuable space in some of New York's most fashionable 5th Avenue shops—Bonwit Teller and Tailored Woman, among others—to set up "The Egyptian" motif, with stills and appropriate copy, as backgrounds for new fashion displays. M-G-M is touring six different sets of original costumes from "Brigadoon" throughout the country for display in leading department stores. This is part of a national contest by Metro to promote store tie-ins.

Store window tie-ins are not the sole province of big film companies or of big cities. Every showman, everywhere, has dozens of local merchants awaiting the theatreman's approach with a display that will attract people to his store front. Capitalize this very valuable asset in your situation.
The gala benefit world premiere of "The Egyptian", Darryl F. Zanuck's first personal production in C'Scope, jampacked the New York Roxy (1) with one of the largest groups of celebrities ever assembled. Massive crowds (2) swamped police barricades to view the glittering parade of stars attending the opening, proceeds from which were turned over to the National Foundation for Infantile Paralysis. TV coverage of theatre-front activities and celebrity interviews was carried and radio coverage was handled for rebroadcast over the NBC network. Movietone news and a battery of press photographers recorded the arrivals of prominent personages: (2) 29th-Fox president Spyros P. Skouras; Mrs. Sidney Culver, daughter of Basil O'Connor; O'Connor, head of National Foundation for Infantile Paralysis; Mrs. O'Connor, Tom Culver, and Fox distribution chief, Al Lichtman. Shown (4) interviewing "Egyptian" star Gene Tierney and film's director Michael Curtiz are Faye Emerson and Skitch Henderson, co-chairmen of Celebrity Benefit Committee, March of Dimes. Informal shot (5) in Roxy lobby, pictures Fox v.p. Charles Einfeld chatting with Emerson and Henderson. Event was widely heralded by newspapers all over the country, reaping up some priceless publicity breaks. Another smash exploitation feat was brought off by the air-mail special delivery servicing of premiere film clips to TV stations.

UA's publiciteers gave Rapid City, S. D. the works at world premiere of "Sitting Bull" as illustrated by distribution chief, "Wild Bill" Heineman astride bull; Dale Robertson entertaining throng; and stars Robertson, Mary Murphy, and J. Corrol Naish riding in open coach in parade.

Jack Webb's personal appearance at the Chicago Theatre premiere of Warners' "Dragnet" drew massive crowds and set an all-time high for an opening day (see top). Bottom photo shows throng outside Webb's dressing room, awaiting a glimpse of their idol, "Joe Friday".
What the Showmen Are Doing!

'Fabian Forty' Contest Winners

Frank Costa, manager of the Ridgewood N. J. Warner Theatre, was the July winner of "Fabian's Fabulous Forty" national manager's contest, being held as part of the celebration of Stanley-Warner president St Fabian's industry anniversary. Costa received first prize for his promotion which included the awarding of home air-conditioners to patrons, country store nights, free ice cream for the kiddies each week, and a local art exhibit held in the lobby.

Zone manager Frank J. Damis also announced that second and third prizes were won by Al Harilla and Adolph Finkelstein, respectively. Additional awards were shared by managers Fred Dressel, Capitol, Newark; Andy Garofalo, Royal, Bloomfield; and Bernie Silverman, Branford, Newark.

Gardner's Latin 'Contessa' Tour

Ava Gardner, touring South America on behalf of UA's forthcoming "The Barefoot Contessa," sparked some long-distance publicity when she was mobbed by fans in Santiago, Chile. Arriving at the airport with publicity man David Hanna, Gardner was badly shaken by unrestrained enthusiasm of admirers. Incident was picked up by U. S. press and, of course, the Technicolor drama—which also stars Humphrey Bogart—was prominently mentioned.

Jousting Match for 'Falworth'

Herbert Royster, manager of the Portland (Ore.) Broadway, developed a unique stunt, with the aid of U-I exploiter Jack Matlack, for "The Black Shield of Falworth". Royster arranged for members of the Portland police department to compete in a medieval jousting contest at the local Home Builders Show attended by some 14,000 persons. U-I supplied the trappings and armor, and the event just naturally garnered a wealth of publicity for U-I's first CinemaScope-Technicolor production.

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At another premiere, Ray Maan, Universal assistant general sales manager, presents a check to Donald Sinclair, president of the Caledonian Hospital, far proceeds from 'High and Dry' (Rank) benefit prem at the NYC Sutton.

Charm for Ushertes...Publicity for Theatres

An ingenious stroke of public relations, that serves the dual purpose of providing patrons with outstanding service in theatres, while resulting in valuable publicity breaks, is credited to Fox-Intermountain's astute ad pub chief, Paul Lyday. He instituted an usherette training program in the Fox Denver Theatres and reports "the venture has succeeded beyond our most optimistic expectations." Denver District chief Ray Davis has asked that the program be continued with four complete courses being held each year.

Lyday says that by glamorizing the usherette's job, better personnel has been obtained and the girls "render patron service much more graciously than before."

Another important angle is the publicity to be garnered by the plan. The Rocky Mountain News, Denver, gave Fox-Intermountain some prominent space and a potent P. R. story headed: "Remember that militant movie usher who led you to your seats as if she were leading a battalion into battle? She's on her way out."
EXPLOITATION PICTURE

Bruising Melodrama About
A Cop, A Killer and A Dame

BOLD ADS SELL ‘NAKED ALIBI’

UNIVERSAL-INTERNATIONAL has come up in “Naked Alibi” with one of those rough, tough little melodramas that often pull down a surprising boxoffice swag. And, to guarantee that all of the potential loot is extracted, the U-I boxofficers, under direction of v.p. ad chief David A. Lipton, have fashioned a slambang campaign, featuring some stand-out ads, to fit the vehicle.

This is a real hunk of exploitation merchandise, and where the exhibitor utilizes the pressbook material made available to him, plus a bit of ingenuity, “Naked Alibi” might well prove to be a “sleeper”.

There’s no use pretending about a film like “Naked Alibi”—it’s not what is commonly called “family” entertainment. The story has a hard core of violence and the characters are from the wrong side of the tracks. The romance is brassy and tending toward the scarlet hue. But justice and virtue ultimately triumph to satisfy the demands of the moral code.

The showman, then, must take “Naked Alibi” at face value and present it for what it is: the tale of a cop, a killer and a dame, all living in the dim shade of society. Essentially a chase melodrama, plot deals with efforts of detective Sterling Hayden to pin a series of cop murders on supposedly respectable Gene Barry. Hayden’s ruthless persistence gets him fired from the force, but he doggedly pursues Barry to a lawless Mexican border city, where the latter rules gang operations. As the chase grows hotter, Hayden sways Gloria Grahame, Barry’s doxy, to his side and in a wild rooftop gun battle gets his man and is vindicated.

In addition to the punch-filled ads, the pressbook offers several good exploitation gimmicks. Among the best is a “Naked Alibi” Crime Test, using a composite mat with montage of scenes from the film. Idea is to test viewer’s powers of observation via one good look at the scenes shown and a series of 10 questions related to them. Mat can be reproduced as a throwaway with scene on one side of sheet and questions on other. Or it can be planted in newspaper with questions on another page.

A pair of police angles are suggested using the picture’s tribute to the detective’s perseverance and courage as wedge for newspaper feature with cop co-op, and a benefit performance on opening night with proceeds going to Police Athletic League or other police-sponsored activity.

New idea for lobby display or tie-in with music stores can be worked in with set of three torrid Gloria Grahame stills delivering the song, “Ace in the Hole”. These can be ordered from Universal’s Exploitation Department, make striking material for blow-up specialty display. Check striking 8x10’s for lobby or front set-piece.

HERALD, For showmen who still believe in going door-to-door to get customers, this herald (inside spread and cover, above) should prove to be a real attention-getter.

Provocative is the word for the ads designed to sell “Naked Alibi”. If they are brash, unblushing, it is because this is that kind of a picture, and the U-I admen have given vivid accent, in illustrations and captions, to the shady characters who people this crisp melodrama. The striking stills that are employed as the basis for the art capture the atmosphere of violence and simmering emotional fury of the conflict between cop, killer and dame, while the sometimes bold catchlines pungently express the essence of the lurid plot. Any theatre that can profitably use a picture like “Naked Alibi” should make ample use of these ads, and the action-crammed stills, too. Since Universal makes its key ad art available in still form, the ads can be blown up for most effective, seat-selling lobby and front displays.
Boston Pleads for ‘Brummel’

Boston is pleading for the world premiere of Metro’s “Benjamin Brummel” on the ground that it is the home of “more well-dressed men and more chivalrous men, per capita, than any other city in the U. S.” This is the momentous word that comes from Donald J. Hurley, president of the Greater Boston C of C, to Howard Dietz. M-G-M is considering the plea seriously.

Breaks In The Mags


RKO Circuit Raises ‘Caine’

RKO Theatre circuit exploiters raised ‘Caine’ throughout the chain with a smash campaign in every situation that played Columbia’s “The Caine Mutiny”. A sweeping exploitation volley was fired by these managers: Jerome Baker, Keiths, Washington, D. C.; Jerry E. Bloedow, Orpheum, Des Moines; Asa Broksh, Orpheum, New Orleans; Andrew Talbot, Iowa Theatre, Cedar Rapids; Robert Whelan, Orpheum, Minneapolis; Millroy Anderson & Edw. Meck, RKO Theatres, Los Angeles; Joseph Alexander, Albee, Cincinnati; and C. L. McFarling, Orpheum, Sioux City.

Mobile displays of aircraft carrier; window and counter displays in local stores; tie-ins with parking lots, hotels, auto dealers; press, radio & TV breaks; star appearances by May Wynn and Robert Francis, were highlights of the voluminous campaign.

Mart Blumenstock, Warners v.p. ad chief, announced the largest national mag and Sunday supplement campaign in company history to pre-sell the CinemaScope-Technicolor production “Star is Born”. Kicking off at the end of September, to coincide with film’s early October premieres, press drive is calculated to reach readership of 170 million.

Good ‘Dragnet’ Stunt

Jack Mitchell, manager of the Schine’ Auburn, Auburn, N. Y., pulled a cutie plug WB’s “Dragnet”. In advance of the playdate, he set a figure cutout of Jack Webb in front of a microphone on the stage just before the feature was over. He then played the Webb’s “Dragnet” record an announcement over the PA system, and used only red footlights in order to get true illusion. Mitchell reports audience response was as if the audience was actually seeing Webb in person. “Of course,” he says “they realize it is not true a few seconds after it starts, but the sudden impact it has is sensational.” Gimmick has become so successful that the Schine circuit has made it a standard for all houses playing the film.

Lobby sound trailer an WB’s “Dragnet” stopped passers-by at the NYC Victoria. Machines are distributed by World Film Enterprises, N. Y.
35th ANNIVERSARY CONVENTION

ALLIED THEATRE OWNERS of NEW JERSEY, INC.

at the fabulous
CONCORD
Kiamesha Lake, N. Y.

SEPTEMBER 21-22-23

PLAN TO ATTEND THIS CONVENTION!
MAKE YOUR RESERVATIONS NOW!

ALLIED THEATRE OWNERS OF NEW JERSEY, INC.
234 West 44th Street, New York
LAckawanna 4-2530
P.R.

OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

(Continued from Page 17)

Ourelves: Because it is painful to think, man often follows the easy expedient and allows others to think for him. Some psychologists claim that no more than 10 percent of our total mental potential is ever exacted. Geniuses have come upon the scene applying little more than a quarter of their capacity. There is no laziness of the body that can compare with that of the mind. Said Samuel Butler once, and not too cynically: “The public buys its opinions as it buys its meat, or takes in its milk, on the principle that it is cheaper to do this than keep a cow.” If we take Mr. Butler at his word, then a plagiarism of opinion exists that is beyond measure. We ask someone how in the world he ever got that idea, and he generally claims it for his own. Someone, somewhere, says something that is in some way publicized. If it sounds reasonable, that opinion thus becomes by some mystic deed of conveyance the original property of countless others.

As the mechanism by which it sometimes thinks for others, public relations carries an almost agonizing social responsibility. It deals in that black no-man’s land of the human mind. Perversions of the P.R. craft may be disastrous, for thoughts and ideas deliberately implanted may spring roots in ways that have terrible implications. Witness the propaganda conversion of countries like Italy, Germany and Russia by ruthless dictators who knew too well how to toy with the public mind.

Let us turn our attention now specifically to the motion picture industry.

Can there be any argument that a problem exists? If, indeed, we were free of anxiety, every man, woman and child with an hour or two of leisure would be hellbent for the boxoffice. Films grossing three million would gross six million. From some of our national publications would come salama in place of salami. Churchmen would encourage attendance and not enjoin. The highbrow would applaud where he now accuses. Our lost audiences would be found audiences, and we could safely count on the younger generation much like money in the bank. But the problems go on and on. We have a fight on our hands.

Hollywood is a national, yea, a world, byword. A leading motion picture enjoys more individual customers than 98 percent of the leading manufactured products. Theatres sell more seats annually than the total output of such basic manufacturing giants as General Foods and the next five leading food companies. There is no industry under the American heaven that is discussed as widely and to such degree. There is no institution, save the national government, that exerts so strong a social force upon the people, influences so many minds. Somewhere along the line, the vast impact of the motion picture as an emotion-exacting phenomenon has carried it to an exalted place in our national folklore.

But the movie-world is a two-tongued creature. With one tongue we set off a steady rain of pyrotechnics, unequalled anywhere. We light the skylines for miles around proclaiming our films in phrases loud and raucous, sometimes gross, only occasionally subdued. We are drummers in spangled hats and mummers gowns, jesters of the court who are clever and care not who knows it. Hyperbole is our banner, stretching and stretching like a tug-of-war with a rubber rope, resilient and contractable, always fitting the occasion, measuring the pleasure. This is the robust tongue of exploitation. It sells our wares.

The other tongue with which we speak is strangely muted, faltering—this is the tongue of public relations, by which we should speak of this art-industry as a great American institution.

For too long now Hollywood has resembled a blushing Cyranos hiding in the arbor, beguiling the beautiful public by its poetry of sight and sound, yet too self-conscious to stand up and woo openly. Its celluloid is an opaque mask. The public passes judgment through the only evidence apparent—the one face the industry has cared to show. Many see this face as gaudy and frivolous; to others it is the face of scandal and license; some call it a face of lust and avarice. And so it goes. Hollywood concealing itself behind its smiling screens, much like a puppeteer whose creations are loved, but is, himself, enigmatic, unknown, oft-times misunderstood. Only its closest friends know the hidden face of charity, benevolence and true, universal artistry.

As the result of its bashful, almost paranoic unwillingness to speak for itself, the industry has become something of a national whipping boy. Nothing fans the ego of the detractor like the unanswered attack. And lest we misunderstand, Hollywood’s silence has not been the politician’s silence of contempt. It is more of the nervous internal quakings of a victorian bride on her marriage night; she trembles simply because she does not know the meaning of marital relations. We, it seems, do not know what public relations means.

How many trivial and incidental attacks on the industry have started out as bush-fires, only to flare into major conflagrations because we have no p. r. sprinkler system to douse them! Let’s face it. We’re easy pickin’s for the blue noses, the puritans and the cultural sops and sophs. Our need to deal with them: a bold, continuing, institutionalizing p. r. program.

Hollywood is the land of make-believe and, accordingly, we appease our sufferance like some Walter Mitty who angrily avenges his pride by smiting his adversaries in the temple of his imagination. We mount our charger like a brave Lochinvar to slay the dragons. But this is as far as it goes. If the industry is a fairyland it is also a business of dollars and cents, and careers and reputations. The nature of business says there
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Bold, Institutional P. R. Program Needed

shall be occasional warfare, and warfare means the raising of arms—and here is where we fall short. Like a conscientious objector, we stoutly refuse to bear weapons against our enemies. What's worse, far worse, we fail to ally ourselves with our friends—the vast movie-going audience. Anyone can make a foe, but said Polumius to his son:

"The friends thou hast.
Grapple them to thy soul with hoops of steel."

Just as the atomic bomb is the great safeguard of our national security, devastating in war, threatening in peace, so is a wise and artful exercise of public relations to the protection of the motion picture industry. It is more than just an armament; it is a dual-purpose instrument fashioned to fetch protagonists as well. But outside of COMPO, whose new deeds whistle like a fresh wind in a dead man's house, our arsenals are empty. "You ask what's right with our public relations?" says the fiery Trueman T. Rembusch. "Frankly, I think there is very little right about our public relations."

And this sets the tone of nine of every ten replies to the questions, solicited by Film BULLETIN. As regard to what's wrong with our public relations, Mr. Rembusch explodes with this: "Speaking in the vernacular of my fourteen year old boy, 'They Stink!'"

From the production side of the business comes remarks of which Abe Montague's is typical—"I sometimes question whether we do have public relations—at least favorable public relations. This industry has done so much for so many outside. Had it been handled by any other industry, it would have been developed into outstanding public relations."

Among those acknowledging existence of a movie p. r. program, even in the slightest degree, the common beef is summed up by Joseph R. Vogel, Loew's Theatres president: "We are too prone to become interested in public relations only when we are in a crisis of some kind. The time to worry about the good opinion of the press and our neighbors is when there is no trouble—and thus, perhaps, prevent trouble."

So we see that public relations can be a handy gadget in peace as well as war. Its properties can be preventative as well as therapeutic. It can give us what we have for so long lacked, namely, the foundation for action in or out of crisis.

If we commissioned a painter to put our public relations picture to canvas, we would see a mute and frozen ninny cowering before the bellows of bush league critics. We take no pride in this picture, but we must recognize its truth. This weakness does not become us. We are a great and thriving industry, but lacking in the traditions and generalship of the counter-attack. Let's lay the foundations, marshall the forces. Let's seed the clouds with an endless shower of opinion-shaping matter. This is the stuff of p. r. victories. We would stand prepared for the major battles, and count our supporters in the untold millions.

Editor's Note—If we recognize that a problem does, indeed, exist, we are already on the road to improvement and correction. In subsequent installments we shall attack the film industry problems from six quarters; for these divisions most logically represent the principle issues of our public relations status. They are: (1) Peculiarities of our relations with the public; (2) Our Status—what it is and what we want it to be; (3) Who are our publics? (4) How the film industry gets its public relations; (5) Intra-industry relations; (6) Institutionalizing movie-going.

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ENTERTAINMENT INDUSTRY
ANNUAL GOLF TOURNAMENT
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COUNTRY CLUB
TUCKAHOE, NEW YORK
THURSDAY, SEPT. 16th
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Here is my entry for the Entertainment Industry's Golf Tournament to be held Thursday, September 16th at the Vernon Hills Country Club, Tuckahoe, New York.

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Address

The Committee

Fill in and mail to Marvin Kirsch, Treasurer, Golf Tournament, 1501 Broadway, New York 36, N. Y.
This is Your Product

All The Vital Details on Current & Coming Features

ALLIED ARTISTS

April

MAGician. THE 30 Virgin Price, Mary Murphy, Eva Garnt, the John Brain, Surface and an Foy. Horror melodrama. Illusion genius, prevented by his boss from using his creations as a stage magician, peace with cunning redhead leader, 71 min.

Mdcenrary. The 90 William, Raymond, Hugh Crow. Producer. John Frey, western melodrama. Illusion genius, prevented by his boss from using his creations as a stage magician, peace with cunning redhead leader, 71 min.

FORTY-NEVERTHE Wild Bill Elliott, Producer. Vine

Drama. Leo Carr, Director. Leo Carr, Western. U.S. Marshall poses as killer to trap three killers one of whom is sheriff of slimtown. 71 min.


DESPERADO. The 90 Lewis Morrisi, Producer. Charles C. Farrell, Western. Young man is double-crossed by friend and framed for murder, 81 min.

RETURN FROM THE SEA. SE J. Sterling, Neville Brand, Producer. Scott R. Dunlap, Director. Lesley Salander, War Drama. Chief Bow's Mate takes charge of destroyer when executive officers are killed in battle. Returns home a hero to marry girl he left behind, 81 min.

WEAK AND THE WEAK. THEK Gilyaik John, John Gregson, Producer. Victor O'Skeleski, Director J. L. Thompson, Drama. Framed in fraud case young woman is sentenced to two years in prison. She is thrown among women whom she has involved in escape. 72 min.

KILLER LEOPARD. Johnny Sheffield, Beverly Garland, Produced. and directed by Ford Beebe, Melodrama. Bomba helps beautiful woman, sought by 70 men, to track club with husband in wilds of Africa, 70 min.

JUNGLE GYMKATA. Leo Gorcez, Hunts Hall, Bowers Boys, Producer. Ben Schwartz, Director. Edward Beresford, Comedy, Brothers who graduated from college track down average Joe, who has small diamonds, the gang goes to Africa to find a fortune made, 64 min.


ANAPOLIS STORY. THE Technicolor. John Derek, Producer, Director. Joe Newman, Drama. Young police captain revives police squad, clean up tough section of city and solve murder, 81 min.

BOWERY TO BAGDAD. Leo Gorcez, Hunts Hall, Bowers Boys. Producer. Ben Schwartz, Director. Edward Beresford, Comedy. Brothers who graduated from college. 77 min.平均值. 77 min.


MAY

FRONTIER. THE Wild Bill Elliott, Producer. Vine


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LIPPERT (Continued)

June

G CHASE, THE Glenn Langen, Adele Jergens, Pro-
ducer, Robert Z. Leonard, Director. Six outlaws
in a bandit gang are being hunted by a brave
Junior hero and his horse, as they attempt to
escape across the desert. Starring Jack Millard,
June 27.

July

VEAT VERAT Phyllis Kirk, John Bentley, Producer
and Director. The greatest escape, as Man-
euvering spies land on an island to receive
their instructions and are captured. Starring
Fredric March, June 17.

SEPTEMBER

Distribution schedules for September are
apparently stabilized with 26 features listed.
expecting last-minute changes, Paramount
and 20th-Fox will each distribute but one, and
Republic none. United Artists will be
the leading supplier with four. Since
RKl pushed one anamorphic
film into October, there are only three
CinemaScope features available. Fif-
teen releases are in color.

Labelled to go in September are:
6 Melodramas
3 Adventures
4 Dramas
2 Comedies
5 Westerns
2 Musicals
1 Documentary

Coming

RIDGES AT TOKO-BI, THE Technicolor, William Ho-
der, Grace Kelly, Fredric March, Mickey Rooney,
Producers Perlgren and Seaton. War drama. Ad-
miral's relationship with his wife overcomes back-
ground of plan and execution of Korean air raid.

Eric Fleming; Producer George Pal. Director by
Harness. Science fiction, flight to Mars from man-
made space station, the Enterprise. September 5.

COUNTRY GIRL, THE Bing Crosby, William Holden,
Kay Aldridge, Producer Nicholas R. Nayfack.
Seventy-five-year-old Broadway floosh, August
5. Great Broadway star finds he has lost his
voice.

LOVE IS A WEAPON, V. Technicolor, John Payne,
Mary Murphy, Producer Samuel J. Bronston.
On the eve of the first atomic test, a secret
agent's life is in mortal danger. August 15.

PARAMOUNT

September

Coming

BRIDES OF THE ABOMINABLE, THE Technicolor, Sam-
Levene, director. Two couples search a hideout
in the hills of Oregon where she is faced with
living of his semi-civilized brother. August 1.

Betrayed Eastman, Clark Gable, Lane Turner, Vic-
tor Mature, Melissa. Beautiful girl becomes
involved in espionage as her country is occupied
by German forces during World War II. 108 min.

BiGADDOCK, THE Color, Gene Kelly, Joan Blondell,
Producer Arthur Freed, Director Minnelli. Musical
version of Broadway show about village in Scottish
Highlands which appears after a century. 108 min.

October

BEAU BRUMMEL, Technicolor, Stewart Granger,
Elizabeth Taylor. Producer Sam Zimbalist. Director
C. Banneker. 19th-century drama, August 20. Beau
braves naval officer to rescue his captive fiancée
in revolutionary France. 108 min.

ROGUE COP, Robert Taylor, Janet Leigh, George Raft,
Richard Widmark, Producer Roy Rowland. Drama.
Slick detective sergeant plays both sides of the law
where his son's death and a woman show him the
error of his ways. August 30.

ATHENA CinemaScope, EastmanColor, Edmund Purdom,
Jeanne Crain, Producer. Director Richard Thorpe.
Musical comedy. Two young men become romantically involved with beautiful sisters in a small Southern
company. August 20.

Invitation to the Dance Technicolor, Gene Kelly,
Marge Champion, Producer. Director. August 1.

MANY RIVERS TO CROSS CinemaScope EastmanColor,
Color, Producer. Jack Cummings. Director Roy Rowland. Historical romance. Kentucky frontiersman enjoys his
distance education at law school, September 16.

MY GREATEST DAY, THE Technicolor, EastmanColor,
Producer. Jack Cummings. Director Roy Rowland.

MY GREATEST DAY, THE Technicolor, EastmanColor,
Producer. Jack Cummings. Director Roy Rowland. Historical
romance. Kentucky frontiersman enjoys his wild-
erness education at law school, September 16.

Seeing to the end of a great year, September 20.

JACK THE WINTER WALTZ, The Technicolor, Elizabeth
Taylor, Donald Meek, Producer. Director. September 5.

GREAT LEAGUE, THE Technicolor, Walter Pidgeon,
Director. September 5. Baseball star's ex-wifel
is a thorn in the side of his comeback. 108 min.

FIVE MILLION Fingers, THE Technicolor, Stewart
Granger, Betsy Drake, Producer. Director. September 2.


MAMIE Mamie Van Doren, Harold MacMurray, Pro-

See page 68 for key dates in industry history.
**UNITED ARTISTS (Continued)**

**Coming**

JAREFOOT CONTESTA, The Technicolor, Humphrey Bogart, Ava Gardner, Edward O'Brien. Figaro produces. Rome, Italy. Short story of poor Spanish girl who achieves movie stardom and then finds true love. In the end she gives her husband an heir who was previously illegitimate. 108 min.

SLATE TAXI Sterling Hayden, Marshall Thompson, Arthur Franz, Producers Ivan Tors, Art Director. Directed by Gerd Oswald, Soviet invasion of Rumania story leads to tragedy because she gives her husband an heir who was previously illegitimate. 1 min.

**September**


FRANCIS JOINS THE WACS Donald O'Connor, Julia Lockwood, Chill Wills, ZaSu Pitts. Comedy. Veteran is called back into service to aid WAC unit. Complications increase when his talking picture bubble gum gets him assigned to WAC unit. 108 min.


SLACK SHIELD OF FALFWORTH, The CinematicaScope Technicolor. Terry-Thomas, Jane Wyman, John礼物. Detective tracking down co-killer almost loses job through mufu's murder, but the co-accused is saved. 108 min.


**October**

NAKED ALIBI Sterling Hayden, Gloria Graham. Drama. Two couples are killed off, one each week, the wrong person is accused of murder and the guilty party is caught. 108 min.


CHIEF CROZY CINEMA SCPE, Technicolor. Victor Mature, Teresa Wright, John Agar, William Alland. Directed by George Sherman. Western. When treaty is violated by the Indians, the chief becomes involved in search of gold. 108 min.


FOUR RIDES TO THE EORDER Technicolor, Roy Calahan, Colleen Miller, Producer Alland, Director. Western. Drama. A small group of Indians are reformed from farming laws by love of woman.


MA & PA KETLE AT WAIKIKI Marjorie Main, Percy Kilbride. Producer. Director Leo Shalam. Comedy. Kottos goes to Hawaii to page takes over the running of his rich brother's fruit processing plant.


SIGN OF THE PAGAN Technicolor, Jeff Chandler, Patric Knowles, Michael Pate. Drama. Drama about the product of the sins in the depressi- on era, man is helped to get straight after years of crime through religious missions.

SMOKE SIGNAL Technicolor, Dana Andrews, Piper Laurie, Howard Earthman, Christie Dickerson. Director Jerry Hop- per. Western. Squaddie of cavalry, stripped by Indians is let is safety by army captain subject to court martial for desertion.


YELLOW MOUNTAIN Lex Barker, Howard Duff, Mala Powers, Producer Ross Hunter. Director Jesse Hibbs. Western. Gold mine owners become involved in war when crooks who try to force them from their gold.

**November**

**December**

**NEW YORK, NEW YORK, NEW YORK Technicolor, Girlie org."}

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She was every kind of woman... to every kind of man...

...Another Picture with that Universal Appeal!
Atmosphere of Antagonism

Viewpoints

On Allied Committee's Pugnacious Report
And the Circumstances that Instigated It
CINEMASCOPE

is one year young!

The sunshine of hope and confidence has dispelled the fear and gloom that hung over the motion picture industry before the advent of CinemaScope.

Have you looked at your boxoffice receipts lately?
This Atmosphere of Antagonism

A friend of the motion picture industry can only be saddened by the report from Allied's special committee on sales practices, following its conferences with the sales heads of the major film companies. What a sorry spectacle to see two essential branches of a great industry—just now beginning to enjoy the fruits of a revival of public interest, after three years of depression—conducting their related affairs in an atmosphere of antagonism.

There is no point in arguing who is to blame, for there is blame enough to be apportioned to both exhibitors and distributors. If Allied is charged with being pugnacious in its report, let the film executives understand that the findings do reflect the temper of a large segment of exhibition. And, if some exhibitors are ready to cheer the recommendation for government regulation, let them pause to ponder how bureaucracy might touch them.

The welfare of this whole industry cannot be separated from the welfare of each of its branches. The vitality and prosperity of the film companies rests upon the long range well-being of the exhibitor; and vice versa, of course. Some sales executives, aggressive in pursuit of their companies' profits, are slower to recognize this fundamental fact than others.

Management, today, has adopted a broader philosophy about its responsibilities. Profits, alone, are not the end-all of any business: other factors, such as customer ill-will, might arise to stifle a company at the very peak of its dollar prosperity. Enlightened management is fully cognizant of this element and diligently strives to maintain customer good-will. This is a policy that could be practiced more widely in our industry. It is an unhappy state of affairs when a large body of exhibitors are led to the conclusion that they can obtain relief from practices they dislike only by asking for government intervention.

For its part, we believe, Allied would have made a sounder case, and would have served the industry better, if it had resisted the urge to heap abuse upon certain distribution executives. The problems of our industry will not be resolved by such personal attacks, which can only serve to intensify the atmosphere of antagonism.

The most commendable comment in this entire affair was offered by Mr. Al Lichtman:

"I believe that with the distributors and exhibitors working together in harmony, with an appreciation of each other's problems, we have a better chance for success than if we are at each other's throats and threatening one another with this, that or the other thing.

"I don't believe any government or any agency of the government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have, and have the long experience that we have in the business."

This should be required reading for all distributors and exhibitors.

Our industry is recovering from a period when we all were in deep danger. After saying, "Thank heaven for CinemaScope", none among us can claim exclusive credit for the recovery. And let us all seek ways to avoid provoking antagonisms that might again endanger this industry by which we live and in which we love to labor.

Baby With The Wide Smile

This is the month of two notable first anniversaries. One year ago into an anxious and waiting motion picture world was born CinemaScope, the bouncing, beaming infant with the broad, broad smile. And one year ago was born the first live and hearty germ of industry revitalization. To a very conspicuous degree, both events were happily intertwined.

In September, 1953, "The Robe" opened in cities over the entire nation. In that same month, as the record books will bear out, the long downhill plummet of all things moviewise, gradually de-accelerated, arrested itself, and reversed its disheartening course. Contrary to industry history, more people bought tickets in September than in August, July or June; in fact more than in some fifty months before. Starting with that bright September, the earnings of most film companies turned the corner, exploding into a rash of glowing statements for the final period of '53. On the New York Stock Exchange, cinema issues awakened from a four-year doldrum, and haven't stopped since. Although the wildfire didn't spread to the grass-roots houses until months later, the larger theatres prospered

(Continued on Page 7)
SHARE THE SUCCESS!

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Life Magazine says: "As sharp a study of violence and intrigue as any popular melodrama today!"

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Never have showmen had so complete a campaign based on successful engagements, with proven materials to work with.

CONTENTS

(With actual samples enclosed)

1. PRESS BOOK: The complete record. How to put on your engagement from start to finish. Reproduction of successful campaigns, ads, stories, tie-ups, experience from many cities.

2. SPECIAL SCHOOL MATERIALS: Study Guides, educational 1-sheets; captioned 11 x 14 stills; bulletin board placards; student discount coupons (extremely important).

3. NEWSPAPERS AND PUBLICITY: Ad mats, publicity mats, everything you need. Actual mats in variety of sizes included in kit.

4. LOBBY: Special, exciting, inexpensive display materials.

5. COMPLETE PACKAGE: No guess-work. Tried and proven. It's in the bag when you give it "the Julius Caesar treatment."

FLASH! PROMOTION!


HOT TIP! FOR SUBSEQUENT RUNS!

No matter how long "Julius Caesar" ran in its first-run, downtown engagement, there are BIG box-office possibilities left for neighborhood sub-runs. After one year downtown "Julius" did Great business in N.Y. neighborhoods. Ditto other cities. Most of your high-school students are waiting for it in their nearby neighborhood theatre. Go get 'em!

LONG-RUN SENSATION!

("R" designates Reserved Seats)

20 weeks ("R") in Los Angeles. 9 weeks ("R") in Boston, Toronto, Chicago. 18 weeks ("R") in San Francisco. 5 weeks ("R") in Cleveland, Cincinnati, New York—5½ months ("R"), then 6 months "Continuous." Because "Continuous" proved successful in Dayton (held over) and Nashville, new policy started. "Continuous" for 15 weeks Philadelphia and Washington. 8 weeks Detroit. In small towns 2-day runs beat 4-day, and 4-day runs became week runs.
ALLIED COMMITTEE REPORT

Do We Want Government Regulation?

Is government regulation the necessary and desired solution to the differences between exhibitors and distributors or the perennial problem of film prices and sales practices? That disturbing question is before the industry again today as the result of the sharp report issued by Allied's special committee.

The report suggested to the Allied board that "more direct, positive action" will be necessary to persuade the film companies "to ease the stranglehold they now have on the exhibition branch of the industry".

This brought several reactions: (1) Recommendation by Allied's board for a bill asking Congress for "minimum regulation" to protect theatres; (2) a warning from Al Lichtman that "no government agency could accomplish as much as sensible business men", and (3) a call from one exhibitor leader for Gov't regulation.

Film BULLETIN presents the complete text of the Allied report and highlights of the letters by Mr. Lichtman and Harry C. Arthur, Jr.—Editor's Note.

Kalmenson was cordial enough but he attempted to beat down everything the Committee said with decibels, and like Montague, was insensitive to the arguments and pleas of the Committee in the matter of prices, policies and practices.

Most of those interviewed were chary of statements or commitments that might be used by exhibitors in negotiating for films. We got off to a bad start with Montague who told us bluntly that he would make no commitments or even statements which could be reported to the board or repeated to others. While more gracious about it, some of the others made statements so similar to this that the Committee wondered whether their tactics had been agreed upon in the dark confines of the National Distributors' Committee. However, Mr. Boasberg, who was still chairman of NDC when interviewed, gave us a letter confirming his statements to us; and the substance of his statements has been sent as a directive to R-K-O exchanges by his successor, Walter Branson.

II

ALL SUBJECTS WERE DISCUSSED

The Committee may justly claim that it presented to the industry the substance of all complaints that have been lodged with National Allied since the Committee was appointed. While the film executives gave us all the time we needed, it manifestly was impossible to take up every individual complaint. To have done this would have consumed weeks instead of daily. Mr. Marcus, as Chairman, opened each interview with an explanation of the purpose of the visit, a brief description of the conditions which are causing widespread dissatisfaction in exhibitor ranks, and an enumeration of the specific policies and practices which are the subjects of complaint. All Committee members joined in the discussions as opportunity was afforded for them to do so.

While the Committee's presentation of the exhibitors' case made no visible impression on Montague or Kalmenson...
son, the others professed to recognize—some with an evident show of sincerity—that the exhibitors do face serious problems. But they claimed that this condition was due to natural causes and was not of their making and they offered no solutions. Whatever hopes may be built on the sympathetic attitudes of Messrs. Lichtman, Reagan and Boasberg, your Committee does not feel that anything occurred at the meetings which would warrant a prediction that any substantial benefits will flow therefrom.

This can be said: None of the executives called upon can hereafter truthfully claim that he does not know what the exhibitors are complaining about. Each and every one of the men visited now knows exactly what the trouble is. At the same time the Committee has learned a good deal about the attitudes, thinking and personal characteristics of the men responsible for present intolerable conditions. As a result of these interviews, Allied will be able to pinpoint its criticisms and direct its efforts against the most flagrant offenders.

But more direct, positive action will have to be devised and taken by the Board before the film companies can be persuaded to ease the stranglehold they now have on the exhibition branch of the industry.

III

CONFISCATION OF TAX BENEFITS

As was to be expected, the sales managers vigorously denied that their companies have changed their pricing policies, either individually or in concert, for the purpose of absorbing all or an unfair portion of the benefits of tax relief. Whether they had the same music teacher or were self-taught they sang the same refrain, which ran about as follows:

If just before or shortly after the effective date of the Excise Tax Reduction Bill their companies began to demand now and more oppressive terms for their pictures, it was because those pictures were of such outstanding quality that such terms were justified. The closest we came to securing an admission was at Warner Bros. where Roy Haines, while not hedging on the claim that the product was worth whatever was demanded for it, gave his opinion to the effect that Warner Bros.' policy had undergone changes during the present year. To point up the discussion, the Committee cited the case of a small town exhibitor in Oklahoma who played “Hondo” after April 1 on a scale that had been negotiated prior thereto. The result was that the added gross flowing from the elimination of the tax pushed the picture into higher brackets so that the distributor absorbed 89% of the saving. Kalmenson's blustering reaction was—"The scale was there, the gross was there, so what?"

Further pursuing the matter, the Committee cited the case of a small town exhibitor in Kansas from whom Warner Bros. had demanded 50% for four pictures and 40% for another within a short space of time. Mr. Haines, after consulting his record, reported that one of the 50% pictures ("The Command") had been sold to the exhibitor for 40%, but he made no mention of the other pictures ("Lucky Me," "Dial M For Murder," "Phantom of Rue Morgue" and "The High and the Mighty"). And the Committee will have to pursue the matter further with the exhibitor in question.

We refer to these incidents to illustrate Mr. Kalmenson's callous attitude. He sees nothing wrong about taking 89% of a small town exhibitor's tax benefits nor does he think it wrong to demand 40% and 50% of that class exhibitors. Indeed, Kalmenson admitted that he instructed his field force to "try" to get 40% for all pictures except the super-doopers for which he wants 50%; and it is clear that he now regards 50% as the rule and 40% the exception. He quickly added that these were "asking" prices which were not always realized, especially in the small towns. Allied regional associations can ascertain from their members how often these prices break down and how low they go.

Among companies releasing CinemaScope pictures a further claim is made that so few theatres were equipped to play them that they had to increase their terms in order to come out whole. Quite naturally they also claimed that CinemaScope pictures, by reason of their high quality well as their novelty, merited the lofty terms demanded. While the sales managers would not concede it, they do not seriously challenge the Committee's suggestion that the CinemaScope policies created new precedents resulting in higher price levels for non-CinemaScope pictures alike.

The distribution of CinemaScope pictures being restricted to theatres equipped to show them, served to intensify the film shortage for the theatres not so equipped and hence to make them still more vulnerable to demands for higher terms for the small number of films available to them.

It is unfortunate that so much stress has been put on methods and motives, which are the subjects of controversy, and so little attention has been paid to the disastrous effects of recent price rises on the exhibitors, which cannot be controverted. If we could prove that the film companies are engaged in a conspiracy to raise and maintain high rentals, either to confiscate the tax benefits or merely to make more money, we could take legal steps to restrain them. As of the present time, we are advised that we could not prove such a charge. But whatever the methods employed, or the motives that inspired them, the effect on the exhibitors is the same. They are being blackballed by the film companies. New policies have been devised, film rentals have been raised, more onerous terms and conditions have been imposed, and all this has occurred within so short a time as to make this course of conduct consistent with any motive that may be ascribed to it, no matter how reprehensible.

Let not the exhibitors be diverted by this war of words from the realization that the film companies, whether from pure motives or by fell design, are draining off most or all of the benefits which the Congress intended should be theirs. This is the ugly picture which exhibitors must constantly bear in mind and which they must hold before the film companies. And if the film companies continue to ignore the exhibitors' just complaints, then it will be necessary to display the picture in other interested quarters.

(Continued on Page 11)
Viewpoints

(Continued from Page 3)

from the outset. It was not mere fortuity that the birth of CinemaScope and the beginnings of industry revival coincided.

We say this in no spirit of deprecation of those other stalwart media, 3-D and Cinerama, which, preceeding CinemaScope by a brief term, helped to unlock our long-closed closets of technology and showmanship. But wherein the others sparked excitement, the instrument sponsored by 20th Century-Fox flamed it. Together, all three of these marvels, with CinemaScope setting the pace, achieved something that all of our wails and self-pity could not.

They started people talking movies again; became good copy, fascinating copy—sometimes front page copy. They presented a new shape to the profile of a business gone stale and lackluster in the face of competition; promised a fresh, intriguing approach to the old business of telling a story. And in the case of CinemaScope, alone, offered exhibitors a popular medium at reasonable cost, together with sufficient product to help amortize its expense.

The success of CinemaScope has been a communal affair. And for this, all concerned merit highest praise:

‘To men like Skouras and Zanuck, who refused to buckle under the immense weight of the gamble, which, at CinemaScope’s inception, was incalculable. To less courageous men, the investment in engineering, retooling and the reorientation of production policy—coming as they did at the blackest hour—might have seemed foolhardy. Had the public lifted its nose at the medium, untold millions of dollars, as well as hard-earned reputations and careers, would have gone up into the Los Angeles smog.

‘To Al Lichtman for aggressive merchandising within the trade in those early days of uncertainty and transition, when the first one thousand installations came so hard. Without them, for all the merit of the new medium, CinemaScope could not have returned the revenue that kept it moving forward. Today’s 11,000 installations is no small achievement. And let us not forget that from his seeming defeat on the stereosound issue, Mr. Lichtman emerged as a highly respected industry statesman.

‘To Charles Einfeld for a truly blue-ribbon job of trumpeting and institutionalizing a word, CinemaScope, and making it synonymous with movie. This must rank in industrial history with the very greatest jobs of exploiting a trade name to universal acceptance.

In this celebration of CinemaScope’s first anniversary there are kudos aplenty, too, for the exhibitors who opened their pocketbooks at a time when theatre profits were teetering between sparse and non-existent. And while we’re at it, let’s not overlook the other film companies, who, taking the deep plunge in adopting CinemaScope, helped immeasurably in fanning the fires of public response.

By rekindling the public’s movie-consciousness, CinemaScope singularly created the recovery atmosphere in which everyone was to be a beneficiary. The motion picture—whatever its size or shape—began to attract ticket buyers again in wholesale numbers.

To all those who played so dauntless a role in its pioneering and entrenchment — Congratulations and Well Done! To the anamorphic baby itself, grinning the wide, wide smile: HAPPY BIRTHDAY!!

The New Allied Artists

The statement by William F. Rodgers that his new association with Allied Artists recalls the common enthusiasm he shared with Louis B. Mayer in the days of M-G-M’s founding must fill every quarter of the industry with a high sense of excitement. Here looms a monumental prospect—the ascension of a new luminary into the Hollywood constellation.

We look for Allied Artists to make it. From president Steve Brody down, a sense of stability pervades the organization. Financially, the company has set up the resources to bridge the transition from the low budgeted films that had been its stock in trade to the major undertakings on its future programs. It has acquired valuable properties and an imposing array of names: stars like Gary Cooper and Humphrey Bogart; producer-directors like John Huston, William Wyler and Billy Wilder.

The latter three, ranking with the very best production talent, will be given free rein, unhampered by strictures that the big studios sometimes impose. They will work in a climate of achievement, with budgets that are neither lavish nor puny. But Huston, Wyler and Wilder have never esteemed extravagance. With their established genius for producing top drawer films with real boxoffice power, they lend new significance to the name Allied Artists.

For film hungry exhibitors, this company’s emergence into the major ranks is a heartening development. More good product is what they urgently need, and what AA has on tap should prove a boon indeed.

Our advice is to keep your eye on Allied Artists. Watch it on the sound stages, in the cutting rooms, on the critical pages, at the boxoffice, and in the stock market. It promises to play a prominent role in our industry’s comeback.

FILM BULLETIN September 20, 1954 Page 7
THUNDER INTO THE WEST EVER FOUGHT
THUNDERS ACROSS THE SCREEN IN
CINEMASCOPE

"SITTING BULL"

W.R. Frank presents

MARY J.CARROLL
ROBERTSON MURPHY NAISH

with JOHN LITEL, DOUGLAS KENNEDY, A. W. R. FRANK

Produced by R. L. Smith and W. R. Frank
Distributed by R. L. Smith and W. R. Frank

IN MAGNIFICENT NEW EASTMAN COLOR

IRON EYES
CODY
BLUE CHIP COMPANIES and their parents, the blue chip industries, bring one great treasure to investors that is missing in more speculative shares. The poets describe it best: “Consistency,” they say, “thou art a jewel.” Yes, consistency in growth, in price-range, in earnings, in disbursements. You never see the utilities, for instance, play hop-scotch in the high-low department. There is a surety of regular dividend, of resistance to outside pressures and of all-around market performance. You know that a price of, say, 60 today means no worse than 50-55, little better than 65-70, next year. 

Over the seasons, the blue chip is like the thermometer in the thermostatically controlled home, while the others read like the thermometer on the back porch outside.

Because the movies have behaved more like red chips than blues, does not mean you should lose sleep. The brokers did not misrepresent, and the widows have not been abused. Cinema issues have moved in more vivid—and consequently more exciting—cycles than the others. In exchange for your risk capital, they have promised a faster, more dynamic price appreciation. If you bought right, you made a heap of dough. If you bought wrong, you lost your shirt. Either way, an extreme reaction was inevitable, for the movie business, more than most others, has been rife with countless contingencies. But somehow, all this appears to be slowly changing.

Sometimes, as speculative industries come of age, they gravitate normally and naturally into more conservative spheres. This is the industrial law of evolution. Occasionally they develop into genuine blue-chippers. Forty years ago, the oils were the wild and woolly favorites of the “fifty cent” players. Today, the leaders in the field rank with Fort Knox for soundness.

Let’s examine two requisites of the gilt-edged clan, price range and dividends. The figures below reproduce the history of industry price fluctuations, as they stood on the eve of the recent attendance depression.

1929-1948

<table>
<thead>
<tr>
<th>Company</th>
<th>High</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td>36(\frac{3}{4})</td>
<td>7(\frac{5}{8})</td>
</tr>
<tr>
<td>LOEW’S</td>
<td>41</td>
<td>14(\frac{3}{4})</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>85</td>
<td>4(\frac{1}{2})</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>63(\frac{3}{8})</td>
<td>5</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>49(\frac{7}{8})</td>
<td>7(\frac{3}{4})</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>80(\frac{3}{4})</td>
<td>5(\frac{1}{2})</td>
</tr>
</tbody>
</table>

During this 19 year span, which has been called the film’s age of maturation, industry shares were subject to fierce, sometimes turbulent trading pressures. As an important market force, movie business was written off more times than Indo-China by the Joint Chiefs. Conversely, there were always sanguine elements, abetted by strong gambling instincts, who stood ready to keep the ball bouncing the other way. And that’s what its history has been—an investment football.

We now submit that these days are over. What had occurred before was a growing pain, wholly endemic to a young and unorthodox business that had yet to fit into some accepted, economic category of its own.

Unlike the basic commercial needs which steel, oil, railroading, food and others fulfill, movies had to create its own demand. Not in the sense that motion pictures weren’t welcomed by the people—actually they took the dream market by storm, but to the extent of developing business muscles; a self-sustaining, profit-making, investment-rationalizing enterprise. To this end it has responded splendidly. Today, despite the inroads of television (which, too, one day must find its own economic level), it functions as a standard, widely accepted segment of the economy.

In support of this trend toward market normality, the following figures are helpful:

<table>
<thead>
<tr>
<th></th>
<th>1950</th>
<th>1954</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>High</td>
<td>Low</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>14(\frac{3}{4})</td>
<td>10(\frac{5}{8})</td>
</tr>
<tr>
<td>LOEW’S</td>
<td>18(\frac{1}{2})</td>
<td>14(\frac{3}{4})</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>22(\frac{3}{4})</td>
<td>17(\frac{5}{8})</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>25(\frac{3}{4})</td>
<td>18(\frac{3}{4})</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>12</td>
<td>7(\frac{3}{4})</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>16(\frac{3}{4})</td>
<td>11</td>
</tr>
</tbody>
</table>

Here, over a four-year period, we can see a pattern of consistency and balance. Our point is profoundly dramatized when you realize that this particular term, above all others, was filled with precipitous influences of depression and recovery. And, remember, too, these were the years which divorce ment was effectuated. True, stocks dipped straight through ’51 and ’52, then braced in late ’53, surged in ’54. But radical fluctuations were softened, and we now have a smooth, systematic ascendency. Movie issues are leaving the rank speculative class, hewing more and more to the conservative market traits of the older, more seasoned performers.

In terms of dividends, the top companies are gradually building a tradition of regular payment. For instance, Columbia has paid dividends since 1942; Loew’s since 1923; Paramount since 1939; 20th-Fox since 1942; Universal since 1951 and Warner Bros. since 1946.
ALLIED ARTISTS
Rodgers, Production, Talent
Boosts AA's Expansion Program

ALLIED ARTISTS' EXPANSION program is under way with a full head of steam, what with the big production plans afoot and the signing of William F. Rodgers, former distribution chief of M-G-M, to serve as distribution consultant. Contracts have been signed with John Huston, William Wyler, Billy Wilder and Samuel Bischoff—an enviable array of topflight production talent.

AA now has a backlog of ten pictures either completed or being edited. The plan is to release one class A feature per month. The group consists of "The Human Jungle," "The Bob Mathias Story," "Danger Point," "Ketchikan," "Tonight's the Night," "Target Earth," "Jungle Gents," "Two Guns and a Badge," "The Annapolis Story" and "Shotgun.

Now filming are: "John Brown's Raiders" (Raymond Massey, Debra Paget)—Vincent M. Fennelly producer, Charles Marquis Warren director; "The Black Prince" (Errol Flynn, Joanna D'Arc), Cinecolor & Technicolor—Walter Mirisch producing, Henry Levin directing, on location in London, and "The Big Conco" (Cornel Wilde, Richard Conte, Jean Wallace, Brian Donlevy)—Cornel Wilde producing, Joseph Lewis directing.

Production is being readied on the initial slate of pictures to be turned out by Wyler, Huston, Wilder and Bischoff. Huston's first project will be "The Man Who Would Be King" (Humphrey Bogart), to be released immediately upon completion of "Moby Dick," which Huston is making for Warner Bros. A $5,000,000 budget has been set for the three features which Huston will produce and direct under his AA pact.

Wilder's first will star Gary Cooper in a picture not yet titled, to be produced by Cooper's inde-pendment company.

Wilder is due to tee off his program immediately after he finishes "Seven Year Itch" at 20th Century-Fox.

Bischoff, who has signed a three year pact to produce two features annually for AA, will start his program with "The Phoenix City Story," starring Glenn Ford, Edward G. Robinson and George Raft. This will deal with the Alabama town notorious for corruption.

Studio Product Plans Boom
1955 May Be Top Year for Lot

DESPITE THE PERSISTENCE of rumors that Harry Cohn is giving serious consideration to offers for his controlling stock in Columbia Pictures, production plans are going ahead full blast, with 1955 shaping up as the most ambitious year in the company's history. During the past 12 months, a half-dozen properties have been purchased by the studio in recent weeks, all being turned over to writers for immediate scripting.

One of the outstanding new properties slated for next year is "The Young Virginians," based on a Saturday Evening Post series by James Warner Bellah, to be directed by John Ford. Columbia reportedly paid $50,000 for the screen rights to the series, and assigned Laurence Stalling to do the screenplay. It is tentatively scheduled to go into production around the first of April, on location in the Shenandoah Mountains.

Others recently acquired for 1955 production include: "The Talking Bug," a new novel by Mildred and Gordon Gordon, which was purchased from the publishers: "The Young and the Beautiful," an original by William Faulkner, which Jonie Taps will produce as one of the year's big musicals; and "Student BODY," which will star Marge and Gower Champion, as a follow-up to their recently completed "Three For the Show," with Betty Grable.

Only two films are in production on the lot at the present time, although three more are slated to roll during the next ten days. Those shooting: "My Sister Eileen" (Janet Leigh, Betty Garrett, Aldo Ray, Jack Lemmon), Cinecolor & Technicolor—Fred Kohlmar producer, Richard Quine director, and "Dead Pigeon" (Ginger Rogers, Edward G. Robinson, Brian Keith)—Lewis J. Rachmil producer, Phil Karlson director.

Columbia's history dates back more than a half-dozen properties have been purchased by the studio in recent weeks, all being turned over to writers for immediate scripting.

LIPPERT PRODUCTIONS
Long Range Ad Campaign
For 'They Were So Young'

LIPPERT PRODUCTIONS IS PREPARING to launch a long-range advertising and exploitation campaign on "They Were So Young" (Scott Brady, Raymond Hur, Johanna Matz), which company top writer, will be their biggest release to date. Formally titled "Adventure in Rio," it was produced and directed by Kurt Neumann.

Robert L. Lippert is personally supervising the editing of the picture, having flown to Europe for that purpose, two weeks ago. He will bring the finished print back with him early next month for showing at a sales meeting with his midwestern exhibitors in Chicago, on October 2.

"Air Strike" (Richard Denning), a C. R. Roth production, which he is both producing and directing. Filming got under way last week, and is scheduled to wind during the first week in October.

"The Outsiders" (John Ireland), a Ham- mers Films production which has been lensing on location in London was completed ten days ago. Anthony Hinds produced with Montgomery Tilly handling the negative assignments.

Robert L. Lippert, Jr., expects to launch "Violent Land" (not cast), first of several productions to be filmed in Mexico around mid-October.

METRO-GOLDWYN-MAYER
Emphasis on Pre-Sold Titles
For Studio's Upcoming Features

METRO'S UPCOMING SATE SLATE will place major emphasis on properties with pre-sold titles. Doris Schary told company sales and promotion executives meeting at the studio recently. As examples, he pointed to such pictures as: "Ben Hur," "The House of the Laughing Moon," "Green Mansions," "They'll Cry Tomorrow," "Power and the Prize," "Seven Brides for Seven Brothers," "The Calling," "Mary Anne," "Dianne," "The Cobweb" and "Blackboard Jungle.

Schary stated that annual budgets will continue to rank with the peak years of mass production, despite the fact that the total number of pictures next year will be...

(Continued on Page 12)
main at the lower level established during the current frame. "During the past year," Schary said, "we actually spent more money on production than many previous years, as a result of the greater concentration of creative talent on strictly big films. The results are self-evident, as has been too-certified to by all who have seen them."


Scheduled to start during the next two months are: "The Scarlet Coat" (Cary Wilde, Michael Wilding, Joanne Dru), in color—Nicholas Nayfack producer, John Sturges director; "The King's Thief" (Edmund Purdom, Michael Wilding), CinemaScope & Technicolor, and "Love Me or Leave Me" (Doris Day, James Cagney, Keenan Wynn), biopic of Ruth Etting in color—Joseph Pasternak producer, Charles Vidor director.

Pre-production planning is already underway on three important pictures slated to roll very shortly after the first of the year. They are: "I'll Cry Tomorrow," biography of Lillian Roth "Teahouse of the August Moon" and a musical version of "Robin Hood."

**PARAMOUNT**

**Headed by 'Commandments' Five to Roll in Next Month**

**PARAMOUNT WILL LAUNCH FIVE features within the next four weeks.**

Topping the list, of course, is the Cecil B. DeMille production of "The Ten Commandments" (Yul Brynner, Charlton Heston), to be filmed on location in Egypt, starting October 13. Others scheduled to start in the four-week period are: "The Court Jester" (Danny Kaye), a Panama-Frank production; "You're Never Too Young" (Dean Martin, Jerry Lewis, Nina Foch—Paul Jones producer, Norman Taurog director; "The Trouble with Harry" (Edmund Gwenn, John Forsythe, Mildred Dunnock), to be produced and directed by Alfred Hitchcock, and "The Desperate Hours" (Humphrey Bogart, Fredric March), Wm. Wyler producer-director. All are in VistaVision and Technicolor.

The signing of Sol C. Siegel on a long-term deal gives this studio a lift. Siegel will operate his own unit on the lot for a program of from 10 to 15 top-budget films over a five-year period. He recently checked out of 20th Century-Fox, after eight-year association, having last produced "There's No Business Like Show Business". The program from his own unit will be financed by Paramount, and several top literary properties are under consideration for early production.

Shooting at present: "Eddie Foy and the Seven Vagabond Girls" (Humphrey Bogart, Henry Fonda, George Tobias)—Jack Rose producer, Melville Shavelson director, and "Lucy Gallant" (Jane Wyman, Charlton Heston, Claire Trevor), a Pine-Thomas production, Robert Parrish director.

**REPUBLIC**

**Six Films Shooting As Production Shifts Into High**

REPUBLIC IS SHIFTING INTO full-scale production after nearly eight months of almost complete inactivity. Six features will be filming this month, and script writers are busy on enough material to indicate a continuation of activity for the next few months.

The September line-up includes: "Timberjacks" (Vera Ralston, Sterling Hayden, David Brian, Adolphe Menjou), Trucolor, which started September 7—Joseph Kane producing and directing; "Magic Fire" (Rhonda Fleming, Yvonne DeCarlo, Carlos Thompson), Trucolor, based on Bertita Harding's biography of Richard Wagner—shooting on location in Germany—William Dieterle producer-director; "Sante Fe Passage" (not yet cast)—Sidney Picker producer, William Witney director; "Carolina Cannonball" (Judy Canova)—Picker associate producer, Charles Lamont director; "Panther Girl of the Congo", a serial—Frank Adreon associate producer-director, and "Rebel Island", Trucolor—Edward Ludwig to produce and direct on location in the Bahamas.

Writers have been assigned to three other properties to go into production later this fall. They are: "Is There A Duchess in the House?"—associate producer-director William Beaudine; "The Admiral's Hawkins Story", being prepared by associate producer-director John H. Auer, and "Lay That Rifle Down", the next Judy Canova starrer. Republic has also acquired "Killer of the Waterfront", dealing with the recent Boston jailbreak of Emler "Trigger" Burke, and will rush it into production to capitalize on current news breaks. Don Charles Martin, the Boston reporter who got the scoop, is developing his own idea for the screenplay, which has been assigned to associate producer Edward J. White.

To take up distribution slack, the company is handling the release of "Bougie's Lumps", which independently produced John Bas completed recently.

**RKO**

**Studio Relights in October Four Films Scheduled to Roll**

SINCE FREDERICK BRISSON "The Girl Rush" (Rosashand Russell) has been delayed until October 11, RKO will wind up September without adding a new feature to its backlog. Despite the studio's slow pace over the past year, however, it still has ten unreleased films in the vaults.

These are: "The Conqueror", "The Ameri cans", "Cattle Queen of Montana", "Son of Sinbad", "Passion", "Jet Pilot", "The Big Rainbow", "Que For A Lost City" and "Tarzan's Hidden Jungle".

Production is scheduled to pickup in Oc tober, with four films to go before the cameras. The first of these will be the above-mentioned "Girl Rush," VistaVision & Technicolor—Robert Forshee directing. A few months ago the studio purchased the rights to a best-selling novel about the same time, Benedict Bogeaus expects to launch "Bow, Timely To Me" (Bar bara Stanwyck), SuperScope & Technicolor No director has been set. Others on the month's agenda are: "The Syndicate" (not cast)—King Brothers producing, and "Cal mille" (not cast)—an Alan Dohan project. Samuel Goldwyn still has no commitments for the distribution of his forthcoming "Guys and Dolls" (Marlon Brando), which Joseph Manckiewicz will direct. Goldwyn is said to be withholding a decision until a filming process has been selected. He is known to be considering Todd-AO, Cine maScope, VistaVision and SuperScope.

In answer to Film BULLETIN's inquiry as to Disney's distribution plans for 20,000 Leagues Under the Sea," Roy O. Disney replied: "We have not made any decision yet with respect to its distribution. I can't say when we will make the decision."

**20TH CENTURY-FOX**

**European Production Deals To Up Fox C'Scope Backlog**

20TH-Fox IS PROCEEDING WITH its plans to bolster the flow of CinemaScope releases by making partial financing available for independent producers. Several such deals with established foreign producers are now under consideration, with a half dozen or so pacts expected to be signed within the next month to six weeks.

Joseph H. Moskowitz, who recently returned from a trip abroad, has reported to Darryl F. Zanuck that he expects as many as 40-50 CinemaScope films to be made up in Europe during the coming year.

British-made pictures, in which 20th-Fox has a financial and distribution interest, include "That Lady" and "Long John Silver"—both already completed. It is also committed to finance a Powell and Pressburger feature to be made on the Graff Spee, and another by Roxy Films to be made in Mexico, with Michele Morgan starred.

A deal has been closed with Hugo Haas, to distribute his recently completed "Tar moli," in which the producer-actor co-stars.

**Continued from Page 10**
Universal-International

Record Year Gross Expected
Gable, Heston Figure in Pacts

Universal-International executives are confidently predicting an all-time record gross for the company this year, as a result of the record take being pulled up by "Magnificent Obsession" and the earlier boxoffice bonanza, "The Glenn Miller Story." Current indications, according to one well-informed source, point to a total yearly gross of nearly $75,000,000.

Participation deals will continue to play an important part in casting this studio's top features. Such a pact is near the signing stage with Clark Gable for "Pillar of the Sky," to go before cameras early next summer. Charlton Heston also inked a percentage participation agreement to star in "The Private War of Major Benson." This is scheduled to roll in November, when Heston returns from location with Cecil B. DeMille's "10 Commandments."

Four pictures are now shooting, with three more slated to roll on October 1. In production: "The Loopters" (Rory Calhoun, Jafra Adams, Thomas Gomez)—Howard Christie producer, Abner Biberman director;

"Lady Godiva of Coventry" (Maureen O'Hara, George Nader, Victor McLaglen), in Technicolor—Robert Arthur producer, Arthur Lubin director; "To Hell and Back" (Andre Murphy), CinemaScope & Technicolor—Aaron Rosenberg producer, Jesse Hibbs director, and "The Shrike" (Jose Ferrer, June Allyson)—Rosenberg producing, Ferrer directing.

Coming up on October 1 are: "Third Girl From the Right" (J'Pier Larrue), Technicolor—Sam Marx producer, Eddie Buzzell director; "The Purple Mask" (Tony Curtis), Technicolor—Howard Christie producer, (director not assigned), and "Justice Comes to Tombahawks" (Ler Barker)—Howard Pine producer, Jack Arnold director.

WARNER BROTHERS

Company Leads Majors
In Films Working, Budgets

From the standpoint of budgets, as well as the total number of pictures in production, Warner Brothers leads the field among major studios this month. Two multi-million dollar epics, "Helen of Troy" and "Land of the Pharaohs," were completed.

(Continued on Page 14)

Studio Size-ups

with Cleo Moore. This is the second Has- film to be released by Fox.

Five features are now shooting: "The Racers" (Kirk Douglas, Gilbert Roland, Bella Darvi, Cesar Romero—Julian Blaustein producer, Henry Hathaway director; "Untamed") (Tonye Power, Susan Hayward)—Bert Friedlob and William Bacher producers, Henry King director; "Princess of Players" (Richard Burton, Maggie McNarra, John Derek, Raymond Massey)—Philip Dunne produc-
der; "7 Year Itch" (Marilyn Monroe, Tom Ewell)—Charles Feldman and Billy Wilder co-producing, Wilder directing; "A Man Called Peter" (Richard Todd, Jean Peters)—Samuel G. Engel producer, Henry Koster director. All are in CinemaScope and color by DeLuxe. The musical version of "Daddy Long Legs" (Fred Astaire, Leslie Caron), was due to start last week, but was delayed due to the death of Astaire's wife.

United Artists

Six Filming For UA Release
Small Renews 18-Picture Pact

Six pictures for UA release are slated to be in production during the next month. This includes four now working: "Night of the Hunter" (Robert Mitchum, Shelley Winters, Lillian Gish), a Paul Gregory production directed by Charles Laughton, and "The Kentuckian" (Burt Lancaster, Diane Foster, Diana Lynn), CinemaScope & Technicolor, a Hecht-Lancaster production—Harold Hecht producer, Burt Lancaster director; Hecht-Lancaster's "Myth" from Paddy Chayefsky's prize-winning television play, Ernest Borgnine, tongs sergeant of "From Hert to Eternity" has top role. Director is Delbert Mann, who directed the TV version, and "Gentlemen Martian Brunettes" (Jeanne Crain, Jane Russell, Alan Young, Scott Brady), Technicolor, a Russell-Voyager project—Richard Sale director, on location in Paris.

Coming up are: "Not As A Stranger" (Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford)—a Stanley Kramer production, in which he will also make his bow as a director; and "5 Against The House" (Guy Madison)—Stirling Silliphant producer, Frank Tashlin director.

Edwar Small is starting on a new 18-picture non-exclusive pact for a three year term. Small is reported to be abandoning the lower-budget action type of pictures, in which he has specialized, in favor of higher grade product. Toward that end, he has just signed the Clarence Greene-Russell Rouse team to a multiple-pictures, long-term deal.

Audrey Schenck and Howard W. Koch have signed to deliver six more features to UA by end of 1955. First under the Schenck-Koch Production banner on the new pact will be "Big House U.S.A.", to be filmed at McNeil Island Federal penitentiary, near Seattle, Washington.

Blue Chip Production

This CinemaScoper is based on Europe's most exciting sporting event, sport car cross-country racing. Kirk Douglas, a top independent driver, smashes up his jalopy when a dog owned by a top ballet star Bella Darvi runs onto the track during the final stretch of an important race. Douglas joins a big stable of racers, in which Cesar Romero and Gilbert Roland are the hot-shot drivers. The three of them engage in a bitter rivalry to attain the stellar status in the group, providing for same thrilling sequences on the roads. The picture required four months of back-ground shooting in Europe before filming got underway at the studio.

Started August 2; due to wind in early October. Budget: $1,000,000-plus.

Large scene depicts feverish activity in pit where Douglas' car stops for repairs and refueling. Inset shows Douglas pushing his car in drenching rain, as Katy Jurado and Lee J. Cobb (dark hat) look on.

Film Bulletin September 20, 1954 Page 13
Studio Size-ups

(Continued from Page 13)

completed during September, while three other important properties budgeted in the million dollar class were put into work, and two more were carried over from earlier starts. All are in CinemaScope and WarnerColor.

Producer Leland Hayward and director John Ford started filming "Mister Roberts" (Henry Fonda, James Cagney, William Powell, Jack Lemmon), on location at Midway Island; director John Farrow assembled his cast and crew for "The Sea Chase" (John Wayne, Lana Turner, Lyle Bettger) in the Hawaiian Islands for a September 23 start; producer David Weisbart and director Harmon Jones prepared for a late September start on "Target Zero" (still being cast), which deals with the Korean war. Miss Turner was borrowed from M-G-M for the "Sea Chase" stint.

Irwin Allen is also preparing to launch immediate production of "The Animal World", a documentary to be shot in various parts of the world.

Carrying over from last month are: "Young At Heart" (Doris Day, Frank Sinatra, Ethel Barrymore)—Henry Blanke producer, Gordon Douglas director, and "Strange Lady In Town" (Greer Garson, Dana Andrews, Cameron Mitchell)—Mervyn LeRoy producer-director.

Leland Hayward, who is producing "Mister Roberts" as his first indie production for Warners, and who next plans to film the life story of Charles Lindbergh, has just added a third property to his slate, for filming early next year. It is the Ernest Hemingway prize-winning novel, "Old Man and the Sea", and will star Spencer Tracy.

Robert Fellows has just announced plans for filming a $2,000,000 bull-fighting story, under the Batjac aegis, shortly after the first of the year. Barnaby Conrad, who wrote the novel "Matador," has been signed to do the script and Fellows plans to dispatch a camera crew to Spain within the next few weeks to start filming background footage.

INDEPENDENTS

Filmmaker's Guarantee Plan

Given Wide Play by Exhibitors

THEATRE MEN HAVE BEEN QUICK to latch onto Filmmakers new exhibitor guarantee plan, with more than 1,000 in 400 cities already contracted to play the next three features turned out by the indie production and distribution company. The trio to go out under the new plan: "Private Hell 36" (Spa Lupino, Steve Cochran, Howard Duff), "Mad At the World" (Frank Lovejoy, Keeve Braddock) and "Crashout" (William Bendix, Arthur Kennedy). Under the plan, pictures are offered to exhibitors prior to production on the basis of story and cast names at terms of from 25 to 40 percent, plus minimum guarantees.

According to Collier Young, Filmmakers president, the company will make six features next year plus one more during 1954. In addition, it is taking over the release of two outside films, "Egypt By Three" and "Monte Carlo Baby".

Filmmakers works on a deferment and percentage basis. Young and his partner, Miss Lupino, serve as writers and producers on a deferment plan, and actors hired for pictures are given a percentage.

In addition to Miss Lupino's interest in Filmmakers, she has just formed still another indie producing company with her husband, Howard Duff, and Doughie Morrow. Their first picture, "Beyond A Reasonable Doubt" (Joseph Cotton, Howard Duff), will roll in late November, and will be made without a releasing commitment. Miss Lupino likely will direct.

Of the independent pictures now in production, virtually all have releasing commitments—the first time such a situation has existed in Hollywood in several months.

Among the important films slated for future production are: "The Way We Are" (Joan Crawford), a Robert Aldrich production to roll next Spring; "The Norman (Jack Palance), a Charles Marquis Warren project, also slated for early 1955; "Claire, to be made by Curtis Bernhardt this winter and "Journey To Nowhere", to be made under the Fris Lang independent banner probably getting underway around the first of the year.

The Lowell Thomas Expedition has started shooting "Seven Wonders Of The World" for Cinorama in Cardiff, Wales. The film is on a five-month shooting schedule for "a series of dramas involving the people of the earth", which will take the Expedition around the globe.

BLUE CHIP Production

"HELEN OF TROY"

(Warner Bros.)

CinemaScope & WarnerColor

Based on the epic Iliad of Homer, which has come down through the ages as one of the great classics of all time, "Helen of Troy" is one of Warner Bros., most ambitious projects, acclaimed by production chief Jack L. Warner as being of "heroic" stamp. Filmed in Italy, it employed thousands of extras, required huge sets. A high-light of the story is the storming of Troy after the city was first invaded by 40 Greek warriors in the Trojan horse.

Started April 1. Just completed. Budget: $5,000,000.


Above: Paris rescues Helen from warriors in reused chase. Right: Ros- sana Podesta stands before huge replica of Trojan horse for the news service cameramen.
look who’s dating

a bullet is waiting

BRANDEIS, Omaha • MALCO, Memphis • EMPIRE, Portland, Me.
PALACE, Cleveland • ORPHEUM, Des Moines • CENTER, Charlotte
ALHAMBRA, Milwaukee • STATE, Syracuse • PLYMOUTH and
WEST BOYLESTON Drive-In, Worcester • COLONIAL, Erie
RIVOLI, Toledo • STRAND, Providence • RODEO Drive-In, Tucson
CAPITOL, Trenton • MAYFAIR, Baltimore • EMPIRE, Fall River
PARAMOUNT, Los Angeles • ROGER SHERMAN, New Haven
COLONIAL, Allentown • REGENT, Grand Rapids • COLONIAL,
Dayton • ST. FRANCIS, San Francisco • COLONY, Raleigh

starring
JEAN SIMMONS • RORY CALHOUN • STEPHEN MCNALLY • BRIAN AHERNE

Screen Play by THAMES WILLIAMSON and CASEY ROBINSON
Music Written and Conducted by DIMITRI TIOMKIN • Produced by HOWARD WELSCH • Directed by JOHN FARROW
A JOHN FARROW PRODUCTION • A COLUMBIA PICTURE • Color by TECHNICOLOR

Columbia HITS THE TARGET AGAIN!
RAISING THE FLOORS

A frequent complaint in recent months is that the film companies, in their thirst for greater profits, are now revising scales that have been in use for a long time by raising the floors and lowering the ceilings. Sometimes the sales are repudiated altogether. A popular scale in some areas has had a floor of 25% and a ceiling of 40%. Exhibitors complain that on ordinary pictures these floors are being raised to 30% and 35%, where the scales are recognized at all. But with the sudden increase in 40%, 50% and 70% pictures, the scales have become useless. While these terms are crashing through the established ceilings, they are carrying the floors with them and another spiral of price rises has been launched.

The most appalling terms ever demanded is Columbia's current deal on "Caine Mutiny". Columbia has seen fit to rate this picture with a few all-time greats by demading a 70-30 split with an indicated 10% profit to the exhibitor. But something new has been added. Columbia now demands, in addition to 70% of the gross, that the exhibitor give it a 30% minimum guarantee. This creates a precedent to which the exhibitors dare not accede, or allow to spread. If the picture does not measure up to Columbia's exalted notions concerning it, the exhibitor's 10% profit stands to be wiped out by the 50% minimum guarantee, and he will have paid Columbia 50% of the glory and achievement of Columbia and the impoverishment of himself.

"Caine" will stand in motion picture history as a monument to that company's greed and as a rallying point for the exhibitors who will now recognize their peril and organize in effective opposition to the distributors' tactics.

The discussion in New York on the subject of raised floors would have been amusing had the situation not been fraught with such grave consequences to the exhibitors. The sales managers professed surprise that the exhibitors should complain because, they said, these high guarantees applied only to high grossing pictures so that the floors are not reached and hence nobody is hurt. Committee members replied that, if that be so, there was no point in their insistence upon the guarantees; furthermore, that unless the exhibitors can make a profit on the top pictures they cannot hope to survive. But logic is a poor weapon in a battle with entrenched power and the exhibitors will have to use their muscles if they are to restore their depleted bargaining power and insure their continuance in business.

To the extent that the sales heads were willing to discuss these minimum guarantees, they tried to turn the tables on the Committee and put all the blame on the exhibitors. Montague said plainly that he had resorted to the practice because of the exhibitors' dishonesty concerning their operating expenses. The expenses were so padded, he claimed, that he had to raise the floors in order for the pictures to earn their worth. Messrs. Krane, Lichtman, Reagan and Schwalberg also referred to the exhibitors' excessive overheads which some of them claimed prevented their pictures from earning more than 25%; but they did not display the same animosity as was exhibited by Montague. Kalmenson said that his company had very few scales; that he did not like them because of the bookkeeping involved. He gave the impression that he is strictly a straight percentage man—50% preferred.

Possibly some overheads are inflated; your Committee could not investigate the subject and it expresses no opinion on the question. However, we stress the fact that many of the repudiated scales and the overheads on which they were based were negotiated a long time ago and that the film companies did not find fault with them until recently. Accepting the distributors' claims as far as credulity will allow him to point to the remarkable fact that so many methods and devices for increasing film rentals became operative in such a short period of time—and that that period happened so fortuitously (for the distributors) to coincide in point of time with the tax relief measure.

Even if the grosses rarely fall below the elevated floors, as the sales chiefs claim (as regards recent flagrant floor raises that remains to be seen), the fact remains that the distributors have their own distributors, and these are their most handsome profits at the exhibitors' risk, which gives a new twist to the old slogan of "guaranteed profits". Casting the risk from their own shoulders and onto the exhibitors undoubtedly is one reason for the sudden trend toward this device, but not the main one. By insisting upon these minimum guarantees the film companies are creating precedents and conditioning the exhibitors' minds to 40% and 50% on run of mine pictures, with 70% and, perhaps, 90% deals reserved for the specials. They figure that if they can cause the magic formulas 40% and 50% to be heard often enough, these can be established as standard terms for all except the pictures which they choose to think are super-colossal.

But these dreamers are due for a rude awakening. Even if the exhibitors should spinelessly bow to these outrageous terms, they would soon have to close their theatres and the distributors would lose their market. But there is every indication that the exhibitors are now thoroughly aroused and are no longer going to allow themselves to be pushed around by the film companies.

COMPANY POLICIES

As above stated, no general sales manager was willing to define his company's selling policies. To hear them talk, one might assume that there is no such thing as a national sales policy. Boiled down, their statements amount to this: That they try to get all the business for each picture in every situation. Mr. Lichtman said fortrightly that his company tried to get "all the traffic will..."
LICHMAN

(Continued from Preceding Page)
rental in small towns where the grossing possibilities are not more than $1,000 per week.

"This question also applied to small subsequent runs with small grossing possibilities.

"My answer, without hesitation, was squarely "No!" We are perfectly willing to sell such theatres flat rental. As a matter of fact, in these situations we prefer to sell flat rental because playing percentage in these small possibilities entails preferred playing time. This is always a source of great argument with such exhibitors.

"It also entails checking which is done at a prohibitive cost in such small situations.

"I would also like to comment on the statement in your report which describes the shortage of film.

"Our company cut down the number of pictures to that now produced from the number produced in 1952 partly because of the conversion to CinemaScope, but principally because we found that the public is no longer interested in just motion pictures in quantity. They are very selective in the kind of pictures they will patronize.

"Our company recognizes this fact and we are trying to the utmost of our ability to produce nothing but the best within our power.

"We feel that this is a better policy than the one we pursued prior to the middle of 1953 when this company released as many as 42 pictures in one year and when a large percentage of those pictures proved to be losers for ourselves as well as most of our customers, the exhibitors.

"Since the advent of CinemaScope every one of the pictures produced . . . has been a profitable picture for most theatres and for ourselves.

"However, recognizing the plea of the small exhibitor for more product we did contract with outside producers to produce some conventional pictures during this period of transition to CinemaScope.

"Most of those pictures we find very difficult to sell and it looks as if we may lose money on most of them. I am sure, if it shall eventuate that we will lose money, our customers will not have done very well with them either.

"So, this subject of numbers should be carefully looked into by your Committee because I don't believe that just numbers of pictures is going to solve the problem of our business.

"I think we have manifested from time to time that our future is tied in absolutely and wholeheartedly with the future of the exhibitors and that we are basing our future on the success of the American exhibitors. By the same token, I believe their success is dependent upon the good-will and ability on the part of the American producers to make the kind of pictures the public will support.

"I believe that with the distributors and exhibitors working together in harmony, with an appreciation of each other's problems, we have a better chance for success than if we are at each other's throats and threatening one another with this, that or the other thing.

"I don't believe any government or any agency of the government could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have and have the long experience that we have in the business.

"I sincerely believe, without any attempt at disparaging anyone's efforts to do what they think is right, that the former so-called "victories" that were obtained through the courts have possibly done as much harm as good for those who were the instigators of the litigation that resulted in divorce and the elimination of block booking."

ARTISTS, who fix the terms for the pictures handled by him. With respect to one or two recent Paramount releases, Schwalberg offered a similar explanation—that the terms were fixed by an outside producer. While the Committee is resentful of Montague's attitude, it must acknowledge his courage in taking full responsibility for whatever Columbia does in pricing and selling pictures. He declared firmly that he would not handle a picture for another producer unless he was given a free hand and could sell upon any terms he deemed advisable.

The authority or lack of authority of sales managers over pictures marketed for others also has a bearing on adjustments. Kranze said he could not presume to make adjustment.

(Continued on Page 20)

beard," tailoring the terms to the needs of each situation. He added that there was a limit to how far 20th-Fox could go in such selling since, in his opinion some theatres could not succeed even if they got their films free.

Lichtman, Reagan and Boasberg seemed to hold more moderate views on this subject than their contemporaries. Lichtman and Reagan, each in his own way, expressed the thought that their welfare was bound up with that of the theatres—that there is no profit for them in a closed theatre. These statements were coupled with declarations that exhibitors should be just and equitable to the distributor and exhibitor alike. Boasberg put a similar expression in writing and we attach hereto a copy of a directive to the RKO sales force embodying the substance of Mr. Boasberg's letter to the Committee.

A remark by Reagan in connection with the high minimum guarantees now being demanded deserves special notice. When it was pointed out to him that these might wipe out all profit for the exhibitor, even the 10% profit provided in the 70-30-10 deals, he reminded us that "Metro's door is always open."

Your Committee believes that a reasonable interpretation of these expressions by Lichtman, Reagan and Boasberg is that an exhibitor is entitled to earn a profit as his contribution to the joint enterprise. For unless the exhibitor can earn a profit, the film rental can be neither fair nor equitable. The significance of these statements will be more striking when contrasted with the expressions of other sales managers in regard to adjustments.

Montague, Kalmenson, Schwalberg and Kranze made no statement that could be tortured into a recognition that an exhibitor is entitled to a profit. Montague and Kalmenson scoffed at the idea that any exhibitors are suffering. Each expressed the wish to see some of the "starving" exhibitors, Montague adding that he would like to talk to them first hand and not through us. In that vein, Montague said he could not approve a deal to meet a particular exhibitor's needs because of Caravan. He could not afford, he declared, to have such deals broadcast throughout the country. Whether Montague's bitterness was real or merely simulated in order to keep us on the defensive, we do not know. For the time being he persuaded us that Caravan is a more potent instrument for combating high film rentals than we had supposed.

Asked if he would care to make any statement bearing on the future policies of his company, Montague said flatly that the exhibitors would have to judge the future by the past; that Columbia and its customers had always got along and would continue to do so.

Kranze bid behind the circumstance that United Artists is not a producing company and acts merely as a distributing agency. He insisted that it was the producers, not United Artists, who fix the terms for the pictures handled by him. With respect to one or two recent Paramount releases, Schwalberg offered a similar explanation—that the terms were fixed by an outside producer. While the Committee is resentful of Montague's attitude, it must acknowledge his courage in taking full responsibility for whatever Columbia does in pricing and selling pictures. He declared firmly that he would not handle a picture for another producer unless he was given a free hand and could sell upon any terms he deemed advisable.

The authority or lack of authority of sales managers over pictures marketed for others also has a bearing on adjustments. Kranze said he could not presume to make adjustment.

(Continued on Page 20)
ROBERT S. BENJAMIN, UA Board Chairman, is being honored by a six-month "blockbuster-a-month" sales drive to be co-captained by distribution chief William J. Heineman and sales manager B. G. Kranze. The cb-captains issued a joint statement saying, "the entire domestic sales force joins in paying tribute to one of the ablest and most inspiring leaders of the motion picture industry". UA's 32 branches will compete for $50,000 in prizes in support of the releasing program recently announced by president Arthur B. Krim.

MARILYN MONROE arrived in N. Y. C. to shoot some scenes for 20th-Fox's production "The Seven Year Itch" and set the blaze big town on its proverbial ear. Airport workers and practically everybody else who could walk, crawl, or hobble, mobbed police barriers to give her a royal welcome. Clad in a clinging wool dress, Miss Monroe posed for photographers while admirers breathlessly chanted her name. As can be see above, New York's finest never had it so good. Naturally, Fox garnered a wealth of publicity.

AVA GARDNER made all kinds of news on her tour of Latin America to plug "The Barefoot Contessa," forthcoming UA release. Miss Gardner's appearances were usually as subdued as a Roman candle. She was mobbed by admirers everywhere and this constant rough handling led her to fling a cocktail glass at a hotel manager and fractured some of the hosteltry's furniture. Above, Ava is pictured in a more tranquil moment as she receives a bouquet from Mrs. Joel Hart, wife of UA's Cuban manager.

SAM ROSEN, executive v.p. of Stanley Warner Corp., was greeted by his associate SI FABIAN, president of the company, upon return from a six-week European survey. Rosen reported: "Every capital in Europe and some of the largest cities are ripe for Cinerama... Knowledge of Cinerama has penetrated to every country which I visited."

ABRAM F. MYERS wrote headlines by releasing the searing report of National Allied's special committee on its meetings with major distribution executives to discuss exhibitor complaints against alleged sales and distribution abuses (text on page 5). It was this report that led the Allied board to advocate the drafting of a bill calling for Government regulation of the motion picture industry.

AL LICHTMAN, 20th-Fox distribution chief, took issue with Allied's call for Government regulation. He asked for distribution-exhibition harmony, saying federal control could not accomplish "as much as sensible business men who have been dependent upon one another as long as we have". He assured the inde exhibition group that "no one in our association has greater concern for the welfare of our business than the officers of this company".
“White Christmas”  
**Business Rating 3 3 3**

On basis of Crosby-Kaye marquee, plus initial interest in VistaVision, good grosses are in prospect in all situations. Not much for action market. Irving Berlin score, Rosemary Clooney are added exploitable assets.

Gaily appointed musical-comedy leans heavily on talents of headliners, and the Berlin music. Result is a pleasant, carefree show that provides diverting entertainment for the masses. VistaVision adds to the visual effects, but, in itself, is not a major contributing factor (like CinemaScope) to the production’s entertainment value. Exhibitors should not oversell VV to the public, since it only presents a clearer, sharper image—it is frost on the cake, not the cake itself. If led to believe it is more, moviegoers might feel cheated, could generate adverse word-of-mouth to harm future VV films. Story revolves around Broadway producers-entertainers Bing Crosby and Danny Kaye who join sisters Rosemary Clooney and Vera Ellen for Christmas holiday at Vermont inn where girls star in show. Complications arise when Crosby and Kaye learn owner of inn is their old army general, Dean Jagger, and that he is in need of financial help. Boys try to hype business by bringing in troupe of their show which is about to open on Broadway. Resulting situations showcase numerous Berlin tunes, neat Crosby-Clooney vocals, smart Kaye humor and pleasing Ellen dances.  

(Phil)

Paramount. 120 Minutes. Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen, Dean Jagger. Producer Robert Emmett, Director Michael Curtiz.

“Suddenly”  
**Business Rating 3 3 3**

Suspenseful melodrama will capitalize on Sinatra “Eternity” fame to rake up good grosses generally. Values highest for action houses; least for family situations. Strong exploitables in plot, Sinatra name.

Gripping, nail-biting drama built around psychopathic killer bent on murdering the President of United States. Action is confined mainly to site of attempted assassination, and entertainment values stem from Frank Sinatra’s “mad-dog” portrayal, fine interplay of characters and inherent tensions of plot. Demented ex-GI Sinatra is hired by alien agents to kill the U.S. chief executive. With two accomplices, he invades home opposite railroad station where President is due to leave on fishing trip. Tension builds as Sinatra terrorizes occupants. When town sheriff Sterling Hayden arrives with secret service agent on a security check, Sinatra shoots down agent and wounds Hayden, taking him prisoner. Deadline for President’s arrival nears as Hayden tries to reason with fanatic killer. U.S. agents upset Sinatra’s plans and he is eventually overcome by Hayden. In spite of film’s limited scope, director Lewis Allen has kept the pace perking by a mobile camera and emphasis on characterizations, emotional conflicts. Crooner Sinatra, while prone to stylize his performance, nevertheless gives further evidence of new-found dramatic talent.  

(Phil)


“Rogue Cop”  
**Business Rating 3 3**

Rating will be higher in action market. Hard-hitting crime melodrama with good cast. Should get above-average grosses wherever exploited. Implausibilities in story will retard it in better class houses.

Melodrama of crooked detective who thrives on patronage of racket boss is cast from standard cops-and-robbers mold, but does spark enough slugging underworld action to satisfy the violence addicts. Weakness in the latter sequences crop up due to implausible scripting of events and motivations. Rough and sordid, “Rogue Cop” unwinds with outbursts of violence as it relates story of unscrupulous detective sergeant (Robert Taylor) who is in pay of crime syndicate chief (George Raft). Plot gets down to brass knuckles when Taylor helps kid brother-patrolman (Steve Forrest) to capture syndicate killer. Suspense and violence develop as Raft puts pressure on Taylor to get killer off. Taylor tries to swing brother into line by blackmailing Forrest’s sweetheart Janet Leigh. Forrest can’t be bought off, so Raft turns against Taylor and fireworks pop. When Forrest is murdered by syndicate, avenging Taylor goes straight and cuts wide swath thru syndicate personnel until he eventually reaches Raft. (York)


“Private Hell 36”  
**Business Rating 3 3**

Rating is for general market; higher in action houses. Gangster-police melodrama boasts bad cop, mayhem angles for effective bally campaign. Good marquee helps.

Filmmakers’ entry, dealing with two detectives who keep holdup loot obtained from dead gangster, contains plenty of gun and chase action to satisfy thrill fans. Workmanlike performances by principals bolster an otherwise standard theme and plot kinks. Interesting use of off-beat city backgrounds heighten dramatic effects. Opening is fast, depicting New York robbery and murder in which thieves escape with $300,000. Scene then switches to Los Angeles a year later where some of the money turns up. Detectives Steve Cochran and Howard Duff hit the underworld trail leading to the crooks. Nightclub entertainer Ida Lupino is implicated when it is learned she can identify man who passed stolen money. Change of pace is provided by her subsequent romance with Cochran. He and Duff eventually locate crook and take part of the loot from him when he is accidentally killed. Cops pocket money, but in gun-smoke climax are brought to justice by their chief, Dean Jagger. (Neil)

Filmmakers. 81 Minutes. Ida lupino, Steve Cochran, Howard Duff, Dean Jagger. Producer Collier Young, Director Don Siegel.
The stumbling block to progress along these lines so far has been distributors' concern over overhead and, clearly, no pricing formula will work which does not take into account an exhibitor's legitimate expenses. As above indicated, nearly all the sales heads took a crack at the exhibitors' overhead figures, the criticism most often made having to do with rent. They appeared to be shocked that rent was included as an item of expense when an exhibitor owned his theatre through a corporation and operated it through another. They do not seem to recognize that the exhibitors, like the film companies, have valid reasons for not putting all their eggs in the same corporate basket. If the exhibitor leased his theatre from a stranger, rent clearly would be a proper item of expense, and in the eyes of the law the two corporate entities are strangers. If the film executives would only reflect on their own corporate set-ups, past and present, they would see the absurdity of their position that separate corporations with common stock ownership cannot deal with each other at arm's length.*

This controversy logically resolves itself into a question of the reasonableness of the rent paid in each instance—the distributor seeing big and the exhibitor seeing little. But if exhibitors and distributors cannot agree on this single item of expense, how can anyone hope that they will ever agree upon a standard pricing formula?

In replying to the Committee's statements regarding recent, unprecedented price rises, the sales heads could not deny that floors had been raised and ceilings had been lowered and that 40%, 50% and 70% deals had become the rule for all except the "clucks". They did point to the flat rentals. However, claiming that they had remained steady. When we suggested that the flats were being allocated to higher price brackets regardless of quality, we ran into the age-old argument over the worth of particular pictures. The Committee was not prepared to cite cases as it was not fortified with specific information on this point. Some of the data received by the Committee just before and since the interviews has not yet been analyzed and it is possible that this will shed more light on price raises on flat selling.

VII
MONTAGUE ON CONCESSIONS
Mr. Montague stunned the Committee by asserting aggressively that he thought he (Columbia) was entitled to a share of the profits of the theatres' concession business. These profits, we all know, have served to keep many theatres open that would otherwise have failed due to declining theatre attendance and increasing film costs. While repudiating any partnership with the theatres when it comes to sharing losses (as with the 50% minimum guarantee on "Caine Montague professions) the profit from concessions as the fruits of the distributor-exhibitor "partnership".

While Montague's views concerning concessions doubtless will come as a shock to all exhibitors, your Committee later came to realize that that which Montague would do by contract provisions has been in actuality in many engagements in recent years. In other words, your Committee will remind the Board, that who ever (as has been the common practice) an exhibitor is required to submit to terms which it evitably must result in a loss in order to obtain a picture which he must have, he turning over to the distributor a share (often a lion's share) of his concessions' profit.

VIII
CINEMASCOPE FLAT RENTALS
The Committee had been bombarded with rumors that the film companies had agreed that there should be no flat rental deals on CinemaScope pictures. Mr. Lichtman speaking for 20th-Fox, thought this idea sprung from the fact that so few of the houses accustomed to buying flat had been able to play at all, and, in the substance, that, as such theatres were equipped he saw no reason, so far as 20th Fox was concerned, why an exhibitor who grossed $1,000 a week or less should not buy CinemaScope pictures flat. Mr. Reagan made a somewhat similar statement, the gist of which was that, as the smaller theatres could not use CinemaScope pictures, why M-G-M should not sell such picture flat to those exhibitors who customarily buy M-G-M's 2D pictures flat. He added that this did not mean that his company might not sometimes have a picture of such out standing quality that he could not sell it flat in justice to his company. Your Committee assumes that a similar reservation is implied in Lichtman's statement.

Mr. Kalmenson at first made a statement very much like Reagan's but he ran into opposition from Reagan that the intertine interchange Kalmenson persuaded Haines to agree to the idea that theatres accustomed to buy flat should be permitted to buy CinemaScope pictures flat.

IX
PRINT SHORTAGE
The sales executives denied that there is an artificial print shortage or that prints are being manipulated to enlarge clearances or delay availabilities. Some of them claimed that they were supplying as many prints as in the past; others put the blame on the laboratories for failure or inability to fill their requirements. A notable exception was Reagan who explained that M-G-M makes its own prints and frankly admitted that, due to problems created by CinemaScope and the several kinds of sound, their laboratory had fallen behind in its work. He added, however, that the Laboratory was rapidly catching up and that, in September, they would be able to supply the usual number of prints per picture.

The companies supplying several kinds of
Allied Committee Report

Prints per picture indicated that the disparity in number between the different kinds could soon be corrected.

None of those interviewed indicated a willingness to supply more than the usual number of prints per picture.

In this connection we must face the fact that there is a limit to the number of prints of a particular picture that a distributor can afford to furnish. This is especially true of the larger prints. Whether the maximum number economically feasible has been reached or not, the Committee does not know, although the film companies' current net earnings indicate that they could afford more, especially since faster playoffs generally produce larger boxes.

Regardless of whether or not the film companies are supplying the maximum number of prints consistent with their revenues, an increase in the number of prints per picture in the existing starred film market would not provide an adequate remedy for the current difficulties.

Exhibitors must recognize, and if they don't their leaders must inform them, that the print shortage is but another facet of one basic evil, which is the artificial film shortage. The only permanent solution of the print shortage resides in the production and release of more pictures. A simple example will illustrate the point. A company that formerly released (say) 30 pictures a year, and supplied 10 prints of each to a particular exchange, annually sent 300 prints into the territory served by that exchange. When that company and others were adequately supplying the demand for pictures and a print of a particular picture was not available, an exhibitor could book another picture from those for which prints were on hand. It is assumed that the company has since reduced its annual output to 10 pictures, it now sends only 100 prints into the territory. In computing the number of prints, we must take into account the number of releases, and as the releases decline the print shortage becomes more acute.

Lack of product is at the bottom of all our difficulties and while there is a wide choice of measures for dealing with those problems, none will be wholly effective so long as the product shortage remains.

X

Conclusions

Your Committee was directed to visit the film company executives with respect to the existing problems and to report any assurances given or facts ascertained to this board.

This your Committee has done and we do not consider it within the scope of our authority to recommend any particular course of action. The course to be pursued, in view of the failure of our mission, is a matter for the determination of the Board.

Except for our remarks in regard to the film shortage and the necessity for doing something about it, we can do no more than say that the exhibitors face the greatest crisis in their history and unless the Board can plan and carry out an effective program for better conditions, the exhibitors and perhaps the entire industry will be lost.

Such a program must include immediate steps for the prompt relief of the exhibitors and such measures must be adopted by the Board at White Sulphur Springs in order to save the exhibitors until a long-range program can be devised and put into effect.

We have felt free to say what we have said about the product shortage and the need for additional product because this was so obvious to even the most casual observer as to be beyond the realm of controversy.

It must be demonstrated before this year is out, that if the film companies will not supply the market's demand for product, others will. Such a demonstration will spur the major companies to increased productivity and the additional product from all sources will be of incalculable benefit to the exhibitors and to the industry at large.

With more product coming into the market, the major companies will have to increase their circulation in order to make up for playdates lost to their competitors. In this way their top pictures will be made available to thousands of theatres which cannot now afford to play the major companies their finest attractions. For the prestige and good will of the industry the really great films should be made available to all theatres on terms they can afford so that every man, woman and child desirous of seeing them may do so.

We were astounded when one sales manager did not sense the tragedy—the terrible loss to the American people as well as the industry—when he acknowledged that out of 15,000 accounts one of his truly great pictures had played only 11,000 engagements, including repeat runs.

As for other measures that have been proposed from time to time, such as government regulation and the submission to Congress of the facts regarding the confiscation of tax benefits, your Committee feels that they are ripe for consideration without being promoted or prejudiced by formal expressions of the Committee members. As directors, they will voice their individual views at the Board table.

In the matter of submitting the facts to Congress, your Committee suggests that this may come to pass regardless of any action which may be taken here. Some exhibitors are advocating an effort at the next session of Congress to secure the elimination of the 10% admission tax on tickets over 50c and COMPO is polling its members on this question. In view of what has happened to the relief which Congress has already granted, it may occur to the exhibitors that any further effort on their part in this direction may serve only to further enrich the distributors without doing the exhibitors any good.

And if the attempt is made and in the course of the proceedings a question arises (as it inevitably will) as to what happened to the benefits voted last Spring, the fat will be in the fire.

Ben Marcus, Chairman
Jack Kirsch, Wilbur Snaper, Nathan Yamins
Abraham F. Myers, Counsel

Cal. Leader Asks Gov't Regulation

Harry C. Arthur, Jr., chairman of the board of S. California Theatre Owners Ass'n, put his organization on record for government regulation of the industry in a letter to A. F. Myers, of Allied. Excerpts from Arthur's letter follow:

I have noted with great interest the contemplated action on the part of Allied for Government intervention.

The Southern California Theatre Owners of America have been toying with an idea of a voluntary agreement for some time. However, our thoughts ran to government regulations.

We debated this quite thoroughly in our various meetings and have come to the conclusion that government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies.

For many years the railroads operated in a high-handed fashion as the film companies do; they were warned repeatedly, finally legislation was introduced making them subject to the regulation of the Interstate Commerce Commission.

The packers were in a similar situation. They operated in a very high-handed manner. Finally, after repeated warnings they were put under the regulation of the Federal Trade Commission.

It seems to me that the motion picture distributors are ignoring the storm signals and will probably continue to operate in such a high-handed manner that they will eventually have regulation.

It is certain that we wouldn't be any worse off if we did have regulation by the Federal Trade Commission.

One thing it would do would be to prevent the unconscionable admission prices for pictures which do nothing except increase the rentals of the distributors.

When the exhibitor raises his admission prices he is giving the distributor at least 70%, and in some cases more of what he produces. If he is also draining his patrons of their amusement dollar causing them to skip the pictures that do not happen to be outstanding. Soon the exhibitor finds himself running outstanding pictures limited to a 10% profit and losing money on all the rest.

Ben Marcus, Chairman
Jack Kirsch, Wilbur Snaper, Nathan Yamins
Abraham F. Myers, Counsel

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Allied Committee Reports

In a report brimming with fire and determination, National Allied's special committee, which met with distribution heads on exhibitor grievances, found scant assurance from the companies for substantial relief (text of report in this issue).

While some sales chiefs were cognizant of and sympathetic to exhibitors' problems, the report held, others shrugged off the committee's petitions as unjustified. "The exhibitors will have to use their muscles if they are to restore their depleted bargaining power and insure their continued involvement in business," the committee warned, indicating pursuance of threatened Congressional legislation unless distribution came around. It called for more "direct, positive" action by Allied's board.

Commended for their "sympathetic attitudes" were MGM's Charles Reagan, 20th-Fox's Al Lichtman and RKO's Charles Boasberg. Columbia's A. Montague and Warners' Ben Kalmsen were bitterly criticized for being "insensitive" to the theatremen's pleas.

Hub of the problem, said the report, was the "artificial film shortage," with other anathema, such as print shortages, spiraling rentals, usurpation of tax relief benefits stemming from this "basic evil." Convincing demonstration that other sources will supply product will spur the majors to increased activity, committee feels.

Lichtman, in a letter to Allied board chairman A. F. Myers, decried the proposal for Government intervention. He doubted that such action "could possibly accomplish as much as sensible business men who have been dependent upon one another as long as we have and have the long experience that we have in the business."

Walter Branson, RKO sales chief, revealed a letter sent to all branch heads, after meeting with the Allied committee, urging an open door policy for any exhibitor with a gripe. "It is hoped that with the more complete understanding between us and you assuming the responsibility in your territory of the operation of our policy, such appeals will be minimized," he added.

Approving the Government regulation proposal, SCOTA's Harry C. Arthur, Jr. felt that "regulation by such an agency as the Federal Trade Commission would be far superior to the regulation we now suffer from the film companies.

UA Back in MPAA Fold

Like the prodigal son, United Artists was welcomed back into the Motion Picture Association of America fold, from which it had withdrawn in 1947, before the present management took over.

As board chairman Robert S. Benjamin expressed the company's delight at rejoining the MPAA, expressed full confidence in effectiveness of the Production Code, under which UA tradedemarked films must now be governed.

Coincidentally, there were several changes made in the Code at the same time. The changes: elimination of bans on use of words like "hell" and "damn," unless used immoderately; misrepresentation and duplication of liquor now are permissible subjects "within careful limits of good taste"; elimination of smuggl methods from "crimes against the law" section.

Spyros P. Skouras is being happily showered under by avalanche of congratulatory wires on CinemaScope's first birthday. Total of CS-equipped theatres over the world now tops 11,000. Theatres dealing in both Eastmancrome and the "Robe" premiered last September.

Elmer O. Wilschke, sound pioneer, leaves Altec Service Corp. as operating manager Sept. 20. to become v.p. in charge of operations for Fine Sound, Inc.

Metro sales toppers, headed by sales v.p. Charles M. Reagan, are back after a coast look-see at new product.

Arthur B. Krin and Arnold M. Picker, UA presy and veep, are back in the New York office from an Eastern tour heralding the company's 35th Ann. in Asia.

Sam Selwyn upper to Republic's Chicago branch manager. Morris Dudelson, former UA district manager, replaces him for rep. in Detroit.

RKO's J. A. Scotti, 40, Film Daily critic and staff writer, were held Sept. 8 in NYC.

John Wolfberg has disposed of his exhibitor interests to join the Hal R. Makelman production organization.

UA is equipping its home office screening room for C'Scope projection. It's first "Scoper, "It's Scallops," goes into release next month.

Distribs Study TOA Arbitration

More groundwork was laid toward an exhibitor-distributor arbitration system with submission of a proposed draft by Herman Levy, TOA board chairman, to the film companies' arbitration committee. Latter group met last week, turned it over to counsel Adolph Schimmel for scrutiny and suggested changes or additions. Next step will be for a Schimmel-Levy hand out distributors' approval.

None of the meetings include Allied representatives, since that organization has turned a cold shoulder to arbitration talks because the film companies have refused to include film rentals as subject for arbitration.

Skiaiton Asks FCC Slot TV OK

Skiaiton, stymied thus far in its efforts to initiate pay-as-you-see television, petitioned the FCC for immediate establishment of regulation and standards for subscription TV. The Commission was asked to permit broadcasting of the process on a 33-hour per week maximum basis, limited exclusively to UHF stations for the next three years. Skiaiton contends the revenue accruing to UHF stations will aid considerably in its struggle to compete with VHF outlets.

Matty Fox, Skiaiton president, feels such action will permit TV presentation of program presently unavailable because of cost limitations. Slot TV, he says, would eliminate the "blackout" factors in various sports programs, would offer Broadway shows, first-run movies, and other top flight attractions to a market that could afford to pay for them.

Rank to Buy U. S. Theatres

The problem of getting British-made product played in American theatres is going to be met head-on by J. Arthur Rank. The leading film mogul of England declared last week that his organization will invade the U. S. theatre field as soon as British monetary arrangements are in place. At that time, according to JAR plans, managing director John Davis will come here to line up an estimated 30 to 100 theatres to give American masses an opportunity to see British films.
Darryl F. Zanuck and Ed Sullivan discuss the 20th-Fox production chief's movie industry career on TV's "Toast of the Town" (Sept. 12), which featured "The Darryl F. Zanuck Story" commemorating CinemaScope's first anniversary.

Zanuck's TV Show

"The Darryl F. Zanuck Story", presented on Ed Sullivan's "Toast of the Town" TV show (Sept. 12), was a potent publicity enterprise for 20th Century-Fox, ringing up a wealth of publicity for the company's current and soon-to-be-released product, as well as for the first anniversary celebration of CinemaScope. The show also triggered an unprecedented display of co-op promotion throughout the world.

Trendex (a TV viewer-measuring service) estimated an audience of more than 40 million persons witnessed the hour-long biographical salute to Zanuck. The survey revealed that approximately 75 percent of all TV sets in use in the U. S. were tuned to the program.

Featuring 29 Hollywood stars, and film clips dealing with highlights of Zanuck's brilliant career, the Sullivan show presented an effective national trailer for "The Egyptian," "Woman's World," and Irving Berlin's "There's No Business Like Show Business."

Following the "Toast" kickoff, CinemaScope's first anniversary was saluted throughout the week on top-rated coast-to-coast radio and TV programs. International tributes were also held on radio in the principal cities of the world.

The nation's press contributed priceless publicity via special layouts showing pictorial highspots of CinemaScope's first year, with interviews of exhibitors and fans.

Contessa' Eye-Opener

Sunday's (Sept. 19) N. Y. Times entertainment section was emblazoned with a powerful full-page ad on United Artists upcoming, "The Barefoot Contessa."

Focal point of the advertisement was a striking illustration of star Ava Gardner being passionately embraced by a shadowy male figure. Across the top ran this catchline: "The World's Most Beautiful Animal!" A real eye opener!

Nickelodeon Re-Visited

An outstanding contribution toward institutionalizing the American motion picture theatre is being made by William Goldman, prominent Philadelphia showman. Goldman is sponsoring the re-creation of a typical nickelodeon, which will be housed as an operating exhibit in the Quaker City's famous Franklin Institute.

Silent epics of a bygone era will be shown in the 130-seat movie house. For the nominal admission of a dime, visitors will see such old favorites as Mary Pickford, Doug Fairbanks, Charlie Chaplin, Mabel Norman, Pearl White, Theda Bara, Vilma Banky, Nazimova and George Arliss. They will see the early productions of D. W. Griffith and Harry Lubin as well as the mimicry of Mack Sennett's Keystone Cops. The "flickers" will be furnished from Goldman's personal film library. Proceeds from the continuous shows will go to the Institute.

Goldman, who operates a circuit of 16 theatres in Eastern Pennsylvania, including three first-runs in Philadelphia, recalls that he started his exhibition career with a tent nickelodeon in St. Louis. It has long been his ambition to create a shrine symbolizing the industry's early days. In this exhibit he sees the realization of his dream, as well as a valuable public relations contribution to the industry at large.

Goldman recently entered the film production field in association with Paul Gregory, producer of unique stage plays.

(Continued on Page 24)
Big Ad Budget For 'Contessa'

With "The Barefoot Contessa" already one of the most publicized films of the year, UA exploiters have set a starting budget of $500,000 to power the ad-pub-exploitation campaign on the Ava Gardner-Humphrey Bogart starrer. Ad execs Max Youngstein and Francis Winikus said the record-matching budget was set because of tremendous public and exhibitor interest in "Contessa," which is a Joseph L. Mankiewicz production.

'Sitting Bull' Premieres

United Artists first C'Scoper, "Sitting Bull," has been set for eight saturation regional premieres placing the film in 110 key theatres within a one-month period, it was announced by distribution chief William J. Heineman. Mori Kruschen, UA exploitation manager, is setting campaigns in Chicago and Milwaukee for openings of "Bull," and for the Sinatra starrer, "Suddenly."

Sales Effort Brings B. O.

Concluding a tour of 59 theatres in the Philadelphia area, Stanley Warner zone manager Ted Schlanger sounded a high-beat note with the report that he found "a tremendous amount of boxoffice is available if we go after it." He said the circuit is exceeding last year's grosses by a wide margin because of two things: "First, the extra effort put in by the organization as a whole in connection with the 'Fabian Fabulous Forty Drive' and, second, the further regression of the hold that television is exciting on the people."

Surprise Co-Op For 'Obsession'

Jim Seago, manager of the Colony Theatre, Raleigh, N. C., received some unusual backing when he played "Magnificent Obsession." So impressed with the picture was Arthur A. Gould, president of Electrical Wholesalers, Inc., that he sent a memo to his employees offering to provide them with tickets to see the U-I film at the Colony.

The memo read, in part, "It will bring inspiration that you will probably never forget...I hope you will allow the company to pay your way to see this marvelous picture."

Manager Seago reproduced the memo in an imposing Sunday newspaper ad, with this comment: "Here's what others are saying about 'Magnificent Obsession.'"

Metro's Ticket-Sales Confabs

MGM is planning a series of "Ticket-Selling Workshops" meetings for exhibitors. Theatre owners and managers in each branch territory will be invited to attend one-day, round-table sessions in exchange cities, according to sales chief Charles M. Reagan and ad head Howard Dietz. Investigating ways to sell theatre tickets, the meetings will be held in connection with state or regional exhibitor association conventions.

"We know", Dietz said, "that a whole generation of younger exhibitors...will welcome the opportunity to benefit from the knowledge and experience of some of the able showmen of America who will attend these meetings."
Scots On 'Brigadoon' Tour

Metro is planning a large-scale campaign on behalf of its CinemaScope musical, "Brigadoon", according to Howard Dietz. Kicking off the exploitation drive, field press chief Emery Austin has set up two separate tours where Scottish personalities will meet the press, exhibitors and make public appearances to discuss Scot customs, fashions and "Brigadoon".

Commander K. D. Ian Murray, R.N., technical advisor for the film, is on one of the tours. The second swing is being made by a couple of Scot lassies who will appear in tartan and kilts on TV and radio shows.

In The Mags

Life is devoting a cover to Judy Garland plus a six-page story-picture feature to "A Star Is Born" in the latest of a series of nation mag breaks being accorded the star and Warner Bros. CinemaScope film.

* * *

Twentieth-Fox's Sheree North gets the Oct. 3 color cover of Parade mag and a two-page biographic spread crediting "Pink Tights", her first film for the company.

* * *

"Detsy", U-I's next Audie Murphy feature, is being spotlighted by Collier's in a two-page color picture story, now on the newstands.

Gloria Grahame's stand-in, Peggy Burke, helped Broadway-Capitol Theatre manager Richard J. Slickel launch the Detroit premiere of Universal's "Naked Alibi". Pictured here with big, flashy lobby display highlighting "look-alike" promotion in coop with local TV station.
'Star' Super Pressbook

A super-duper pressbook has been turned out by Mort Blumenstock’s boxoffices for Warner Bros’ upcoming biggy, "A Star Is Born". Comprised of 28 pages, plus a 12-page insert of advertising section, the manual is one of the most impressive compiled in recent months.

Details of the company’s voluminous press-selling campaign, covering mag and newspaper breaks aimed at a readership of 170,000,000 are presented. The exploitation section features a "lobby spectacular" equipped with flashers which spotlights a huge cut-out of Judy Garland in full-color scenes. The eight exploitation pages present a wide assortment of exhibitor aids with stunts and merchandising contests for all situations.

Catchline of the Issue

"The World’s Most Beautiful Animal!" — BAREFOOT CONTESSA (United Artists)

' Desire' Has A Tune

Another film due for an advance music buildup is 20th-Fox’s "Desiree". Two months in advance of the film’s release, plug plans are shaping around "The Song From Desiree" (subtitled "We'll Meet Again") with all leading record companies being lined up by Charles Einfeld’s exploiters. A number of diskeries are scheduling their leading artists for pressings of the song from the Marlon Brando starrer.

Fox showmen are alerting sheet music and record stores across the county as well as disk jockey and juke box outlets. Tie-ins will include special window and in-store displays, theatre lobby displays, co-op ads and contests.

Showmen Briefs

The biggest ad-poster campaign ever fired by United Artists is underway in NYC for the premiere of "The Barefoot Contessa". Proceeds from the Gardner-Bogart starrer’s opening at the Capitol will be turned over to the international relief agency CARE.

Warners’ "Land of the Pharaohs" is being given a neat boost in the current issue of LIFE via a seven-page feature devoted to the Howard Hawks production.

Some 1800 radio and television disk jockeys throughout the country are recipients of letters from Rosemary Clooney plugging the Irving Berlin score of "White Christmas".

Francis M. Winikus, United Artists ad chief, has announced another half-million dollar advertising-publicity-exploitation budget. This one is for "Vera Cruz", forthcoming Hecht-Lancaster production.

(Continued from Page 25)

U-I’s Mag Ads on Pre-Dated Film

Having set up the biggest pre-dating drive in its history for "Bengal Brigade," (1,466 theatres across the country have advance-booked the film), Universal-International will plug the bookings in both Look and Colliers. According to sales head Charles J. Feldman, all the theatres participating will be listed in two-and-one-half page two-color advertisements taken by U-I in the two mags. Ads will have an estimated circulation of over 7,300,000.
MANAGEMENT RATING
ITO of Ohio

The motion picture industry may possess showmanship, but it lacks statesmanship and perspective, two qualities regarded as essential for managerial excellence by the American Institute of Management. AIM is a non-profit foundation, making annual analyses and ratings to determine the country's excellently managed corporations.

Extravagance, inefficiency, poor teamwork and lack of foresight are among the factors which, by the organization's appraisal standards, exclude motion picture companies from being rated in a class with General Motors, DuPont, American Telephone & Telegraph, Eastman Kodak, and similar leaders of the industrial world.

Recently the American Institute of Management published the 1954 edition of its Manual of Excellent Managements, a comparative study of some 4000 American and Canadian companies in all branches of business. The conspicuous absence of any motion picture companies from the list prompted many inquiries from AIM's 13,000 members as to whether the film industry had been given consideration in the study.

In reply to the inquiries, Jackson Martinell, president of AIM, reported to the members that the movie industry had been duly considered and studied, and he summarized the findings.

In evaluating movie companies in relation to the industry and the whole economy, "the Institute feels that the activities of the American motion picture companies fall short of the potential contribution, seeming to be deficient in the qualities of statesmanship and perspective," Martinell said.

In selection of executives, which "should be based on ability, know-how, merit and job evaluation, even allowing for the volatile nature of the industry's product and market, AIM is unable to discover the businesslike procedures necessary for excellence in this category," Martinell continued.

From the standpoint of stockholder's interest, "again allowing for the volatile factors with which these companies must deal, the Institute cannot overlook their dividend records which might have been better had less emphasis been placed on gigantic budgets, unrealistic and inflated star contracts and ill-advised productions," said Martinell.

"The sales vigor of the motion picture companies ranks very high, although we are unable to imagine what is left for Hollywood, seemingly having exhausted all of Webster's superlatives and many of its own. Furthermore, the Institute feels that the industry still faces a test in this category due to the recent modifications in the relationships of the producer-distributor with the exhibitor."

"Upon executive evaluation... without a doubt there are many extremely capable men in the motion picture industry, men of daring, vision and energy. Somehow or other, for the most part, they have failed to grasp the directions in which this daring, vision and energy should be applied."

ON GOVT INTERVENTION
ATO of Indiana

One of the purposes of any trade association is for all members to work together in an effort to find answers for the problems that confront various members. Sometimes, naturally, 100% cooperation on a problem does not come quite as quickly from some who do not see any close connection between some particular question and their own predilections. But a little analysis of any situation almost always shows that the welfare of all exhibitors is affected by the fortunes of each class.

Take the case of film rentals and trade practices. The demands for government intervention of some sort originate with and are pushed hardest by those exhibitors who feel such action is their last resort and that their condition is such that there is nothing to lose anyway. At the same time there are other more fortunate exhibitors that by some circumstance have been able to defend themselves with some success against the complained about trade practices and rental terms. The latter group will oppose any further government intervention in our business.

But if the government does step in—through Congress or the Justice Department—it will regulate everyone in the industry and not just those who seek such intervention. So here again, maybe it would be far-sighted in the matter of exorbitant rentals and unlawful trade practices to do more to assist the less fortunate. This help might come from a freer exchange of information about how pictures are bought and booked, it might come from refusing to take advantage of an exclusive run when fellow exhibitors have decided to pass a picture because of excessive terms. It might come from the more experienced buyers schooling the rest about all the kinds of side agreements that make the actual terms on a picture different from the face of the contract. Or else there might be more regulation for everybody.

TV COMPETITION
ATO of Ia., Neb., S. Dak. & Mid-Central

As our readers know, we have long held that TV would be and is today our theatres' most damaging competition. We doubt many can honestly dispute that today. And unless we learn to use TV advertising and personalities as we did with radio, and perhaps more important, unless our producers will furnish pictures capable of meeting and overcoming TV competition, our present situation will not be better. In fact, it may suddenly get worse! If the present drive for Toll-TV, apparently approved by Eric Johnston and Sam Goldwyn, and sponsored by Paramount Televiser is successful, Toll-TV which would bring first-run movies into America's living rooms for a fee, will put our theatres out of business overnight!

ON PRINT SHORTAGE
ITO of Ohio

Last week in New York, 73 theatres were playing "Susan Slept Here". Forty-four theatres were playing "Apache". If the film companies have gotten themselves into the spot where they have to furnish this many prints at one time, it's easy to see why there is a shortage. Certainly if one of these pictures was available to you this week, you would have a hard time getting it.

Mr. Skouras of Fox and Mr. Gehring of that same company have tried to explain to us that CinemaScope has increased the print problem. No doubt, they are right, but that has nothing to do with "Susan Slept Here" and "Apache".

There is no immediate solution to the problem other than for the companies to make more prints. This is something that will be hard to accomplish.

A print costs from $175 in black and white to $850 in CinemaScope. Unless the company can see at least twice as much revenue coming out of a print as it costs, it won't make one. If they can serve sufficient theatres with the number they now use and can't figure obtaining any more revenue by making an additional print, they won't do it. If 350 prints will serve 10,000 theatres and 351 will serve exactly the same number even though they might get the money a little quicker, they won't do it.

TV ADVERTISING
ATO of Ia., Neb., S. Dak. & Mid-Central

It has been proven by research and theatre tests that the present "missing link" whereby one picture will gross and another comparable picture will not gross, is TV. Television is the best picture advertising medium for national, regional and even local advertising. Newspapers are of little or no value unless ads can be spotted beside TV columns. People today do not generally read papers or magazines on Mondays, Tuesdays, Wednesdays or Saturdays.
CinemaScope, EastColor, Edmund Purdom, Director: Fred Zinneman. Seven men land on the moon, and one (Charlton Heston) as a ringleader.

In the STEEL Tornado, the leading lady (Debbie Reynolds) is down in the dumps until the arrival of her man (Rock Hudson).

In the PAKISTAN Film, the cast is incredible—Raj Kapoor, Guru Dutt, and others. A thriller, it has a great deal of action.

In the OCTOBER political thriller, the leader of the country (Ray Milland) is threatened by a group of revolutionaries.

The ROYAL WAVE is a film set in the early days of the American Revolution, with a cast including Laurence Olivier, Richard Burton, and others.

October

THE FUGITIVE ISLAND is a superb adventure film set in the South Pacific, with a cast including Bruce Cabot, Alphonse Persoud, and others.

In the PHANTOM OF THE HIGHLIGHTS, a young woman (Yvonne De Carlo) is pursued by a demonic creature in a haunted house.

The PLAYBOY is a film set in 1940s Las Vegas, with a cast including Mickey Rooney, Jane Powell, and others.

November

THE DICE GAME is a suspense thriller set in a small town, with a cast including Robert Mitchum, Jane Greer, and others.

In the MARRIAGE, a young man (Peter Falk) is forced to choose between love and duty.

December

In the JUDAS ISKARIOT, a story of betrayal and vengeance, with a cast including Ronald Colman, Joan Crawford, and others.

The KILLER IS DEAD is a suspense thriller set in a small town, with a cast including Robert Mitchum, Jane Greer, and others.

January

In the JERUSALEM, a story of love and intrigue set in the biblical city, with a cast including Marlon Brando, Robert Mitchum, and others.

The LOTE ZEWILN film is a historical drama set in nineteenth-century China, with a cast including Brigitte Bardot, Mel Ferrer, and others.

February

In the SPIRIT OF THE MONKEY, a story of adventure and survival set in the Amazon rainforest, with a cast including James Mason, John Gielgud, and others.

The MERRY WIDOW is a musical comedy set in the Belle Epoque, with a cast including Anna Neagle, Maurice Chevalier, and others.

March

In the JAMES BOND film, a spy (Sean Connery) must stop a terrorist organization.

The MIRACLE ON 34TH STREET is a heartwarming holiday film set in New York City, with a cast including Edmund Gwenn, Natalie Wood, and others.

April

In the JERSEY BOYS, a story of the rise and fall of a rock band, with a cast including John Travolta, Bruce Springsteen, and others.

The MONTANA film is a Western set in the American West, with a cast including John Wayne, Howard Keel, and others.

May

In the JULIET, an adaptation of Shakespeare's play, with a cast including Elizabeth Taylor, Richard Burton, and others.

The MARK OF THE VAMPIRE is a horror film set in a castle, with a cast including Lon Chaney, Bela Lugosi, and others.

June

In the MONTANA film, a Western set in the American West, with a cast including John Wayne, Howard Keel, and others.
J. discovered drinking. Coming plane his. Of English. Vio-

THE hills. robbery-slaying all-out helped Owen. peaceful LOcust crime San hiding let rid VGNIFICENT sma •G ii? HITE oorg.

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BRESNAHAN.复习

in THE

HOPPER. DIRECTOR

August joins the WAGS Donald O'Conner. Julia

to have been in WAGS unit. Complications increase when

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JENN

July

HIGH AND THE MIGHTY, THE CinemaScope Warner-

Color. John Wayne. Claire Trevor. Laraine Day. Pro-
ducer. William Wellman. Drama. Passengers and
crew on plane bound from Honolulu to San Francisco
experience different feeling when faced with prospect of death. 147 min.

RING OF FEAR CinemaScope WarnerColor. Clyde

Barrow. John Cragg. Producer. William Wellman. Rob-


FREE THE WAGS, THE Technicolor. Ronald Reagan,

director Edward Dmytryk. Drama. Based on true

HISTORY OF TRAINING, THE Technicolor. Ronald


on true story of railroad workers. 117 min.

September

WESLEY SPROUSE, THE Technicolor. John Agar,

director Philip Ford. Drama. Based on true story of

Wesley Sproose, 18th century Dutch detective. 79 min.

October

SOMETHING TENDER, THE Technicolor. John

Agar. Producer. Fred Kohlmar. Drama. Based on

true story of World War II war hero. 91 min.

November

THE REPUBLICAN, THE Technicolor. John

Agar. Producer. Fred Kohlmar. Drama. Based on

true story of World War II war hero. 91 min.

December

THE BONANZA, THE Technicolor. John

Agar. Producer. Fred Kohlmar. Drama. Based on

true story of World War II war hero. 91 min.
THE BOXOFFICE HISTORY
BEING RECORDED BY

IS SIMPLY BEYOND WORDS!
Joe Exhibitor Asks:

"Why This Antagonism?"

OUR SILENT PUBLIC RELATIONS

INSTALMENT II

Our Relations With the Public ...and Ourselves
friends whose outstanding
THE CAINE MUTINY
all time tops in holdovers

CAPITOL, New York – 14 Weeks  ★  RANDOLPH, Philadelphia – 9 Weeks  ★  ASTOR,
UNITED ARTISTS, Portland, Ore. – 6 Weeks  ★  MADISON, Detroit – 11 Weeks
PARAMOUNT, Seattle – 8 Weeks  ★  HIPPODROME, Baltimore – 10 Weeks  ★  BIJOU, Springfield
DENVER, Denver – 4 Weeks  ★  PALACE, Dallas – 2 Weeks  ★  STRAND, Providence – 5 Weeks
ALLEN, Cleveland – 6 Weeks  ★  MIAMI, Miami – 2 Weeks  ★  MIRACLE, Miami – 2 Weeks
MALCO, Memphis – 3 Weeks  ★  J. P. HARRIS, Pittsburgh – 5 Weeks  ★  WORTH, Fort Wayne
TOWER, Sacramento – 2 Weeks  ★  DEL PASO, Sacramento – 2 Weeks  ★  ORPHEUM,
ORPHEUM, Cedar Rapids – 2 Weeks  ★  ORPHEUM, Des Moines – 3 Weeks  ★  RIVOLI,
ALBEE, Cincinnati – 4 Weeks  ★  T & D, Oakland – 3 Weeks  ★  KEITH, Grand Rapids – 5 Weeks
STATE, Omaha – 5 Weeks  ★  PHIEL, St. Petersburg – 3 1/2 Weeks  ★  PALACE, Los Angeles
NORSHOR, Duluth – 2 Weeks  ★  RIALTO, Louisville – 2 Weeks  ★  POLI, Worcester – 2 Weeks
EMBASSY, Reading – 2 Weeks  ★  STATE, Harrisburg – 2 Weeks  ★  RIALTO, Akron
RIVOLI, Long Beach, Calif. – 5 Weeks  ★  BYRD, Richmond – 2 Weeks  ★  STRAND,
SENATE, Springfield, Ill. – 2 1/2 Weeks  ★  VARSITY, Lincoln – 2 Weeks  ★  RITZ T.
Starring
Humphrey Bogart • Jose Ferrer
Van Johnson • Fred MacMurray
and Introducing
Robert Francis • May Wynn

Screen Play by Stanley Roberts • Based upon the Pulitzer prize winning novel by Herman Wouk
Directed by Edward Dmytryk • A Columbia Picture • A Stanley Kramer Production

coming in february

Tyrone • Maureen Power O'Hara
—John Ford's
THE LONG GRAY LINE
WE of Twentieth Century-Fox this month celebrate the first anniversary of CinemaScope.

We do so in a spirit of gratitude for CinemaScope has proven to be an instrument for the restoration of the supremacy of motion pictures as popular entertainment.

We are grateful that the courage and vision of an entire industry helped to make CinemaScope one of the greatest and most invigorating events in motion picture history since the advent of sound.

Just a year ago, anxiety pervaded this industry because of declining theatre attendance due largely to the initial impact of free television in the home. More than 6,000 theatres had closed. People wondered what had happened to a habit established through the decades as one of the ingrained American ways of life—going to the movies.

But here at Twentieth Century-Fox we resolved that the same showmanship that had created a three billion dollar industry out of a back-street nickelodeon could save the day. We were certain that with a fresh form of motion picture entertainment the world would find its way back to the theatre doors.

So, out of a compelling necessity, which is the mother of all invention, CinemaScope came on the scene September 16, 1953 with the realism, impact and story-telling range afforded by CinemaScope’s combination of revolutionary lenses, screens and 4-track magnetic Stereophonic Sound.

Something had come to the screen that enabled audiences to feel, breathe and live the spirit of whatever romance, adventure, history or great endeavor was portrayed in glowing CinemaScope.

Today, CinemaScope has earned world-wide acceptance and acclaim. Today attendance at motion picture theatres has shot upward.
A year ago only one CinemaScope motion picture had been produced, and today 97 CinemaScope pictures are in release, in production or preparation in the United States and in foreign countries.

After one year, the total number of theatres equipped for CinemaScope in the United States and Canada is 8,100 and the world-wide total is 11,100 which represents 75% of our income possibilities, this being an achievement far beyond our fondest expectations.

After one year the estimated domestic theatre investment in CinemaScope equipment is $66,875,000; and that in foreign countries, $16,500,000.

This is why we extend our gratitude to the thousands of exhibitors who backed the judgment of Twentieth Century-Fox with their own foresight, matching their courage with their diminishing dollars. They re-equipped their theatres to fit our dreams and the public's desires, making CinemaScope a reality and a by-word.

In the record of CinemaScope's success, which is still being written, we must include our acknowledgment of the cooperation of other producing companies in adopting the new medium and joining in the production of CinemaScope pictures.

We include in this acknowledgment: Loew's, Inc., Walt Disney Productions, Columbia Pictures, Warner Bros., Universal-International, R.K.O. and United Artists, and many independent producers in the United States and abroad.

In the same manner we express our thanks to equipment manufacturers throughout the world who re-tooled and accelerated their production in the tremendous transition period.

We are grateful, above all, to the public for recognizing instantaneously our effort to satisfy its advancing tastes in entertainment.

CinemaScope has revived the movie-going habit of the American public.

This is a fact of enormous importance because the American Motion Picture Industry since its inception has striven not only to inspire and entertain, but to be a world-wide evangel of the American way of life, spreading knowledge everywhere of this country's achievements.

CinemaScope has thus helped to make our industry an important factor in our national life.

And we rejoice in the many congratulatory letters and telegrams we have received from exhibitors throughout the world on this, the first birthday of CinemaScope, which has made history and triggered a veritable explosion of vigorous new ideas in motion picture making.

We of Twentieth Century-Fox pledge to you, the public and the exhibitors and producers of all the world, all our energies and resources in developing each year new technical advancements and even finer CinemaScope productions and techniques in order to create greater satisfaction on the part of greater audiences.

In gratitude for your cooperation, encouragement and support, we dedicate ourselves to the one unceasing endeavor of serving the theatres of the world with such matchless motion picture entertainment for the public that no present or future competition will challenge its popular supremacy.
Suddenly (United Artists) is as simple and startling as a good scream. The only box-office star in its cast is Frank Sinatra, chiefly known until recently as a singer of teen-age youngsters' songs. Its setting is just a humdrum town on a humdrum Saturday afternoon. But suddenly—in its very first credit-unfolding moments, in fact—"Suddenly" seizes audience nerves and begins, quietly and meticulously, to stretch them to the breaking point. It leaves them, at best, limp.

Two things happen to the uneventful-looking town of Suddenly, Calif. The President of the United States decides to visit it; and an attempt is made to assassinate him. Foot by thrumming foot, the film's tension accumulates, with never a fancy or pointless thrum. Under Lewis Allen's superb direction, everyday incidents—the television-repair man's arrival, the newsboy's daily round of deliveries—are astutely set against the epochal fact of what im-pends.

As the assassin in the piece, Sinatra superbly refutes the idea that the straight-role potentialities which earned an Academy Award for him in "From Here to Eternity" were one-shot stuff. In "Suddenly," the happy-go-lucky soldier of "Eternity" becomes one of the most repellent killers in American screen history. Sheerly arrogant in the beginning, brokenly whimpering at the finish, Sinatra will astonish viewers who flatly resent bobby-soxers' idols.

Sterling Hayden also does well as the ambushed sheriff who tries to persuade Sinatra that nobody ever got away with an assassination. This killer weakens not a whit: "If Booth wasn't such a ham, he'd have made it."

Decorated for his killing of 27 Germans during the war, he looks forward to his latest assignment with particular pleasure: "I never killed a President before." Watching him go about it is one of those occasions that make your theater starting times important.

Summing Up: Sure scorer.
Joe Exhibitor Asks:

"Why This Antagonism?"

Mr. Mo Wax
Film BULLETIN

Dear Sir:

Occasions on which I take issue with your worthy publication are rare, as you know, but I must dispute your "Viewpoints" on "This Atmosphere of Antagonism", about which you wrote in the September 20 issue.

I am not one for any form of government control of our business. As you suggested to exhibitors, I have pondered "how bureaucracy might touch them", and I come to the conclusion that it would lay a stifling hand on every branch of our industry. But—and this is why I was disappointed in your editorial—you offered no solution to problems exhibitors face.

It is not my intention to absolve exhibitors of all blame for the atmosphere of antagonism that besets our intra-industry relations. I know that some theatre operators don't play it straight with the distributors, but they are not typical. The trouble is that too many sales executives train their personnel to treat all exhibitors as chisellers and sharpshooters, rather than as desired customers.

Anyone who has bought film for as many years as I have has been sickened too often by film salesmen's remarks about exhibitors taking vacations in Florida or buying new cars. Their view seems to be that the theatreman is not entitled to any of life's luxuries, and, if he enjoys some, then he shouldn't try to buy his film at a more reasonable price.

This assinine attitude may seem like petty business for your editorial page, but, believe me, it isn't. I cite this because it gets to the very heart of the problems between exhibitors and distributors. In no other industry, I'm sure, does such poor customer relations exist.

If you were to ask every exhibitor in the country if he desires government regulation, the answer would be an almost unanimous no. But 90 percent of them would qualify their position by asking: "What other solution do you have to recommend?"

Sincerely,
JOE EXHIBITOR

Slot-TV Has Friends

Theatremen, beware!

The petition by Matthew Fox asking the FCC to authorize limited pay-as-you-see telecasting by UHF channels is packed with muscle-power aplenty. The appeal is not only made along convincing economic lines, but effectively supports its case with a battery of compelling figures citing the public's willingness to shell out for superior slot-TV fare. Sympathy is growing in the halls of Congress.

Senator Andrew F. Schoeppel of Kansas has read the following statement into the Congressional Record: "... Having heard the detailed economic problems of television paraded before the Senate Subcommittee on Communications, I am more persuaded than ever that this potential new subscription use of TV should be thoroughly explored. Since then I have urged the subcommittee to request the Federal Communications Commission to look into this matter with a view to action."

Mr. Rosel Hyde, Chairman of the FCC, has indicated his department will take a kindly view of subscription television, providing that its protagonists can show it to be in the public interest.

All of this adds up to storm signals. Mr. Fox is a skilled and indubitable fighter. He has made an inroad, and it is certain he will strive to exploit it. The tide of political thinking he has swelled is moving in against the bulkheads of the movie theatres. This fact is underscored by Senator's Schoeppel's added remark that if and when subscription TV becomes a reality "it would cause competitive adjustments in the status quo... would probably require some new rules of the game among broadcasters and perhaps in allied industries like the movies."

Senator Schoeppel is perfectly correct. The joker is that the ground rules would come out pretty one-sided. Contrary to talk sponsored by the subscription television merchants, there can be no co-existence between slot-TV and the motion picture industry—least of all the exhibition wing. Accordingly, now is the time to unlimber our public relations guns, don the armour and lay the broadsides. Now, not when the reality of slot-TV is upon us.
WHERE'S THE PROFIT-TAKING? That's the question worrying the motion picture industry bears. Not since April has there been anything remotely indicative of an extended sell-off, and only in two or three instances has the movie group been sucked into the vortex of general market declines. Even when this occurred, losses were moderate. In sum, industry issues have resisted every downside pressure that has been brought to bear.

September was to be the month of gain realizing. At least so thought two important statistical services. In August, while the market sagged broadly, movie stocks staged their hottest four weeks rally of the year, as the offshoot of a battery of plush earnings reports. The prospect of a set-back certainly stacked-up—at least in theory. The chart below reviews results through September:

Film BULLETIN Cinema Aggregate

Whatever pressures did arise were predominantly on the buy side. Among those film shareholders inactive but highly extended, the tendency was to hang on. Here's why: present prices—though at four to five year peaks—do not yet completely discount the recent tidings of industry improvement. Moderate (but on longer spectacular gains) can still be rationalized over the short term.

Actually a sell-off is inevitable, possibly needed. You will note that the rate of September Advance lags well behind the preceding month, indicating that the price of securities is approaching (but not quite up to) an accurate appraisal of industrwise business conditions. The market will shortly want to test the true soundness of cinema stock recovery, determine whether shares buckle or hold fast. If the group exhibits the strength expected, a fresh base will then manifest itself from which even more exciting gains can be expected.

WALL STREET ROUND-UP. More than ever, financial and brokerage elements are turning attention to motion picture situations. Here what a few of the leading houses have to say:

SARTORIUS & CO.—from a bulletin called "A New Era in the Movies".

"The movies have weathered the most serious crisis in their history, a time of danger and of opportunity. The danger of losing their audience to television has been met by seizing the opportunity of improving their art beyond the point yet reached by television. A new high in entertainment value has been achieved by concentrating on fewer and better pictures, enhanced by all the new effects of color and three-dimensional illusions.

"Just as in the past, the leading companies will be the big money-makers—Columbia, Loew's, Paramount, Twentieth Century-Fox, and Warner Bros. In spite of recent rises in the prices of their stocks, we believe they still offer good value on their future prospects."

E. F. HUTTON & COMPANY's G. M. Loeb writes Financial Bulletin these views:

"Paramount has been especially smart in their investments. Remember they put $164,000 in Dumont and ended up with shares worth several million... Paramount rode through the depression in the motion picture industry better than anyone else. The depression need never have occurred if the movie magnates had followed the example of our best-run corporations in other lines and applied about 3% of their gross, more or less, to research.

"The credit for waking the industry up, however, must go to Mr. Spyros Skouras."

SMITH, BARNEY & CO. likes American Broadcasting-Paramount Theatres:

"We believe that—

1) The company's affairs are ably managed by an experienced and aggressive management.
2) Finances are sufficiently strong to provide foreseeable capital requirements.
3) Earnings at the low point should permit continuation of $1 annual dividend.
4) The ABC division is likely progressively to improve its earnings.
5) Substantial earnings in two to three years would permit a material increase in dividends.

"For the above reasons we consider the stock a good speculation."
Our Relations
With the Public
—and Ourselves

By PHILIP R. WARD

Installment II
"Our Silent
Public Relations"

MOVIES BROUGHT
THE MASSES CONTACT
WITH THEIR DREAMS

Paradox, thy name is motion pictures.

On the one hand . . . the movie industry seemingly is
as insensitive to its name, standing and commercial
reputation as any enterprise that functions for profit
under the American sky. Like a marked turkey eschew-
ing the chopping block, it has shied away from public
relations and other mass opinion regulators. It has
shown an almost unfathomable disregard for popular
good-will. Summarily, the movie business, greatest
story-telling medium of the land, is likely the one insti-
tution that has told its own industrial story least.

On the other hand . . . no enterprise, manufacturing,
service, or otherwise, is more familiar to the people
of the land. No industry is more widely discussed. No
devour holds more fascination, exudes more glamour,
more excitement. To many, especially those of early
years, it is the dreamiest of vocational goals. Say Holly-
wood to someone at random, and you get recognition;
mention the petrochemical industry, for instance, and
you get that far-away look. It is several hundred light
years apart from any other economic undertaking.
Public opinionwise, the others, the smokestack giants,
may commandeer respect, authority, possibly a bit of
awe. The movie industry alone has commandeered the
imagination of the people.

On the one hand . . . the motion picture business is
treated with more intolerance, subjected to more abuse
and indignities than any other of comparable size or
economic influence. It has been roasted, toasted,
scorched and sautéed by every misanthrope in the coun-
try with a gripe to bleat. To sharpen the pain, criticism
has dripped from some respectable professional quarters
in our society. True, the voices usually have been those
of extreme elements, but they have been loud and ar-
ticulate. What other industry has had to endure such
damning allegations as those inflicted upon the movies
by the extremists—in the pulpit: "... arrogant, licen-
tious, breaking down moral tissue of the nation."—In
medicine: "... Unstabilizing, manufacturing unhealthy
tensions, ersatz escapism."—In economics: "... Its eco-
"nomic utility is difficult to rationalize."—In art: "... Its
passing would leave hardly a dent in our cultural stock-
pile."

But on the other hand . . . the movie industry has sur-
vived as the one great mass-entertainment medium of
(Continued on Page 10)
the 20th Century. It counts its tickets sold annually like astronomers calculating the members of the Milky Way. In 1953, this ran into some 30 billion world-wide. In the U. S., some 50 or more million seats are filled weekly, and this figure is swelling by the hour.

The industry has attracted a capital investment of some 2.5 billion dollars; thousands of people have risked hard dollars in what the critics call “soft” companies. Today these equities are appreciating at a rate that surpasses the gain in the so-called “blue-chip” issues. People simply like to go to the movies, and this conclusion holds despite periodic depressions. TV and other mitigating factors. Loud noises, castigations, what have you—the movie industry has always lived to fight another day.

For this, there must exist a fitting explanation. And herein lies the greatest paradox of all. Notwithstanding the absence of any formalized p. r. program through the years, the medium itself has generated a vigorous public opinion—usually without guidance, without direction. The perseverance and the growth of the motion picture flows from the inherent reservoir of public relations peculiar to this industry. Why? Simply because, in a cold, industrialized world, it has unconsciously practiced the most enlightened public relations of all—it has brought to the masses a touch of humanity and a contact with their dreams.

This intrinsic, deep-rooted, indigenous aspect of the movie derives from certain peculiarities of the medium, which we shall now list and examine.

**Peculiarities of Its Origin**

When the attic-workshop inventions of Marey, Freise-Greene the Lumieres, Edison and others finally burst open into that thrilling promise of story-in-motion, the stage was swept, waxed and polished to receive it. The world was in a dull ache, mostly from the inexorable tides of the industrial revolution, which had laid its grimy fingers upon everything in sight—including those of old and tender years alike. The hours of labor were endless, the toil was gruelling. The easy, relaxed way of life which the pioneers had known was ending. Women were in the dark age in terms of social emancipation. Then, as now, the feminine nature craved the emotional outlets that a more gracious living pace permits. Children, then, as now, were full of wonder, caprice, and boundless imagination. All their desires had been stifled by the bleak industrialism of the day.

The cities of the world were teeming. Whole populations had been displaced, shifted in droves to the centers of the machine world, and in those too few idle moments between sleep and iron furnace, there sprang up a gnawing restlessness. There was a thirsting for a moment or two of succor from the burdens of the day. Live entertainment was spare (and expensive), despite the popular legends of the Gay Nineties. Organized popular sports was a mere germ of what it is today. Escape for most grown-ups was through the cup, an avenue that many followed for as long as the slender wages held out.

The prospect of a mass-plunge into some other reality seemed as delicious a prospect as mass-somnolence. People were tired, of body, of mind.

Into this climate was born the movie. It was received without rapture. There were no dramatic tidings to announce it as the machine-age messiah; indeed, no legitimate grasp of its commercial or entertainment potential. It started life as a carnival prank calculated for quick laughs. So uncertain was Edison of his own progeny, he waived foreign patent protection over a fifty dollar fee which he cursed as exorbitant.

But within five years, the movies arrived. By the turn of the century the flickers had been rescued from the side-show and a roof installed over its head. The early nickelodeon brought, at last, that moment or two surcease at days end. And for the five cent price of a Muggleman’s Beer. Here, for the women chained to dingy apartments was the apology for dressing up and going out. And for the youngsters, there, alive and moving on the screen, were all the wonderful vagaries with which their fanciful brains teemed.

Unwittingly, the then fledgling industry had become the one commercially attractive and accessible establishment among the industrial empires just then spawning. Wherein the others swooped down like great white imperialists recruiting manpower for their furnaces and collieries, the movies came to sooth the heated brow, assuage the jaded nerves. From this, its historic mission, it has never deviated.

Like the Supreme Court, movies mirror the times and satisfy the needs of the hour. In pre-World War I America, with an industrial expansion gripping the country, films brought the immobile masses their first taste of bigness and spectacle, and a glimpse of the world beyond their limited horizons. D. W. Griffith gambled 1,900,000 on “Intolerance;” then a sum in keeping with small national bond flotations. The gamble worked; movies turned the corner and became Big Business.

Into the gaudy ’20’s movies strutted like a brazen adolescent. The accent now was on extravagance, on the wild and untrammled accentuation of the more (Continued on Page 20)
FROM FILM DAILY—SEPT. 14, 1954

• • • ONE OF THOSE PUBLICITY "BREAKS" that seldom come as a windfall for a movie is hitting M-G-M’s new color production of "Beau Brummell" a month before release date. . . . At the moment, it is still snowballing around the country. . . . A "feud" between cities as to which has the most well-dressed and chivalrous men has developed, resulting in "Beau Brummell" publicity that already has piled up some 600 clippings on Howard Dietz’ desk. . . . The spontaneous stunt started in Boston when the head of the Chamber of Commerce there wrote to Dietz asking that the pic’s world-premiere be staged in the Hub because Boston has "more well dressed men and more chivalrous men" than any other city. . . . No sooner had this been printed in Boston newspapers, than the Houston Press took up the defense of Houston, Texas, to the tune of a four column story.

• • • THEN THE NEW HAVEN, Chamber of Commerce chimed in, with front page stories, declaring, among other things, that Yale has the best dressed campus. . . . This not unnaturally started repercussions in other colleges. . . . Next, the Washington Board of Trade threw in its gauntlet and pointed to the nation’s leading Beau Brummells in the White House (Eisenhower and Nixon). That resulted in a 400-word wire story by the Associated Press. . . . Some 500 papers printed the story. . . . Milwaukee’s Association of Commerce quickly got into the act, deriding Boston’s claims. "We put Boston to shame in baseball; we can do it in the Beau Brummell field, also,” said the Association head—in the newspapers. . . . The New York Mirror carried the AP story and the New York Association of Commerce and Industry roared its pride for New York as the one and only city of well-dressed men. . . . The Chicago American gave the yarn a four column head and named local Beau Brummells. . . . Springfield, Mass. papers are giving page one space to the debate. . . . The story is still rolling, and bids fair to make "Beau Brummell" one of the most-read-about movies in years. . . . And M-G-M may wind up with a simultaneous 10-city world premiere just to keep the Beau Brummell feud from becoming a United Nations problem.

THE NEXT STEP!
Meanwhile a Charter Committee of prominent people has formed "The American Society of Beau Brummells." Watch this group go into action with local chapters in 200 cities.

GET READY FOR "BEAU BRUMMELL"!
A sensational attraction launched by an unprecedented advance campaign! M-G-M will have a giant advertising and promotion campaign to climax the terrific advance publicity. The picture has tremendous merchandising tie-ups, including an entirely new field of promotion with the Men’s Wear industry. "Beau Brummell" will be the best known title of the year!

M-G-M presents "BEAU BRUMMELL" starring STEWART GRANGER • ELIZABETH TAYLOR PETER USTINOV • with ROBERT MORLEY • Screen Play by Karl Tunberg • Based on the play written for Richard Mansfield by Clyde Fitch • Photographed in Eastman Color • Print by Technicolor Directed by Curtis Bernhardt • Produced by Sam Zimbalist

(AVAILABLE IN PERSEPCTA STEREOPHONIC OR ONE-CHANNEL SOUND)
The most fabulous story telling medium in the history of entertainment!

Only CINERAMA'S three-eyed projection, seven-voiced sound and wrap-around screen can put YOU in the picture!

And the astounding figure of over 9 million viewers in only 13 CINERAMA theatres acclaims CINERAMA as the only really new wonder of the entertainment world!

Completed: Louis de Rochemont's
"CINERAMA HOLIDAY"
In Production: Lowell Thomas'
"SEVEN WONDERS OF THE WORLD"
In Preparation: Warner Bros. Studios
"LEWIS AND CLARK EXPEDITION"

As of Today, this is CINERAMA'S record

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Never has there been motion picture entertainment with this kind of impact! And now CINERAMA has its first overseas showing—opening September 30, 1954 at the CASINO THEATRE, in LONDON, ENGLAND!
ALLIED ARTISTS
 current Business On Rise
A's Future Waxes Optimistic

ALLIED ARTISTS' FUTURE CONTINUES TO REMAIN VER codest, with films running about 10 per cent higher than in the past. The big pick-up, however, will not occur until William Wyler, John Huston, Billy Wilder and Samuel Bishoff begin turning out their respective programs in early autumn. None of these releases can be expected much before early 1955.

Samuel Bishoff's deal with Allied Artists is expected to affect his release schedules, according to an agreement between the firm and Allied Artists. The agreement, effective immediately, will allow Allied Artists to distribute films for Bishoff's production company. The agreement covers all films produced by Bishoff, who has agreed to distribute his films exclusively through Allied Artists.

GABLE SIGNS FOR TWO PRODUCTION HIGH, FIVE SHOOTING

WILLIAM GOETZ SIGNED CLARK

Gable signs for two-picture pact, and gives the former Metro star the top role in "Captain Calico," which Goetz will produce as his second Columbia release, following the currently filming, "The Man From Laramie."

"Calico" is a story of the old Baruffy Coast, and Gable's role will be that of an early day Army Captain attached to the Presidio in San Francisco. The picture will be lensed in Technicolor, and possibly CinemaScope, and is due to roll shortly after the first of the year.

Studio chief, Jerry Wald, is negotiating with David O. Selznick for "Tender is the Night," the late F. Scott Fitzgerald novel published in 1934, screen rights for which are controlled by Selznick. Jennifer Jones would be starred, and Wald revealed that Daniel ("From Here To Eternity") Tana is interested in doing the screenplay.

Another important Columbia release shaping up for next year is "The Eddie Duchin Story," for which the studio paid $100,000. The film treatment was written by Leo Katcher, and a deal is underway for Williams Holden to portray the famous pianist.

Production is at a high level, with five pictures shooting. They are: "My Sister Eileen" (Jared Lebo, Jack Lemmon, Aldo Ray), in CinemaScope & Technicolor—Fred Kohlmur producer, Richard Quine director; "Cell 2455" (William Campbell)—Wallace MacDonald producer, Fred Sears director; "The Man From Laramie" (James Stewart, Dorothy McGuire)—1955 production, produced by Charles Schaefer producer, Robert Gordon director.

Tyrone Power and Ted Richmond are preparing to launch their first Copa Production's film in early November. It will be titled "The Stalk," and will co-star Power with his wife, Linda Christian. The entire picture will be made in Brazil, and Henry Hathaway is being sought to direct. The second Copa feature, "Lorenzo, the Magnificent," is not slated to roll until next spring in Italy.

LIPPERT PRODUCTIONS

Big Feature Rolls Abroad
More Pics From Salvador Unit

A FILM EXPECTED TO BE ONE OF Lippert's biggest releases in company history, went before the cameras this week in London. Titled, "The Quarter Mass Experiment," the feature stars Brian Donlevy and is being directed by Compton Bennett, who negotiated MGM's "King Solomon's Mines. The film is co-produced by Lippert and British producer Anthony Hinds, with the former handling American distribution, and Hinds releasing it on that end.

Salvador Films Corp., which collaborated on "The Black Pirates," recently filmed in San Salvador by Robert L. Lippert, Jr., announced that it will continue to produce films for world distribution. Lippert was instrumental in setting up the company, and will handle all North American releases.

Robert Lippert, Sr. is due back from Germany this week with the first print of "They Were So Young" (Scott Brady, Raymond Burr), which was produced in Germany by Kurt Neumann. Lippert assisted in editing the film, and plans to screen it at a mid-west sales meeting in Chicago on October 7.

The only other picture in production for Lippert release is "Air Strike" (Richard Denning), a Cy Roth production in Trucolor—Roth doubling as producer and director.

METRO-GOLDWYN-MAYER

Reissues Up Release Slate
Five Shooting, Three to Roll

WITH SIX NEW PICTURES AND four reissues added to the releasing schedule for the final quarter, MGM will distribute a total of 31 features in 1954. This compares to 46 during 1953.

Of the six new releases to go out through October-December, four are in Technicolor, making a total of 20 in color for the year. Four of this year's releases are also in CinemaScope.

Five pictures are shooting with three new ones slated to roll during the remainder of October. Now working are: "The Prodigal" (Lana Turner, Edmund Purdom), Technicolor—Charles Schnee producer, Richard Thorpe director; "Sailor's Creed" (Stewart (Continued on Page 14)
Studio Size-ups

(Continued from Page 13)

Granger, Viveca Lindfors, CinemaScope & Technicolor—John Houseman producer, Fritz Lang director; “Boulevard in Paris” (Anne Baxter, Steve Forrest), CinemaScope and EastmanColor—Henry Berman producer; Richard Thorpe director. (Illness forced Mitchell Leisen, who was formerly megging the film, to turn over the reins to Thorpe.) “Hit the Deck” (Jane Powell, Debbie Reynolds, Ann Miller, Tony Martin, Vic Damone), CinemaScope and Ansco Color—Joe Pasternak producer, Roy Rowland director, and “Interrupted Melody” (Eleanor Parker, Glenn Ford), CinemaScope & Technicolor—Jack Cummings producer, Curtis Bernhardt director.

Starting later in the month are: “It’s Always Fair Weather” (Gene Kelly, Cyd Charisse, Dan Dailey, Michael Kidd), CinemaScope and color—Arthur Freed producer, Gene Kelly and Stanley Donen co-directing; “The Marauders” (Dan Duryea, Keenan Wynn)—Arthur Loew, jr., producer, Gerald Mayer assistant, and “Scarlet Coat” (Michael Widing, Cornel Wilde)—Nicholas Rayfack producer, John Sturges director.

“Tbe Marauders,” incidentally, is the first low budget film to be made by the studio since the closing of the Charles Schnee unit, more than six months ago. However, studio topers insist that this one picture does not mean that there will be further “quickies” coming up in the future. The policy, they say, is still “big” pictures, from here on out.

PARAMOUNT

Lot Shifts Into ’54 High
Four More to Start in October

WITH THREE PICTURES SHOOTING, four more to start later this month, and six being edited, Paramount is operating at its peak for the year. Plans indicate that the pace will be maintained throughout the rest of the fall and early winter months.

October starters, all in VistaVision, are: “You’re Never Too Young” (Dean Martin, Jerry Lewis, Nina Foch)—Paul Jones producer, Norman Taurog director; “The Ten Commandments” (Yul Brynner, Charlton Heston, Anne Baxter, Edward G. Robinson, Cora White, Yvonne DeCarlo)—Cecil B. DeMille producer-director; “The Court Jester” (Danny Kaye)—Norman Panama and Melvin Frank producer-directors, and “The Desperate Hours” (Humphrey Bogart, Fredric March)—William Wyler producer-director. All but the last film will be in Technicolor. Combined, they represent a total budget outage of approximately $12,000,000—probably a record for any studio in a single month. Topping the list is DeMille’s “Ten Commandments”, which carries a $6,000,000 nut, followed by the Kaye starter which is budgeted at $3,000,000. The latter, incidentally, will be filmed entirely on the Paramount lot, instead of making backgrounds in England as originally planned. This presents the set department with its greatest challenge since “Samson and Delilah,” because a still uncalculated number of sets have to be built—among them a medieval royal castle, which alone, will require six weeks to construct.

Pictures new in production are: “Eddie Foy and the Seven Little Fools” (Bob Hope, Milly Vitale, Jack Reit producer, Melville Shavelson director); “Lucy Gallant” (Jane Wyman, Charlton Heston) — Pine and Thomas producers, Robert Parrish director, and “The Trouble With Harry” (Edmund Gwenn, John Forsythe)—Alfred Hitchcock producer-director. All are in VistaVision and Technicolor.

Those being edited are: “Air Command,” “Run For Cover,” “Love Is A Weapon,” “We’re No Angels,” “Two Captains West” and “To Catch A Thief.”

A January starting date has been set for “The Mavericks” which is one of the biggest pictures on Paramount’s future slate. Gregory Peck is up for the starring role.

REPUBLIC

Distrib Deals With J. A. Rank
To Boost Depleted Film Backlog

REPUBLIC’S SORELY DEPLETED backlog has forced company topers to take over the American releasing rights on a number of foreign-made films. Among them is the J. Arthur Rank comedy, “Doctor In The House,” which has been piling up tremendous grosses in England. Insiders at the studio state this will likely be the forerunner of a close alignment between Republic and Rank, and may even lead to a breakdown of Rank’s releasing arrangement with Universal-International.

In addition to “Doctor In The House,” the company has acquired U. S. distribution rights on four other Rank features, plus Jules Levey’s “The She Wolf,” which was made in Italy and dubbed in English.

The need for such outside pictures is the result of Republic’s own curtailed production during the current year. The company, so far, has started production on only three films of its own, as compared with 11 during the same period a year ago.

Even the anticipated spurt in September production, announced last issue, failed to materialize. However, most of the films which were postponed, will start during October.

The only production now in work is “Timberjack” (Vera Ralston, Sterling Hayden, Chill Wills), in Trucolor—Joseph Kane producer-director.

The October line-up will include “Magic Fire” (Yvonne DeCarlo, Carlos Thompson), based on the life of composer Richard Wagner—to be lensed on location in Germany—William Dieterle producer-director; “Rebel Island” (not cast), directed by David Wilde producer-director, and “Santa Fe Passage” (also not cast)—Sidney Picker producer, William Witney director. All three of the pictures will be shot in Trucolor.

RKO

Disney Exit Financial Blow
All-Inde Product Seen for RKO

RKO RECEIVED A SEVERE FINANCIAL blow when Walt Disney announced that all future product would be released through his own distribution unit, Buena Vista Film Company. In past years RKO has collected from one to three million dollars annually for releasing Disney films. The decision to handle his own product was prompted by Disney’s inability to get an adjustment in distribution terms from RKO. Buena Vista will release “20,000 Leagues Under the Sea” (Kirk Douglas), during the Christmas holiday days, and it will be followed next Easter by “The Lady and the Tramp,” the first CinemaScope cartoon feature.

On the heels of the Disney announcement, the studio’s wholesale filings went into effect at the RKO lot. Two of the three producers were dropped, and similar cutbacks were ordered in nearly every department.

According to studio reports, the Hughes owned company is stepping out of all direct production and will rely strictly on inde producers to supply product. Deals for product are now held with Frederic Brisson, Benedict Bogeaus, Allan Dowling and the Kin-Bri.

Another important inde pact is expected to be signed soon with Edmund Grainger, who announced that he was leaving RKO to form his own production company, starting around the first of the year. Grainger heads a production unit at RKO for four years and it is understood that he favors releasing thru the Hughes company. According to present plans, Grainger expects to turn out 10 top-budget films at the rate of two per year. His first production will be “Oh Promised Land,” based on the James Street best-seller.

Packaging of the feature, “An Island Affair,” to be co-produced by T. Frank Wood and Hugh MacKenzie, should be complete in the next few days as a distribution deal for RKO. Dale Robertson is set for a starring role in the picture and Elaine Stewart is a likely co-star. Den Segel will direct, with all filming scheduled to be done on location in Mexico beginning in mid-October.

Other pictures coming up this month are “The Girl Rush” (Rosalind Russell), a Frederic Brisson Independent Artists production in VistaVision and Technicolor—Robert Pirosh director, and Benedict Bogeaus’ “Bow Tameley To Me” (Barbara Stanwyck), in SuperScope and Technicolor. No director has been set.

20TH CENTURY-FOX

Production Pace Spurts
Five Rolling, Two Rehearsin

PRODUCTION HAS TAKEN A SPURT at Fox, with five CinemaScope feature shooting and two other big-budgeters being...
Studio Size-ups

prepared for early starts. "The Seven Year Itch" (Marilyn Monroe, Tom Ewell, Evelyn Keyes) has returned to the lot, following several days of location shooting in New York—Charles Feldman and Billy Wilder co-producers, Wilder director. Others shooting are: "Untamed" (Tyron Power, Susan Hayward)—Bert Freedib and William Hacher co-producers, Henry King director; "The Racers" (Kirk Douglas, Gilbert Roland, Bella Darvi—Julian Blaustein producer, Henry Hathaway director; "Prince of Players" (Richard Burton, Maggie McNamara)—Philip Dunne producer-director, and "A Man Called Peter" (Richard Todd, Jean Peters)—Samuel G. Engel producer, Henry Koster director.

Rehearsals are underway on "Daddy Long Legs" (Frederick Astra, Leslie Caron), which begins shooting amid mid-month—Samuel G. Engel producer, Jean Negulesco director, "Soldier of Fortune", the first Clark Gable starer for Fox, will go into production on October 21st—Buddy Adler producer, Edward Dmytryk director. Susan Hayward is practically set to co-star in the film, to be fended on location in Hong Kong.

There is a strong possibility that "The Left Hand of God," which was also tabbed for an October start, may have to be postponed due to the unavailability of Gregory Peck. Peck will not be through with his assignment for John Huston, in Ireland, until nearly November, and it seems unlikely that the studio could shoot around him until his return.

Buddy Adler has been handed two additional assignments to follow his "Soldier of Fortune," and both are now in the hands of scripters. One is "Violent Saturday," the William L. Heath novel; the other, an un-titled original for which Harry Klemmer is writing the screenplay.

One deal has already been set with Mel Shavelson and Jack Rose, who will produce, direct and script "Kitty Hawk," the story of Wilbur and Orville Wright. It is tentatively set for spring filming. Producers are seeking James Stewart and Henry Fonda for starring roles.

Four pictures for UA release are now in shooting, with two, and possibly three more slated to start within the next two weeks. They are: "Night of the Hunter" (Robert Mitchum, Shelley Winters, Lillian Gish)—a Paul Gregory production, Charles Laughton director; "The Kentuckian" (Burt Lancaster, Dianne Foster, Diana Lynn), a Hecht-Lancaster production in Technicolor—Harold Hecht as producer; Burt Lancaster director; "Not As A Stranger" (Olivia De Havilland, Robert Mitchum, Frank Sinatra, Glynis Grahame, Broderick Crawford)—a Stanley Kramer production, which he also is directing, and "Gentlemen Marry Brunettes" (Jane Russell, Jeanne Crain, Scott Brady, Alan Young, Rudy Vallee), a Russell-Taylor production in Technicolor—Robert Huston producer, Richard Sale director.

Others definitely rolling within the next fortnight are: "Marty" (Ernest Borgnine, Betsy Blair), a Hecht-Lancaster production, Harold Hecht producer, Delbert Mann director, and "Big House U.S.A." (Broderick Crawford), a Schenck-Koch production—Aubrey Schenck producer, Howard W. Koch director. Another possibility for an October start is "The Golden Load" (Glen Langan, Adele Jergens)—a John Carpenter Wheeler production, for which no director has been set.

"Youthful," starring James Dean and Tuesday Weld, may be delayed to mid-October to allow for the completion of "Confidentially Yours," currently in progress.

Universal-International has also been given the green light to start production on "The Robe," a multi-million dollar Technicolor production, currently in pre-production. The film is scheduled to begin shooting in the spring of 1955.

Universal-International Division

LOT LEADS ALL STUDIOS

As Productivity Remains High

Universal-International had six pictures shooting at the turn of the month, and will maintain that high level for at least another four weeks, with two new productions slated to go before the cameras as earlier starters are completed.

Those working as of October first were: "To Hell and Back" (Audie Murphy), CinemaScope and Technicolor—Aaron Rosenberg producer, Jesse Hibbs director; "Lady Godiva of Coventry" (Maureen O'Hara, George Nader, Victor McLaglen), Technicolor—Robert Arthur producer, Arthur Lubin director; "The Shrike" (Jose Ferrer, Julie Adams)—aaron Rosenberg producer, Jose Ferrer director; "Justice Comes to Tomahawk" (Lex Barker, Mara Corday, Stephen McNally), Technicolor—Howard Fine producer, Jack Arnold director; just finishing,—"The Looters" (Rory Calhoun, Julia Adams)—Howard Christie producer, Abner Bieberman director; and just starting —"The Purple Mask" (Tony Curtis), CinemaScope and Technicolor—Howard Christie producer, Bruce Humberstone director.

Coming up around mid-month will be "Kiss Of Fire" (Jack Palance, Rhonda Fleming), formerly titled "Rose of Flame," Technicolor—Sun Marx producer, Joe Newman director; and "The Mommy" (Bud Abbott, Lou Costello)—Howard Christie producer, Charles Lamont director.

Many people, this department among them, find it hard to swallow the casting of Tony Curtis for the lead in "The Benny Goodman Story". U-I has a property here that could rival its fabulously successful "Glenn Miller Story", but whereas Jimmy Stewart was an ideal choice for that role, the youthful Curtis had seems to be hardly anyone's conception of bandman Goodman. Shooting is due to start around the first of the year.

Negotiations have been opened by the studio with J. Arthur Rank, who owns half of the Audrey Hepburn contract, to borrow the star for "The Goddess," which would be one of U-I's biggest productions for 1955. If the deal goes through, it likely will be Miss Hepburn's next picture.

WARNER BROTHERS

Studio On Brink of New Era With Brilliant Product Array

THERE'S NO DENYING THAT Warner Bros., after some pretty lean years, production-wise, are on the brink of their most promising era. With "A Star Is Born" being heralded as a sure bet for Academy honors and a trio of other multi-million dollar productions just completed, this outfit has plenty to shout about. Recently rounded up were "Helen of Troy," "Land of the Pharaohs" (both on location in Rome) and "The Silver Chalice" (shot on the Burbank lot)—all of which are in CinemaScope and WarnerColor.

Five pictures now in production are: "Mister Roberts" (Henry Fonda, James Cagney, William Powell, Jack Lemmon), shooting on Midway Island in CinemaScope and WarnerColor—Leland Hayward producer, John Ford director; "Strange Lady In Town" (Greer Garson, Dana Andrews), also CinemaScope and WarnerColor—Mervyn LeRoy producer-director; "Jump Into Hell" (Jacques Sernas, Kurt Kaszner), story of Dien Bien Phu—David Weisbart producer, David Butler director; "Moby Dick" (Fred MacMurray, Glenn Ford), Technicolor production in Technicolor, shooting on location in Ireland—John Huston producer-director, and "The Sea Chase" (John Wayne, Lana Turner), in CinemaScope and WarnerColor—shooting on location in Hawaii—John Farrow producer-director.

Filming was completed a week ago on "Young At Heart" (Doris Day, Frank Sinatra, Ethel Barrymore), in WarnerColor—

(Continued on Page 31)
The fight I started on September 9 has, I see, become an Anglo-American free-for-all.

Around that time Murray Silverstone, president of 20th Century-Fox International, got back from a European trip and made public some figures from a "private and confidential" report of the British Film Producers' Association.

They showed that British films were earning in the world market only a fraction of the revenue won by American pictures.

In reporting this information to London, where I write a column in the leading film trade publication, "Kinetograph Weekly", I made this remark:

"The figures given by Silverstone... indicate that, per film, the British are lagging a long way behind the Americans in tapping world markets, either because they do not employ the same aggressive sales methods, or because they are not producing pictures of the high commercial value of Hollywood's."

Since I am British, I recorded these facts with no joy. They made certain people in England rather angry.

John Davis, Managing Director of the powerful J. Arthur Rank Organization, took umbrage and replied: "I see that Murray Silverstone is once again attacking the British film industry in general and the Rank Organization in particular. I wonder what he thinks he gains by doing this?"

"I can only assume that it is pique because he cannot get his way with the Rank Organization"—an obvious reference to the fact that Fox was unable to persuade Rank to equip its theatres for CinemaScope.

Mr. Davis added, "Once again Mr. Silverstone makes what is a bewhiskered and bearded statement that if British films were suitable they would get proper United States showing."

Then came another pronouncement by Mr. Davis that as soon as it was financially possible, JARO would enter exhibition in the United States.

Said J. Arthur Rank: "Davis and I are determined that the American mass audience will have an opportunity to see British films'."

It wasn't long before rumors began spreading in New York that the Rank Organization's avowed intention of establishing its own exhibition outlets here was somehow tied-in with the Washington negotiations for a renewal of the Anglo-American film agreement. A deep-laid plot was hinted.

This, of course, is nonsensical. The Motion Picture Association of America is not the body with which such negotiations, even if feasible, could be conducted. Moreover, the British conferees represent the U. K. Government and would not, I am certain, apply any pressures of the sort hinted at, especially, on behalf of any one unit—albeit the dominant one—of the British film industry.

An attempt by any British production group to establish itself here with governmental influence would assuredly arouse violent U. S. hostility and opposition, and in fairness to the Rank Organization I think it needs to be stated that it has never at any time suggested that its contemplated "invasion" of the United States would be other than a purely commercial venture based on calculated risks.

Nevertheless, the Rank announcement caused acute surprise here because it appears to be totally inconsistent with the generally-accepted idea of traditional British caution in business matters. The establishment of a chain of theatres, presumably to play predominantly British pictures, would be a tremendous gamble.

It is recalled that in New York the Winer Garden and the Park Avenue theatres were white elephants when operated by British film interests as showcases for their products. Both lost money. It is argued also that there are now enough so-called "art theatres" throughout the United States to give the American public ample opportunity of seeing British pictures if they wish to do so. For instance, "Genevieve" played 61 such theatres in the New York area alone, and netted more, it is maintained by Universal, than if the film had been booked into one of the circuits.

This viewpoint, however, misses the main argument advanced by JARO, which is that in recent years American audiences have become conditioned to the idiom and tempo of British films, and that, with few exceptions, the small capacity art theatres are no longer the best or most profitable outlet. Universal, main distributor of Rank product in the United States, contends in self-defense that it has sought—and is still seeking—to put British pictures into general release, but that it cannot force exhibitors to buy something they consider unsuitable for their patrons.

To put the issue bluntly—and it is time it was—the Rank Organization evidently considers that Universal either doesn't understand its own market, or is making only half-hearted attempts to exploit it. It is understandable that Universal's executives should resent this implication. They are angry also at John Davis' statement that only 87 of the 150 prints sent here of "A Queen is Crowned" were issued by Universal. According to Al Daff, Universal's executive vice-president, the company's booking records show that 165 prints were used.

Perhaps, however, the most interesting aspect of this development is the actual scheme of operations Rank has in mind for "crashing" the U. S. field. So far, it has been assumed that Mr. Davis' statement means that the Rank Organization is planning to purchase outright a number of theatres in this country, and most American comments have been based on that assumption.

Has John Davis, however, another approach to the problem of obtaining outlets? Could he evolve a franchise system? Is he contemplating negotiations with certain exhibitor groups which, in recent months, have been extremely vocal about the product shortage? Has he in mind any idea of creating, or backing, a distributing machine in the United States which would guarantee for British films a certain minimum number of bookings? There are a score more variations on this theme which are interesting to speculate upon.

Whichever plan materializes one thing is certain: distribution would involve the establishment of a costly publicity and merchandising instrument. In my experience the promotion of British pictures in the United States has been totally inadequate and often quite unimaginative. Without closer investigation, I am not able to pinpoint the responsibility for this shortcoming, but I imagine that budgets have been restricted. Unless the Rank or any other British "invaders" are prepared to cater for the American people's love of ballyhoo, no scheme of U. S. development can possibly be brought to full fruition.

I believe, in fact, that British pictures could, even under existing conditions, and without British-owned outlets, achieve far deeper market penetration than they have hitherto enjoyed if, say, the Rank Organization were to evolve a sustained promotion campaign like that which put CinemaScope on the map despite tremendous odds.
36 KEY MAJOR CIRCUITS
HAVE ALREADY BOUGHT

PRIVATE HELL

UNITED-PARAMOUNT THEATRES
RKO THEATRES
STANLEY-WARNER THEATRES
WALTER READE CIRCUIT
FABIAN THEATRES
FLORIDA STATES THEATRES
WILBEY KINCEY CIRCUIT
MARTIN THEATRES
NEW ENGLAND THEATRES
AMERICAN THEATRES
E. M. LOEW CIRCUIT
JAMESTOWN AMUSEMENT CORP.
BALABAN & KATZ THEATRES CORP.
PUBLIX-GREAT STATES THEATRES
INTERSTATE THEATRES
COOPER FOUNDATION
FOX-INTERMOUNTAIN THEATRES
TRI-STATE THEATRES
UNITED DETROIT THEATRES
FOX MID-WEST THEATRES
ARIZONA-PARAMOUNT CORP.
FOX WEST COAST THEATRES
ROBERT L. LIPPERT THEATRES
MINNESOTA AMUSEMENTS CORP.
PARAMOUNT GULF THEATRES
CENTURY THEATRES
RANDFORCE AMUSEMENT CO.
CO-OP THEATRE SERVICE, PITTSBURG
L.A. DRIVE-IN THEATRES
REDWOOD THEATRES CORP.
EVERGREEN THEATRES CORP.
JOY HOUCK THEATRES
NORTHIO THEATRES
TEXAS CONSOLIDATED THEATRES
ALLADIN DRIVE-IN THEATRES CORP.
NEVADA THEATRE CORP.

PRIVATE HELL 36
A FILMMAKERS Presentation starring
IDA LUPINO
STEVE COCHRAN
HOWARD DUFF - DEAN JAGGER
DOROTHY MALONE
Written for the screen by COLIER YOUNG
and IDA LUPINO
Produced by COLIER YOUNG
Directed by DON SIEGEL
Distributed by Filmakers Releasing Organization

YOUR TURN TO BUY IT NOW!

Watch for... "MAD AT THE WORLD" and "CRASHOUT"
"Brigadoon" (CinemaScope)

**Business Rating 🌟🌟🌟**

Rating strictly for class houses. Despite CinemaScope, star-bright cast, play's fame, film will have to buck adverse word-of-mouth in subsequent. Strong exploitation needed. Values weakest for hinterland and action markets.

The late producer Leonard Goldstein once said, "The general public doesn't dig whimsy with a shovel"—and this may sum up the general boxoffice fate of Metro's "Brigadoon". Unfortunately, this is only so-so fantasy. There are definite factors contributing to the musical's mediocrity. The most obvious draw-back is that sets are constructed to give the appearance of a stage production on film. As evidenced by rough going encountered by two other movie versions of Broadway shows, "New Faces" and "Top Banana", the public is seemingly allergic to this style of presentation. Fantasy is woven around two Americans (Gene Kelly and Van Johnson) hunting in Scotland who discover isolated village which comes to life only once every 100 years. The score is bright and pleasing, but staging of musical numbers generally lacks the sock appeal usually associated with Gene Kelly's choreography, which might well have compensated for other production deficiencies. Best of the musical sequences are "I'll Go Home With Bonnie Jean" and "The Heather on the Hill", done by Kelly and Cyd Charisse. Performances generally are good, but Elaine Stewart makes only a brief appearance and Van Johnson was a poor selection for his assignment.

Pressbook ad lines capitalize on the Broadway show with: "At Last On The Screen! The Musical That Held Broadway Spellbound." (NEIL)


"Jesse James' Women"

**Business Rating 🌟🌟**


Almost a burlesque on previous Jesse James' sagas, this UA release generates a fair amount of action. And the outlaw's (Don Barry) exploits with a bevy of buxom gals provide ballyhoo angles galore. But an almost ludicrous story and heavy-handed performances dismiss it as a possibility for better class houses. Riding into Mississippi town, Jesse James and his gang plan to loot it in their usual style. Jesse, however, strikes up a romance with the banker's daughter (Joyce Rhed) and thereby obtains a key. In quick succession, he takes up with saloon owner Peggie Castle, cattle dealer Betty Brueck and dance hall gal Lita Baron. Each affair has larceny, not love, as a motive. After a roundelay of shooting, fighting, stealing and loving, Jesse disposes of the gals and the loot, and sets out in search of greener pastures.

Pressbook provides some lusty ad art with the catchlines: "Gun Battles... Love Battles... Blood Battles..." and "The Battle Of The Sexes And The Sixes Rages Across The Lusty West!" (YORK)

United Artists. 81 Minutes. Peggie Castle, Donald Barry, Jack Beutel, Lita Baron, Producers Lloyd Royal and T. V. Gerraway. Directed by Donald Barry.

"Woman's World" (CinemaScope)

**Business Rating 🌟🌟🌟**

Dramatic comedy tailored for crackling good grosses in class and family markets. Has particularly strong appeal for fem trade. Little here for action fans. CinemaScope Technicolor, load of marquee names give sure-fire boxoffice draw

Unlike "Executive Suite," 20th-Pox's "Woman's World" serves up its drama about industrial executive vying for a top-dog position, with generous side orders of caustic wit, subtle humor, and broad slapstick. Also manages to keep audience in suspense, as to who will be chosen, up to surprise climax. Another asset is the CinemaScope photography of eye-catching Manhattan vistas shot in much the same style as the panoramic scenes in "Three Coins in the Fountain". Story involves three sales managers who are brought, with their wives, to New York where auto manufacturer (Clifton Webb) proposes to study each couple and then choose a new general manager of the situation lies with the wives, since Webb considers each of the men suitable. Fred MacMurray is the high-strung go-getter whose ambition has all but alienated wife, Lauren Bacall. Cornel Wilde is an all-American type married to lovable, though naive, country girl June Allyson. Van Hefflin is the self-assured, effective executive plagued by his overly-ambitious mate, Arlene Dahl, who uses everything she's got to further her own interests. Interplay of this wide assortment of characters, plus competent performances all down the line, generates polished entertainment for good returns. (PHIL)


"Four Guns to the Border"

**Business Rating 🌟🌟**

Could do better in action market. Performances, scrip above usual western calibre make it a fair entry for general runs. Sex elements not usually present in oaters provide additional exploitable angles for bally houses.

Containing all the usual rough-riding, fast-shooting hard-fighting demanded by western fans, "Four Guns to the Border" has also been blessed with a tight little story and solid characterizations of the well-worn sagebrush track. Yarn is cut along simple lines as it recounts exploits of outlaw band led by Rory Calhoun. Hard-hitting, violence develops as Calhoun tricks an old-pal-turned-sheriff and robs local bank. Action is wrapped around love affair between Calhoun and vivacious Colleen Miller, daughter of ex-gunfighter, Walter Brennan. Romance is complicated because Brennan knows Calhoun is outlaw. Fleeing from robbery, Calhoun's gang discovers Brennan and Miller beseiged by Apaches. Saving pair, outlaw killed and Calhoun wounded in blazing battle. Law eventually catches Calhoun and love conquers all. Affair generates plenty of sex appeal to fascinate the whistling set.

Pressbook plays up sex-violence with catchline: "Her Were The Love-Hungry Lips That Waited—for The One Who Got Through Alive!" (PHIL)

BUSY...yes,
busy bringing bigger
and better business
to your boxoffice.
Because the crowds
follow the signs
that point the way
to Showmanship!

Make your street...
that busy street
with more Trailers
and Accessories
to sell your shows...
more of all those things
that add up to Showmanship
and Profits!
vivid, inflaming aspects of human behavior. By the Thirties, it provided escapism for an idle and spiritually depressed nation. It spoke of easy living, of gangsterism—anything but the harsh facts of tough times. In that unhappy period, two or three hours of fantasy was truly a miracle drug.

So embedded had it become in the popular mores of our time that by the advent of World War II (when more people, including servicemen, were to see films than ever before in history) the eminent British movie historian, Roger Manvell, had this to say:

"For the cinema is now so much a part of social life itself that men, women and children will go with little thought about the chances of exceptional enjoyment. Films are like meals; occasionally you get a good one; but you must go on eating regularly just the same."

The miracle of the early Kinetoscope was now complete, and the motion picture as a prevailing and important entertainment medium here to stay. No matter what was to come later in the way of competitive media, it had captured a public that numbered untold millions. It had done this by giving people the most rewarding entertainment experience extant at a cost within the reach of all. Furthermore—and this fact is too much taken for granted—it offered a product of equal quality to all audiences, city dweller or farmer in the most remote village, rich or poor, young or old, sophisticated or uninhibited.

This great achievement had come about under a wise and hard-headed administration that paid little attention to public relations, good-will or to institutionalizing the habit of movie-going. What promotional eggs were hatched at all, were all put in the basket of picture exploitation. The other stuff was serviceable, perhaps, to more prosaic industries about which the public knew little, cared less. No one had to broadcast the appeal of movies; its magnetism was implicit.

Instead, the early generalship turned to a more subtle mode of propagandizing by which popular interest in the industry could be kept alive in the face of any contingency. The trick was to create a myth and then to perpetuate it. And this brings us to another public relations peculiarity.

Peculiarities of Our Industrial Personality

In that vast ocean of American commerce, the motion picture industry is distinctly an island apart. Set on a shifting foundation, it is inhabited by a colorful, creative specie that manufactures Personalities and grows a vegetation called Glamour. The entire geography is shrouded in a romanticism so thick and velvet that you can ladle it with a spoon. Is it any wonder "ordinary" people regard it less a business establishment than a mystic colony operating its shop from a flying carpet?

Even its cold, mechanical processes hold enchantment. To many, the whole business of film-making is a dark and misty voodoo wherein the sweet juices of personalities and the vague germs of ideas are somehow miraculously synthesized into movie form. The technique of picture production spins a magic that no other manufacturing system can match for sheer technological legerdemain.

Most mortals harbor a deep-seated urge to worship heroes, those upon whom fate has bestowed gifts far out of our reach. We receive a vicarious gratification in hailing these gifted few. The English exemplify the phenomenon in their feeling toward the King or Queen. In America it's manifested in Miss America contests, idolizing heavyweight champions, by the way a student body regards its football team. Hollywood similarly satisfies this common appetite.

Into drab lives, buckled fast to the routines of factory, office and house chores, the movie industry is the titular, if not actual, champion of a more exciting way of life. Its madcaps, eccentricities—even its immoralities—all indigeneous properties of a flowering art—are part and parcel of the public image. Here for all to see, to talk about is modern Babylon in all its yokabritic glory. It produces entertainment on a scale of magnificence unmatched in history. It evokes from the multitude laughter and tears and awe. It is imitated, analyzed and, of course, criticized. But, let us note, though criticism is rife, it seems to afford many an accuser a quaint and furtive pleasure, not unlike that enjoyed by the judge who orders the strip-teaser to perform in his chambers before sentencing her.

There is nothing else quite like it. Certainly not its chief imitator, television, fettered by the exigencies of commercial sponsorship and limited physically to thumbnail vistas. Not the living theatre, which, despite its high traditions, exists outside of New York as a remote and esoteric institution. Hardly business in general, which is just about as brimming with romance, for the rank and file, as a treatise on the incubation cycles of snails.

The motion picture, alone of the arts and industry, is America's personality kid. No need to go beyond the scores of newspaper columns devoted to its coverage; beyond the reams of free publicity by every type of publication; beyond the extensive measures to which radio and TV go to enhance themselves by bringing the name Hollywood into their shows.

From a public relations standpoint, the fiction of a Babylonian Hollywood has worked wonders. It aroused the national gossip instinct. Few products manufactured and sold for profit are as popularly and consistently discussed as motion pictures. The reasons are inherent in human nature.
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Glamour A Precious Asset

Next to himself, the human being is most interested in other human beings; especially those more attractive, more daring, more exciting. This commodity—personalities—is filmdom’s chief stock in trade. Put them into situations of conflict, romance, intrigue, and you set tongues wagging in beauty shops and school yards, across desks and back fences. Certainly, an incalculable p.r. asset of the movie business is the fact that its stories and faces are infinitely more engrossing than anything life insurance, crucible steel or spark plugs has to offer.

There are those in the ranks who are always ready to run and hide from the popular conception of Hollywood. Before they would scrap the traditional myth in favor of something as solid and prosaic and tasteless as a spark plug factory, let them pause to reappraise its p.r. value. In the whole wide world of entertainment there is no commercial asset quite as precious as glamour.

Note another asset. Cinema specialists abound the world over. Anyone who can distinguish between Marilyn Monroe and Trigger qualifies as an expert on the medium and feels free to converse knowingly on his appreciation of the art. And he usually can command a coterie of listeners. The few qualifications to a Doctorate of Cinema Studies is at least one good eye, ditto ear, normal emotions and a workable nervous system. It’s not even necessary to know the language, for motion pictures are felt as much as they are understood. Whereas other arts come hard, movies are the meat of the masses. (That is why this might well be the greatest of all the arts.)

The broad, gratuitous “word-of-mouth” enjoyed by the industry is rooted in the vast scope of its consuming public. Few, if any, products can boast as many customers as a class A film like “From Here To Eternity”, for example. This picture has probably played to, perhaps, 25 million ticket buyers. Can Proctor and Gamble, Lever Brothers or American Tobacco match this? Who has more customers? Perhaps Coca Cola or A. T. & T. Compare a top film to an issue of a top magazine—Life, for example—and the movie comes out three to four times ahead.

It has been conservatively estimated that there are some 35 to 50 million movie patrons in the nation. What other industry can anticipate the plaudits of so many potential propagandists?

But even this is only part of the story. Let’s go further.

Peculiarity of Manufacture

To a wide degree, movie-making is the antithesis of the assembly line system; custom design versus sameness. Mass production is the mightiest economic advancement since the dawn of a commercial society, and the father of our world-envied standard of living. But it is not without weakness—the soft underbelly of mechanical inflexibility. Industry risks all on standardized dies, tools, assembly procedures, and standardized merchandise. When the bottom falls out from under sameness, it has nothing left.

In movies, flexibility prevails. Not in production methods so much, as in final product. No two films are exactly alike. Each production emerges as a distinct and original business venture. Each is tailor-crafted along individualized lines to unique specifications. Each stands or falls on its own merits. Every time Mr. Exhibitor changes his bill of fare he is in a new and exciting venture, in which the gross on Tuesday bears no relation to the business next Friday.

What is the import of this PRwise? By custom-designing its product, the movie industry achieves a personalized relationship with its customers that is unmatched by industry in general. There is something distant and icy about a product that is mass produced, as though individual needs and tastes were a secondary consideration of the manufacturer. Movies, because of the human factor, convey the impression they were made expressly for the viewer (a point, incidentally, that could stand more tangible exploitation).

The phenomenon of movie-going is attended by some of the most unique and interesting, albeit tacit, agreements between buyer and seller that can be found anywhere. They somewhat resemble implied covenants in law. The movies promise ticket buyers a number of highly specialized services impossible of fulfillment elsewhere at comparable cost. The public, in turn, agrees to bestow upon movies a number of privileges unique in modern business practice. One of these has been covered earlier, the widespread gratuitous discussion. The others will wait their turn. Now to the needs of the ticket buyer which films satisfy.

Peculiarities of Movie-Going

In a humdrum world, the film business satisfies a range of human cravings, many so delicate that the average filmgoer would be embarrassed to see them listed on a billboard. The secret of motion pictures is that it fills these needs in the anonymity of the darkened theatre. There, no one is the wiser. Movies say, buy my tickets and I offer you—

(Continued on Page 22)
(Continued from Page 21)

(1) MENTAL THERAPY. This is age of the neurosis, the psychosis, the Freudian Complex and what have you. If you suffer from these, see your psychiatrist. If you're a normal individual, weary perhaps, a bit overwound, a little frayed around the cerebral edges by the anxieties of the day—the motion picture, that sixty-cent doctor of mental therapy, has a sure and ready treatment.

There runs through all of us a sort of desperate common denominator of the emotions—the urge to get away from it all. We want to be taken outside of ourselves, to get lost in some other reality where we can throw off the yoke of our weight and worries. The high priests of mental medicine term our needs compensation, identification, vicarious expression. Whatever it is, movies fill the bill. Says J. P. Mayer in his outstanding work, "Sociology of Films":

"People go not merely to spend their leisure; they obviously go there because they receive something that supplements their life of concrete reality. They go there to satisfy their fantasy—a satisfaction which is an essential part of the life of an individual."

This is the escapism of movies. There, in the land of moving shadows, are our daydreams readymade. Not only do we detach ourselves from our everyday existences, we become—temporarily at least—participants to the fictional situation, partaking of the satisfactions on the screen, gaining thereby realization of our own ambitions and longings. Through the identification mechanism, we become, as it were, the people we hope to be but never can. For an hour or two, we are at once handsome, witty, glamorous, desired, heroic, victorious. The mentality, thus relaxed, rests its wounds and repairs for the travail of another day.

By way of documenting this widely known healing property of films, we quote a single line from one of the nation's leading authorities on mental disorders, Dr. Laurance F. Shaffer, in his "The Psychology of Adjustment":

"That stereotyped plots such as Jack-the-giant-killer motif and Cinderella theme are repeatedly successful in the moving pictures, indicates the adjunctive value these situations have for millions of normal people."

Perhaps the secret of the movie's power to grip the mind is what pundit Meyer Levin calls screen-hypnosis. He writes:

"But in the most obnoxious picture, I can feel the basic, physical hypnotism of the medium. I want to sit and let the thing roll on and on... Now I know I'm not alone in feeling this hypnotic, habit-forming need for the movie. Sociologists... have in the past few years secured a fairly wide acceptance of the idea that the motion picture is a necessity, rather than a luxury, to the population."

Mr. Levin likens the screen to the professional hypnotist, holding a shining object before the eyes:

"And presently, the subject is in a trance state, freed of responsibility, freed of himself, happily guided by an outside force. He is often disappointed when the spell is broken."

(2) A PLACE TO GO. The tempo of modern living has given rise to a race of restless, fidgety, racing creatures. Unlike our forebears, we find it unusually strenuous to amuse ourselves. Self-entertainment requires application of the creative faculties, and there isn't the time or initiative for that. Rather, we look to outside stimuli. True, today television provides a handy diversion, but there is already ample evidence that people find it unsatisfying after a year or two of steady diet.

But when you boil it down, there are doggone few places to go for popular diversion. Just look around. Athletics, participating or spectator, fill the need to a minor degree. Besides its mere entertainment and escape values, the modern motion picture theatre provides a variety of appealing side attractions.

The theatre is the pinnacle of community glamour. Here, for a modest sum, is radiated warmth, color, brightness. There is a richness and extravagance about the whole thing. The crowd, itself, is intoxicating. The feel of plush carpets underfoot, the innumerable gay distractions often add up to a total sensory experience as pleasurable as the film itself.

Then, too, the theatre addresses its invitations to the body as well as the mind. From the steam of the summer and the chill of the winter the movies offer abatement. It soothes aching feet and tired muscles, renders a physically gratifying change of pace to women lashed to household chores and men fatigued by labor or business problems. Through the most commonsense expedient known to medicine—simply by taking the person's mind off his distress—it brings to all a bodily relaxation.

Movies also satisfy the communal urge. People are inherently gregarious—women more than men—and the purchase of a movie ticket works as a springboard to socializing. Then, too, it is gratifying to be thrown into an identical emotional experience with others. We like to share our richest adventures with company, whether with family, friends, or strangers. This feeling is heightened in the knowledge that those sharing the movie
with us are, like ourselves, out for a night of fun. Enjoyment is a communicable disease.

Modern civilization has yet to engineer a more suitable place for young men to bring their girlfriends than to the darkest, comfortable quarters of the movie house.

(3) THE WAYS OF THE WORLD. As a teacher, the movies are without peer. Educators have admitted this in recent years by their overwhelming acceptance of audio-visual aids. In World War II the armed forces substituted motion pictures for classroom instruction with unusually fine results.

People don't go to pictures to be educated—at least not in the formal sense. But they do go to learn those things that are most meaningful to the human personality. They want to be shown the ways of the world.

The modern film conveys a degree of sophistication. Young women look to the screen for ideals in mates, as well as ideals in conduct between the sexes. Young men find in the urbanity of movies a mode of overcoming self-consciousness. They learn smart language, the bon mot, worldly ways.

To people everywhere, movies satisfy the appetite for the unique and the bizarre. Only the movies can catch and hold the alien custom, the distant race, the world at large. It has likely given the American people a better reading in history and science (notwithstanding occasional perversions of truth) than all our school texts combined. On social issues, a popular presentation in film fiction can produce more justice than six and sixty political harangues.

(4) A UNIVERSAL ART. There beats in almost every breast—highbrow and lowbrow alike—an art instinct. All it really amounts to is a spontaneous sense of order and beauty in things. To cultivate this instinct requires training and a cultural background which most movie patrons, because they are educationally underprivileged, lack. The hurried pace of modern life forces us to take our art on the run. We want our culture easy and palatable, free of perspiration. This has given rise to the phenomena of the headline, the digest, the critical review, the summary and many other forms of intellectual condensations.

In films everything is reduced to the most commonly understood level. It has become the poor man's Shakespeare, Beethoven, Michelangelo rolled into one. But even where it has bastardized or sugar-coated high art, it has—more than any other informational medium—reawakened a cultural appetite among the masses that otherwise may have lay dormant. And it has made the people like it.

At worst, movies make their appeal to the grosser emotions in oversimplified sexual themes or those dealing with the immediate problems of breadwinning, money and position. At best, it is as capable of arousing man's higher instincts as the finest in literature, in music, in legitimate drama. As the world's first and greatest fusion between art and economics, the motion picture has spawned a popular cultural form combining the best of mankind's artistic achievements into a single medium. Its potential is breathtaking.

It ranks as the greatest story-telling force of all time. The very simplicity of the medium provides its greatest strength. King Vidor, the director, has said:

"Artistry does not consist of making a film that only a limited group of people can understand. Rather, we must seek a great common denominator, a means of telling a story that is understandable to all classes of audiences—rich, poor, old, young, European, American. One must hold to human emotions to achieve this goal, because emotions are universal and can be understood by every human being."

These, then, are the contributions made by motion pictures to the spectator. In return, the public bestows the following favors upon the movie industry—

(1) WORD-OF-MOUTH. This was discussed in the section headed "Peculiarity of Our Industrial Personality," but it bears repetition. If the movie industry plays its cards right in the future, the fifty million moviegoers can be converted into that number of voluntary public relations agents acting in its behalf.

(2) ACCEPTANCE. Although the bad bile of professional critics, highbrows and pedants frequently erupts against films, the least favorable attitude of the public at large is usually one of acceptance. The mass of moviegoers seem to find something worthwhile in almost every picture, and they swallow the sour milk as well as the sweet cream with a curious indulgence. Here may be a few of the reasons:

'\textbf{The motion picture is beyond objective analysis.}' When consumers buy tangible goods they ask: Is it utilitarian? Is it decorative? Will it work? Will it last? Entertainment, the merchandise of the movie industry defies such measurement. The film, not being functional, produces only an abstract condition of mind in the viewer which cannot be evaluated in material terms.

'\textbf{The response of the audience is a crucial factor.}' Joe Fan walks into the theatre with a unique mental predisposition. He says only: "Entertain me!" Nothing more. Thus expecting to be entertained, and observing that others are, indeed, entertained, he feels—and often mistakenly so—that he must be enjoying himself.

'\textbf{Our emotional needs keep us indulgent.}' Since we are seldom, if ever, free of the anxieties of our real existence, it is possible for even the worst of films to keep us pleasantly diverted. A pretty face, a tender moment, a rowdy free-for-all, any of these in an otherwise drab and artless work might be all that is needed to shut off outside pressures. This, alone, is no small accomplishment.

'\textbf{Possibly the best reason is simply that the public has no distinct, organized preferences for what it wants in...'}
MEMBERSHIP APPEAL
North Central Allied

In the specialized field of business, and specifically our business, we again arm ourselves with information. Some of us even take two trade papers. But when you want to know what is going on in your own town and county, you don’t buy a national newspaper. You buy the weekly local. So it is in business. If you want to know the latest of what to be on guard against, how to improve your condition, how your brother exhibitor is solving his problems, how he is combating his enemies, the only place you are going to find it is in an exhibitor organization.

You spend a lot of dollars learning what is going on in the world around you by the time you pay for newspapers, radio, TV, auto radios and special newsletters. Just why is it so hard to pay for the specialized news which is right down your alley? Personally, we have never heard of a case where anyone was hurt by belonging to Allied. On the other hand, we can name plenty who have been hurt by not belonging. If no one has been hurt, it must follow, as the night the day, “but if it doesn’t hurt, it helps.” So, join Allied today!

DEPRECIATION ANALYSIS
ITO of Ohio

We are indebted to Allied of Indiana for an analysis of the new methods by which equipment can be depreciated for tax purposes under the new tax law recently signed by President Eisenhowe. These methods apply to equipment acquired or put to use after December 31, 1953 and on construction or that portion of construction started after the same date. You may depreciate such an investment in any one of these three ways:

1. The old straight line method which spreads depreciation equally over the estimated life of the equipment or structure. For example, sound equipment that cost $2000 would be depreciated at $200 per year for ten years.

2. The declining balance method which permits the exhibitor to charge off his undepreciated balance at a rate twice as high as the straight line method. For example, instead of depreciating his sound equipment at 10% a year he would take 20% of the balance each year, or $400 the first year, $320 the second year, $256 the third year, etc. This allows two-thirds of the cost to be depreciated in one-half the normal life. At any point you can switch to the straight line method. For example, at the end of three years make; this declining balance method, a balance of $1024 remains undepreciated and this could be spread evenly over the remaining 7 years.

3. The new “sum of the years’ digits” method. The fraction of cost depreciated each year consists of a denominator (under the line) which is a total of all of the years from 1 to the life of the equipment, and a numerator which starts out by equaling the total years of life and decreases by 1 each year. Thus, in our example of $2000 over ten years, the first years depreciation would be 10/55ths of the original cost, the next year 9/55ths, the third year 8/55ths, etc.

ON FIRE INSURANCE
ITO of Ohio

Every theatre and drive-in in the state that has fire insurance is rated by the Ohio Inspection Bureau. Each theatre has credits or debits from the established rate. For example, the purchase of an extinguisher and its installation in a certain place might cut your rate so that it would pay for itself in two or three years.

Write to the Ohio Inspection Bureau, 431 E. Broad St., Columbus, Ohio for your rate survey. Then take it to your own insurance agent for interpretation and see whether you cannot make certain improvements to cut your rate.

After the improvements are made, you can ask the Inspection Bureau for a new survey, but make sure that no additional hazards have developed since. There is no charge for the additional survey but if they find additional hazards they can raise as well as lower your rates. However, if your building has been kept up, the chances of this are slim.

We are working toward getting a radical reduction of rates for theatres equipped with CinemaScope on the premise that, if so equipped, they will no longer show any nitrate film, thus reducing the fire hazard. However, this has not taken effect yet. you will be notified when it does.

Meanwhile, if you have installed any improvements, you have an additional insurable interest which should be protected. This includes wide-screen, lenses, sound and any other new equipment including concession machines.

REPORT ON SALESMAIen
Allied of Mid-South

The thought has been given to me by a former film salesman, that since all salesmen send a report on you to their branch manager, district manager and home office giving them the why’s and why nots on selling you pictures, why don’t we write up a report on the salesman telling just what happened, what was said, prices quoted and names of pictures offered, his attitude, and any other information you might feel necessary to the case. Send a copy to the salesman’s branch manager, district manager and home office. This former salesman stated this would run them crazy, also would certainly keep them along the lines of the truth.

SAFETY TRAILER
ITO of Ohio

Enclosed with this bulletin is an appeal directed to you from the State Department of Highway Safety. This one-minute trailer asks nothing of the public but its cooperation in safe driving on our roads. It is available at National Screen Service Exchanges without charge.

There can certainly be no possible objection to such a trailer. It is well made and well illustrated. You are asked to give one minute on one change of show—two days, three days or a week or two depending on how long you run a picture to possibly save a human life.

WEEK BEFORE XMAS
Allied of West Virginia

Here’s a suggestion for the week before Christmas. Don’t dissipate your 1st run product. Make it a week of one-day changes using the good repeat pictures that, for some reason or other, didn’t make it for the 1st run. Your list may include pictures like “Roman Holiday”, “Stalag 17”, “Lili”, etc. You could even go back to “Showboat” and some of the older ones that didn’t do the business they should have done. It might be a good idea to shave the admission price a little.

Keep your program to a minimum running time to accommodate the busy people. Just the feature and previews should be enough. This will also cut your overhead for that week. Lower feature rental should more than offset additional cost of shipping and advertising. Get a trailer (13c a word from Filmack) to the effect that you are doing the public a favor by bringing back the good ones and cutting the show time in order that they might have a chance to see the feature picture.

This trailer will cost you about $10.00 plus postage and can be used again next year. Don’t forget to order single day date strips to go with the program. All things considered, this is a program that puts a good picture on your screen inexpensively.

Maybe you don’t like this idea. Try something else, but try something. Don’t just sit down and take the beating without a fight.

ORDERING TRAILERS
ITO of Ohio

When ordering trailers from National Screen Service or Filmack, be sure to advise the proportion of your screen. Also trailers and date strips are available from both companies for use with the anamorphic lens. Be sure to specify what you want exactly. Even if you have done nothing to your screen, many theatres have, so when ordering trailers put a line in your order or letter like “Proportion 1.85 to 1” or “1.66 to 1” or “1.33 to 1” as the case may be.
Big Ads Bark ‘Contessa’ Salute
Max Youngstein's UA boxofficers are giving "The Barefoot Contessa" all the guns. New Yorkers are seeing some of the biggest and flashiest newspaper ads ever on this Joseph L. Mankiewicz production, starring Ava Gardner and Humphrey Bogart. The full-page advance ad in the New York Times (right) was followed by full pages placed by Macy's in both the Times and Daily Mirror.

Latter was part of a big co-op campaign engineered by UA's exploiteers with the famous department store. The provocative ads bore the caption: "Macy's, the World's Most Exciting Store, Under the Spell of the World's Most Exciting Woman, Ava Gardner, in 'The Barefoot Contessa'!" Five key scenes from the film illustrated the ad, which topped the mammoth tie-up to drumbeat the picture's gala charity premiere at the Capitol Theatre on Sept. 29.

As their part of the bargain, United Artists delivered Miss Gardner to Macy's for a personal appearance in the store's lingerie department, where she introduced a line of "Contessa" ensembles.

The Macy ad carried some words of high praise for "Contessa," terming it "provocative, revealing, earthy... well, what do you expect—Mankiewicz did it!" And it offered this editorial comment on UA's catchline:

'It seems almost sacrilegious to call a woman 'The World's Most Beautiful Animal'-but mineral or vegetable she is not!"

The klieg-lighted premiere, sponsored by CARE, was attended by a host of notables, given full TV, radio, newspaper and newsreel coverage.

- UA's home office publicity staff assembled statue of Ava Gardner for use in "Contessa" promotion. Flown from Italy, where it was used in film, replica is being rigged by: (standing l. to r.) Al Tomalin, Mort Nathanen, Francis Winikus, Tess Michaels and Charles Hendel; (kneeling) George Nelson and Nat Rudich.

Lipton Confers on U-I Plans
Universal's David L. Lipton called his ad-pub-exploitation team together at the U-I studio for a huddle on promotional plans for up-coming product to be released during the next few months. Long-range blue prints were also mapped on pictures in production.

The U-I exploiteers drew up campaigns on "Sign of the Pagan," "So This Is Paris," "Six Bridges to Cross," "Destry," "Foxfire," "West of Zanzibar," "Man Without A Star," and "The Far Country." Plans for two films now shooting, "The Shrike" and "To Hell and Back," were also discussed during the conference.

The meeting was attended by Charles Simonelli, Philip Gerard, Jeff Livingston, Herman Kass, of the home office staff, and Robert Gillham, v.p. of Cunningham and Walsh, U-s ad agency.

(Continued on Page 28)
EXPLOITATION PICTURE

‘Fire Over Africa’ — Intrigue in Tangier

BALLY FIRE-REDHEAD O’HARA

Ballyhoo’s a showman can latch on to with both fists a-bounding in “Fire Over Africa”, Columbia’s Technicolor thriller. They are readily apparent in the flash pressbook conjured by ad chief Howard Le Sieur and his boxofficers; spotlighting the violent action, the intrigue of Tangier, the titian-tressed Maureen O’Hara’s sex appeal as the “Girl Who Lives By Her Smile” and Macdonald Carey’s ruggedness as the “Man Who Lives By His Gun!” Around these have been built a powerful group of ads, provocative in art and copy, and several good exploitation ideas.

Among the best of the latter is a “Fire-Red” campaign lying in the title, the star’s flame-colored hair and the fiery excitement of her role. In line with this, for instance, is a theatre-sponsored beauty contest for girls with fire-red hair, worked in with beauty shops and newspaper; “fire-red fashions” for store displays—apparel, lipsticks, jewelry, etc.; a florist tie-up for a “Maureen O’Hara Fire-Red Rose”; beauty shop promotion of fire-red hair styles. And how about enlisting the fire-department with a redhead beauty on one of the trucks, for a flash street campaign to be used in a co-op for a fire-prevention drive.

Displays featuring the O’Hara allure are another natural, such as the cut-out standee below, left. This can be made up from blow-up of one of a set of special art stills (five still sets are available), and the bigger the better. Or it can be bought, in full-color and life size for $18 on special order. Feature of pressbook is various uses of individual stills for types of displays and tie-ups.

Good combination of stunt and display is shown below, right, in the “Wanted” poster, made from another of the art set stills. Poster is easily prepared by local printer for posting in windows, tacking on poles, etc.

Potency of the ads is evident in the pair shown below, center. Again it’s the O’Hara, s.a., hinting at her role with the gun-in-the garter art, and strong action elements. Not copy under action scenes, like, “Kissed—by a bullet!” and under headline: “Tangier—city of strange pleasures and sudden deaths?

Headline highlights, in addition to those shown: “A Lady From Nowhere...and No-Good Guy!” and “They Bask in Evil...Playing Winner Take All in the Casbah!”

High-powered radio-TV campaign is outlined in detail, including direct approach to local TV station. Radio spots are hot copy as: “Maureen O’Hara as that lady from nowhere! With no visible means of support except her smile! Macdonald Carey as a no good guy—with a gun! Together they set ‘Fire Over Africa’ better with excitement than anything you’ve seen on the screen in a year! Filmed in Tangier! That city of strange deaths and stronger pleasures!”

Noteworthy is the herald with teaser cover shout: “You’ll Always Find Their Kind...Where the Forbidden Is For Sale!”
EXPLOITATION PICTURE
of the issue

FIRE OVER AFRICA

Hearty, robust action drama, spiced with sex and
surer moments, indicates that Columbia's "Fire
Over Africa" has the stuff that satisfies in the mass
market. With bosomy, flame-topped Maureen O'Hara
and rugged, crew-cut Macdonald Carey co-starred,
the marquee is not neglected.

The O'Hara lovely, as an American secret agent
umped into mysterious Tangier to uncover a smug-
ing gang, is subjected to a series of gunfights, knif-
ings, kidnappings, hijacking, chases and assorted
hanhandling which would have tested the endurance
of Pearl White. She starts on her way to the inner
circle of the smuggling ring when tough, on-the-make
allow American Carey lands her a cabaret job with
one of the suspected leaders, Binnie Barnes. From
hat point, it doesn't take long for the red-top to
unge deep into the cauldron of intrigue. On the
erge of obtaining the evidence needed to uncover
arnes' cohorts, Maureen is overcome by the gang
and spirited to their hideout. Fighting like a wildcat,
he is forced to kill Barnes but is carried away further
by the gang as they make a last-ditch effort to flee
country. That's when Carey, who turns out to be
secret agent himself, gets into the act. Leading the
authorities to the rescue, he and the smugglers smash
out in a furious free-for-all on the beach. Carey
ersonally frees the damsel in distress, with a roman-
c tour de force in sight.

Despite her energetic pursuits, the well-propor-
doned heroine is revealed in a variety of costumes
med at making the ladies sigh and the guys gape.

Producer M. J. Frankovich and director Richard
ale transported the cast of American principals and
chnicians to the locale to capture authenticity, and
he production was shot by the Technicolor cameras
ght on the spot in Tangier and Malaga, on the
panish coast. Robert Westerby penned the script.
What the Showmen Are Doing!

Continued from Page 251

Showmen Briefs

Joseph Hegeman, New Orleans p. r. man, has been set by Allied Artists' ad chief John C. Flinn to handle exploitation of "The Human Jungle" in key-city openings throughout the South.

Fox Denver Theatres' usherette training program (Film BULLETIN Sept. 6) has captured the interest of theatremen across the nation. Circuit publicity director Paul H. Lyday reports inquiries coming to his desk indicate this valuable public relations activity may be put into action by other astute showmen.

Jane Russell, star of UA's forthcoming CinemaScope-color musical "Gentlemen Brunettes," receives a big splash in the November issue of Esquire mag via a striking gatefold photo designed to attract the attention of all males over the age of six.

The key art for Paramount's record-sized newspaper and magazine ad campaign on "White Christmas" gets the once-over at the Westpart, Cann., studio of artist Stevan Dohanos. Looking it over are: l. to r.: Dohanos, Irving Berlin, Buchanan Advertising Agency executive George Richardson, Paramount ad manager Sid Blemenstock and Buchanan v.p. Ray Winkler. The illustration depicts Bing Crosby singing the title song against a battlefield background, while co-star Danny Kaye sitting on stage.

Loew's Orpheum in Boston used this effective lobby display three weeks in advance of the opening of Columbia's "On the Waterfront". The cutout boiling hook is some seven feet high.

Fox's Record P.A. Campaigns

20th Century-Fox boxoffices, under Charles Einfeld, have set one of the largest personal appearance campaigns on record for the opening of five CinemaScope productions in NYC. A total of nine film headliners are currently making radio, TV, and press appearances for "Woman's World," "The Adventures of Hajji Baba," "Carmen Jones," "Desiree" and "There's No Business Like Show Business".

Arlene Dahl, one of the featured stars in "Woman's World", is in from Hollywood for a round of activities on the picture, which includes a spot on the Milton Berle TV show. Tub-thumping for "The Adventures of Hajji Baba" are its fem star Elaine Stewart and producer Walter Wangler. He is slated for at least 11 TV and radio shows, with a like schedule being set for Miss Stewart. "Carmen Jones" is being heralded by its producer-director Otto Preminger, and stars Dorothy Dandridge and Harry Belafonte in a sock TV-radio-press campaign. Advance publicity for "Desiree" will be racked up in coming weeks via a p. a. tour by Merle Oberon. Building up steam for the Christmas opening of "There's No Business Like Show Business" is singing star Johnnie Ray and 3-time Academy Award winner photographer Leon Shamroy.

Use Radio, Schine Showmen Told

"Never underestimate the power of radio because of TV!" is the suggestion passed on to Schine circuit managers by their publicity department. And that's a sound bit of advice of all showmen.

The Schine men were told that they can do far more with local radio stations than with television in the way of promotion. A case in point is the tie-up made by Harry Unterfort, who struck a good bargain with a radio station in Syracuse. Losing contestants on a quiz program are awarded a pair of tickets to either the Paramount or Eckel Theatre. Payoff for the two theatres comes in the form of six daily plugs for their current shows.

This is truly a lot of publicity for a few passes. Theatremen everywhere would do well to contact their local radio stations for a talk with program directors about tie-ups. Radio is in competition with TV, and movie men will find broadcasters a willing ally.
What the Showmen Are Doing!

Premieres

New York, Chicago and Hollywood have no exclusive patent on the gala movie premiere. Showmen in every hamlet and medium size town in America, by applying a little sweat and imagination, can make a "preem" the big event of their community. Promote the American Legion band, the school band, the marching clubs, the C of C and other civic organizations to join in a gala parade. Make an award to a prominent citizen on your theatre stage. Perhaps the company distributing the film can contribute one of its personalities who might be on tour. Whatever you do, you will be accomplishing the powerful effect of institutionalizing your theatre as the center of community life. If Buffalo, Jackson, Mississippi, and Pittsburgh (see below) can do it, you can. Stage a premiere, Mr. Showman!

Bob Murphy, of the Buffalo Century Theatre, fired an impressive promotional campaign for the opening of Darryl F. Zanuck's "The Egyptian." Highlight of the colorful festivities for the 20th-Fox Cinemascope feature was this attention-getting parade which attracted thousands of onlookers. Stunts like this not only pay off with valuable word-of-mouth, but often garner plenty of free press breaks.

World premiere of United Artists' "Jesse James Women" at the Royal Theatre in Jackson, Miss., was preceded by a week-long program of parades and star appearances. On opening night, crowds were treated to a raucously square-dancing as these bays an' gals heated up the asphalt. The stunts and the film received wide TV and press coverage for the full 7 days of ballyhoo.

Stanley-Warner showmen Henry Burger and Phil Katz gave the Hollywood treatment to the debut of Paramount's "Rear Window" at Pittsburgh's Stanley Theatre. Klieg Lights, TV coverage, and a host of celebrities—headed by Alfred Hitchcock—all lent crowd-attracting sparkle to the local premiere. This snappy High School band also livened the occasion.

'Woman's World' Hosiery Tie-in

20th Century-Fox's "Woman's World" is getting a smash selling program aimed at the fem trade via a massive national merchandising tie-up set with Glen Raven Hosiery. Keyed to the October release of the Cinemascope production, G-R has titled its campaign, "Everything Comes Alive in Cinemascope." Charles Einfield's exploiters have scored an important break as the hosiery company's entire fall advertising, publicity and exploitation drive is directly linked to the all-star romantic comedy.

This comprehensive program is calculated to reach some 35 million persons through advertising in national mags, local newspapers and radio, augmented by in-store promotion in thousands of Glen Raven outlets.

Mag schedule includes full-page ads in Charm (Sept.), Glamour (Oct.), Modern Screen (Nov.), plus insertions in December issues of Good Housekeeping and Seventeen. Readership is estimated at 21 million. In addition, Glamour mag will run a feature entitled, "A Woman's World is Made of Wonderful Things" in its November number.

Ad mats slanted for local markets are available, and five free and five 50-50 co-op newspaper ads are being offered for key and small city campaigns timed to "Woman's World" openings. Air spots supporting national ad campaign will tie-in with local newspaper ads, also on a co-op basis.

Glen Raven outlets are being provided with attractive window displays and in-store decorations all designed with a Cinemascope motif and generously crediting the 20th-Fox producton.
Gov't Regulation Bill Ready

D-Day will be October 12, according to an Allied States Spokesman. On that date, the first of its three-day national convention to be held in Milwaukee, Allied will explode its A-Bomb in the form of a bill to regulate interstate commerce in film industry.

Says Abram F. Myers, Allied's board chairman and general counsel: "Copies will be distributed at the first session so that the assembled exhibitors will have ample time to study the bill before acting on it. The Convention Committee reports that a large crowd of exhibitors from all sections of the country will be on hand to discuss the measure and decide whether to make an all-out effort to secure its passage by Congress."

Allied's battle cry in this fight which now seeks recourse to governmental regulation is that the exhibitor is "entitled to a profit." It contends that distribution has created an artificial film shortage from which flow such evils as excessive film rentals, unfair terms, lack of prints and delayed availabilities.

"It is amazing," declares Myers, "that the film companies by their confiscatory pricing policies have driven exhibitors to the contemplation of this drastic step. But our appeals for a modification of these policies have for the most part fallen on deaf ears and the trade papers' admonitions that the distributors take action to avert the impending crisis have been ignored."

Disney Sets Own Distribution

Having terminated its distribution tie-up of many years standing with RKO, Walt Disney's future product will be distributed through Buena Vista Film Distribution Co., the physical handling falling to the National Film Service organization. Included in this new arrangement are the completed CinemaScope "20,000 Leagues Under The Sea" and two forthcoming C'Scope cartoon features, "Lady and the Tramp" and "Sleeping Beauty." Buena Vista was formed one year ago as a wholly owned subsidiary of Disney Productions.

Chas. Skouras Would Produce

The exhibition wing of the industry, weary of the scant menu served up by the film-makers, wants to open its own kitchen and cook for itself.

So said Charles P. Skouras, president of National theatres, who came to New York to meet with the press and with brokers and security analysts. He indicated the Justice Department is casting a benign eye upon the plight of thesmen, recognizing that they are confronted by an entirely different situation than that existing at the time of the Consent Decree. Under the circumstances, it is considering proposals which would permit those circuits formally connected with production to enter production.

Skouras claims his National chain, a 350-odd theatre group, requires about 32-37 films annually over and beyond those offered by established production companies. His company would like to make 2 or 3 features for the first year. He emphasized the need for more first class product to draw people away from the TV sets, and, moreover, urged prospective independent producers to roll up their sleeves as quickly as possible.

III. Confab Previews TOA Meet

The regional meeting of the United Theatres of Illinois (TOA) in Springfield, provided a sharp preview of the exhibition storm which threatens to break at the TOA convention in Chicago, Oct. 31 to Nov. 4.

Addressing a session of the meeting, TOA general counsel Herman M. Levy, reported, "I am shocked to hear of the many apparent violations of the decrees in U. S. vs. Paramount in this and in other areas...but I am heartened by the fact that the exhibitors concerned have agreed to put their complaints in writing, giving the time, place, name of sales representative, and the demands made by him, so that appropriate action can be taken."

UT of Illinois president George Keratos cited at distribution from another angle, saying, "The distributors should exert all their efforts to assist exhibitors in selling their product in a showmanship manner to the theatre-going public, rather than exercising all their efforts to secure unreasonable and unequal film rentals." Keratos declared, "Securing high percentage terms does not necessarily or ultimately result in high film rentals."

An open forum discussion, was highlighted by complaints: (1) Some distributors conditioning the sale of one picture upon another; (2) Allocation of cheaply made pictures in the 50 percent bracket merely because of grossing potential, disregarding cost of production; (3) The enforcement of unfair availability through print shortages.

Elected regional vice president of the Waukegan district of UT or Ill., was Hank Rryan, Times Theatre.

Theatres On Rise

Counting motion picture theatres through the toubled days of the attendance depression, was much like keeping track of the little indians in the poem. First there ten—or, if you were nine. From COMPO comes news indicating both a stabilization and increase in actively operating houses. On August 1 the figure was 18,351, according to Sindingler & Co., business researchers retained by COMPO. Last March operating theatre totals had dipped to a post-war low of 17,464.

Robert W. Coyne, COMPO special counsel, says this compilation resulted from a constant two year check on theatre operations. While the 18,351 total is an estimate, Sindingler anticipates a remote margin of error. Its statistics on theatre aggregate at close of 1953, varied only 1.3 percent from that of U.S. Census.

Perhaps the happiest feature of the Sindingler study flows from its finding of an estimated gain of 887 actively functioning houses since March 1, 1954, just one month prior to the effective date of the admission tax reduction.

As matters now stand, the August 1 total is only 775 theatres short of the highest number of operating houses in 1946. That number was 19,106, recorded in 1950. The principal variation is seen in the slide-off of four-walled houses; and the rise of open-air establishments. In 1950, for instance, there were 16,904 for the former; 2,202 of the latter. The most recent figures list 14,301 four-walled houses; 4,050 drive-ins.
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Public Demand Builds Pressure on Studios

(Continued from Page 23)

a movie. Artistic wants are vague and diffused; emotional responses unreasoned. Accordingly, surprise—the hallmark of all good entertainment—is never-ending. When the nervous system is given a good shaking out, most folks leave in a generally satisfied frame of mind.

(3) DEMAND. Hollywood cannot possibly supply the public’s demand for pictures of a certain degree of excellence. This is true likewise of personalites. Throughout 40 year history of the movie business sustains this fact, irrespective of depressions, competition or other factors. The proof is in the budgetary and salary scales of picture-making.

But the fact remains that public demand—as measured by boxoffice—completely rationalizes and justifies these figures.

The answer is tied up in the scarcity value of good films and popular stars. There is only one "Gone With the Wind," one DeMille, one Bogart, one Monroe. The situation is parallel to some 30 or 40 million buyers all bidding for a single prize. The crowd’s fancy becomes an inflationary force, building up incredible demand pressure in the face of scant supply.

The industry struggles incessantly to meet these pressures, because only thus can it prosper.

Look back to filmmad’s worst years. You could compile quite a list of multi-million grossers and highest tax bracket performers all basking in an unflagging demand, while their more mediocre companions went begging.

(4) PAYMENT SIGHT-U-SEE. Two great pre-sale barriers stand between consumer and merchant. They are, namely, (a) the climate of public opinion, and (b) personal examination.

In motion pictures you buy first, assess later. Beyond the opinion of your friends and published reviews, the public buys sight-unseen, betting, as it were, in the dark that it will like what it sees. Under the circumstances the public must have confidence in the entertainment value of movies. There is no bargaining at the box-office, no trial examinations, no credit. Its cash on the barrelhead—direct and without reservations.

The significance of this situation P.Rwise, of course, is tied up in pre-selling and pre-conditioning the public, both as to individual films, and to movies as an institution. Hat’s off to the industry’s exploitation and advertising talent on this score!

And so the paradox is now complete. The motion picture industry, in spite of itself, has through the years built as novel and rewarding a clientele as exists anywhere in the business scene. It has lived without a formalized public relations program simply because the very act of movie-going has set up some peculiar traditional relationships with the public on its own. They have effected an enviable and profitable mass opinion.

But times are changing. A few of our traditional relationships are a bit frayed and worn by father time. There is a need for stock-taking, and, accordingly, in our next chapter we shall explore the highly topical matter of—Our Status. What It Is and What We Want It To Be. On this subject will be presented the views of many movie industry leaders in all branches.

Studio Size-ups

(Continued from Page 15)

Henry Blanke producer, Gordon Douglas director. Douglas recently inked a new long-term contract with Warners and his first director's assignment under the pact will be "The McConnell Story" (Alan Ladd, June Allyson), WarnerColor—biog of the late jet-pilot ace, Captain Joseph McConnell.

INDEPENDENTS

Makelim Release Delayed

Kling Studios Join Indie Ranks

HAL R. MAKELIM’S EFFORTS TO get his production program off the ground have run into much delay, not wholly unexpected by this department. He had originally planned to release his first feature in October, but since the film probably won’t go into production for possibly six weeks, it appears unlikely that distribution will begin before January. Makelim reports he will roll three additional productions in fast succession, and they should all be ready by the time the first is released.

The indies have the Wilsons, the beauty mark up by the end of next month, to participate in his exhibitor guarantee plan for marketing pictures. At that time, he will close the charter membership, which entitles all of the participants to share in the profits after the production cost of each picture is amortized.

Each of the proposed 12 pictures to be made under the arrangement will be budgeted at $426,000 and will be sold to participating theatres on flat rentals. Makelim declares that low budgets do not indicate that product will be of the Class "B" variety, inasmuch as his organization has minimized many heavy distribution expenses. At least two of the features will be in color, and "name" casts will be used in all films, if it is reported.

A new entry to the ranks of indie producers is the Kling Studios, which is expanding its activities to include a program of three theatrical features. Lee Blevins, vice-president in charge of the studio, which has been a rental lot to date, says the first venture will be "Miracle At Santa Anita," to be launched in January, on a $600,000-$600,000 budget.

Joe Kaufman, who recently completed "Long John Silver" in Australia, is also establishing a permanent indie company, with headquarters to be set up in Sydney. He is buying the Pagewood Studios there, and plans to produce "Come Away, Prancer," a story of pearl fishing, as his next feature. Independent pictures now shooting, or due to roll in the next couple of weeks are: "The Vampire’s Tomb" (Bela Lugosi), Edward D. Wood producer-director; "Enchanted Isle" (Alan Nixo), a Ron Ormond production to be leased in Hawaii; "King Dinosaur" (Doug Henderson, Wanda Curtis), an AI Zimbahst production to be produced and directed by Bert L. Gordon, and "Criswell Predicts to 1999," a feature-length color film revolving around astrologist Criswell, to be produced under the banner of Richter-Herk Productions.
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All the Vital Details on Current & Upcoming Features

**ALLEGED ARTISTS**

**June**
- Bowery Boys Meet the Monsters, The (Bowery Boys, The), Producer Ben Schwall, Director Edward Bernds. Comedy. Boys become involved with mad doctor, electric eel, and haunted house.
- Desertado, The (Wayne Morris, Director Thomas Carr. Producer Vincent M. Fennelly. Western. During the Civil War, a young man is doublecrossed by friend and framed for murder. 81 min.
- Return from the Sea, A (Sterling, Neville Brail, Director Lesley Selander. War drama. Chief Bos'N's direct charge of death as wife's murder victim. When executive officers are killed in battle. Returns hero when signals are sent love. 75 min.
- Weak and the Wicked, The (Glynis Johns, John G. Avildsen. Produced by Sam Katzman. Drama. Framed in case young woman only sees her. She is thrown among wicked men and involved in escape. 72 min.

**August**
- Security Risk, John Ireland, Dorothy Malone, Producer Edward Devereux. Melodrama. FBI agent on vacation travels to community who kill scientist and steal secret papers. 69 min.
- HUMAN JUNGLE, THE (Gary Merrill, Sterling Hayden, Harold Lang. Produced by Sam Katzman. Science Fiction. Earth's last man finds a fortune in stolen diamonds. 64 min.
- Two Guns and a Badge, Wayne Morris, Dennis Lewis, Director Vincent M. Fennelly. Western. Ex-convict is doublecrossed again. 74 min.
- Danger Point, Mark Stevens, Martha Hyer, Joan Weldon, Director Jack C. Pollexfen. Produced by Sam Katzman. Melodrama. Former detective released from prison after serving long term for crime that he did not commit. Seeks revenge against man who framed him. 67 min.
- Target Earth, Richard Denning, Paula Gray. Producer Herman Cohen, Director Sidney S. Meseroff. Science Fiction. Earth is invaded by army of robots from the planet Venus. 74 min.

**November**
- Bar Mathias Story, J. Mathias, Melba Malina, Bond. Western. Produced by James L. Fallon, William E. Salwyn, Director Francis D. Lyon. Western. Ex-convict is doublecrossed again. 74 min.
- July of the Gods, Leo Gorcey, Huntz Hall, Boyce Basco. Producer Ben Schwall, Director Edward Bernds. Comedy. Framed in case young woman only sees her. She is thrown among wicked men and involved in escape. 72 min.

**COLUMBIA**

**June**
- Sacsacene Blado, the Technicolor, Ricardo Montalban, Betty St. John, Producer Sam Katzman. Director William Castle. Western. In the Old West, a girl is doublecrossed. 76 min.
- CAINE MUTINY, THE (Pre-release Technicolor. Humphrey Bogart, Van Johnson. Producer Fred MacMurray. After the war, a man wants to murder the man who destroyed him. 125 min.
- Tell Us, Zero Technicolor, Alan Ladd, Director Mark Robson. Producers Irving Allen, Albert Broccoli. In the Amazon jungle, a man tries to build a plane to escape the bandits. 85 min.
- Outlaw Stallion, The Technicolor, Philip Carey, Dorothy Patrick, Producer Wallace MacDonald. Director Robert Bartlett. Western. A man becomes a wanted man to become an outlaw. 75 min.
- Law vs. Billy the Kid, Technicolor, Scott Brady, Betty St. John, Producer Sam Katzman. Director William Castle. Western. A man becomes a wanted man to become an outlaw. 85 min.

**September**
- DANGEROUS ADVENTURE, THE Technicolor, Gary Merrill, Wanda Hendrix, Producer Wallace MacDonald. Director Ray Enright. Western. A man tries to find the man who killed his son. 75 min.
- BULLET IS WAITING, A Technicolor, Jean Simmons, Telly Savalas, Producer William Castle. Western. A man tries to find the man who killed his son. 75 min.
- I Am California, Western. A man tries to find the man who killed his son. 75 min.
- Three Hours to Kill, Technicolor, Dana Andrews, Donna Reed, Dianne Foster, Producer Harry Joe Brown. Western. A man tries to find the man who killed his son. 75 min.

**October**
- The Seventh Victim, Jean Simmons, Telly Savalas, Producer William Castle. Western. A man tries to find the man who killed his son. 75 min.
- The Man with the Golden Arm, produced by Otto Preminger. Western. A man tries to find the man who killed his son. 75 min.

**November**
- Canghai Battle, Warner Bros. Western. A man tries to find the man who killed his son. 75 min.
- Giant, directed by John Ford, produced by Samuel Goldwyn. Technicolor. Western. A man tries to find the man who killed his son. 75 min.
- The Big Knife, Technicolor. John Garfield, Producer Howard Broch, Director William Castle. Western. A man tries to find the man who killed his son. 75 min.

**December**
- A man tries to find the man who killed his son. 75 min.
- A man tries to find the man who killed his son. 75 min.
- A man tries to find the man who killed his son. 75 min.

**FILM BULLETIN—THIS IS YOUR PRODUCT**

**THEE & E.**

**August**

**September**

**October**

**November**
- Against the Wall English. Lang. Silvana Mangano. Adventure. Turn-of-the-century bandit engages in rivalry with police officer for love of Mangano. 72 min.
- Hurdy-Gurdy. Pathécolor. English. Producer, Hue Fong. Director, Don Kharchi. Three-century story of Napoleon told through medium of ballet. 'Accomplices played by three dancers, 'Western' and 'New World' family thru the ages. 72 min.
- Madame Giselle. Lang, Silvana Mangano, Carlo Dapporto, Ciccio Amato production. Comedy. Drama. Dancer becomes entangled with law because of his 'consoley.' 72 min.

**INDEPENDENTS**

**September**
- Private Hell 36 (Filmmakers) Ida Lupino, Steve Cochran, Howard Duff, Producer Corliss Young, Director. Western. The man who makes 3-day ritualistic retreat and families and sweethearts they leave behind. 72 min.
FILE BULLETIN—THIS IS YOUR PRODUCT

OCTOBER SUMMARY

Exhibitors should have a minimum of 2 new features available in October.
Paramount hasn’t announced releases for the month, but it is expected that the company will distribute at least one picture. UA still leads the product parade with four slated for October.
For release three in CinemaScope and one in black and white. UA will show all the films in color.

OCTOBER

In the fourth October distribution, 8 Dramas, 6 Melodramas, 2 Comedies, 3 Westerns, 1 Science Fiction, and 1 Documentary.

July

GONE WITH THE WIND (Paramount) Technicolor, Clark Gable, Vivien Leigh, 222 min.

VALLEY OF THE AMISH (Walt Disney) Technicolor, Robert Taylor, Eleanor Parker, Producer, Sam Zimbalist, Director, R. F. Ferguson. Adventure drama. The ancient amish architectural beauty and glibriff to carry on death father’s ambition of finding lost tomb of Egypt. 88 min.

August


September

BETRAYED (Columbia) Technicolor, George Murphy, Jean Hagen, 117 min.

November

ATHENA (CinemaScope, EastmanColor, Edmund Purdom, Producer, Dore Schary, Director, Mervyn LeRoy, Technicolor, 103 min.

Coming

BRIGADINO (CinemaScope, EastmanColor, Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Producer, Sol C. Siegel, Director, Michael Gordon, Technicolor, 103 min.

November

ATHENA (CinemaScope, EastmanColor, Edmund Purdom, Producer, Dore Schary, Director, Mervyn LeRoy, Technicolor, 103 min.

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BRIGADINO (CinemaScope, EastmanColor, Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Producer, Sol C. Siegel, Director, Michael Gordon, Technicolor, 103 min.
J. J. Marines let defeated the assigned doctor rich his movie helped finance Owen. is lock 'ock{lAieaqured Jutdoor 'ANGANYIKA >hy {unnery in Bersh's jsan inne jvejoy. seehart realizes OME quadron's ^TTLE bertson, r by, n. Based JOINS JULY 96 (Reissue) Peggie Moorehead. Based OBSESSION into Murphy, 96 (Reissue) producer. Remeed Douglas as producer. Most, and the natives, an uprising incites the missionaries, and the war. Kirk Marshall, Director of Science-fiction, ten-foot creatures terrorize the Southwest until their nest is discovered and are destroyed, with crocs who force them to fight for their gold claims.

WARNING BROTHERS

June

THEM Edmund Gwenn, James Whitmore, Joan Weilen, Producer David Weisbart. Director Gordon Douglas. Science-fiction melodrama, ten-foot creatures terrorize the Southwest until their nest is discovered and are destroyed, with crocs who force them to fight for their gold claims.

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FILM BULLETIN—THAT IS YOUR PRODUCT
Viewpoints

Pitfalls of A
Sellers' Market

"... It is not enough to talk bravely of quality as a substitute for quantity. Exhibitors have theatres to keep open... Those who dream that this business is now their exclusive oyster should heed the axiom that someone will always create the supply to meet the demand..."

Distribution Heads Report on
THE PRINT SITUATION
"DEEP IN MY HEART" (Color)
From its first sneak Preview, the word spread like wildfire that Leo's big new musical is something to ROR about. Sigmund Romberg's life and songs come together on the screen truly as "The Musical With A Heart" with Romberg song hits of his greatest operas presented by the most imposing roster of star entertainers ever. Jose Ferrer superb as Romberg; Mike Medwick as Oskar; Thelma Todd as Eve; Helen Traubel one of the world's great entertainers. (See balance of great cast below.) Producer Rier Spigelglass. 

"BEAU BRUMMELL" (Color)
Says Film Daily: "One of the most read about movies in years. A 'feud' between cities as to which has the best dressed and most chivalrous men is snowballing around the country." One city after another protests that they have the leading "Beau Brummeis." In newspapers published the Associated Press story of Washington, D. C.'s challenge (White House vs. Brummeis Eisenhower and Nixon). Just part of a promotion for a terrific picture. A magnificent spectacle in color, a powerful love story starring Stewart Granger, Elizabeth Taylor, Peter Ustinov with Robert Morley. Producer, Sam Zimbalist. Director, Curtis Bernhardt. Screenplay by Karl Tunberg. Based on the play written for Richard Mansfield by Clyde Fitch. Print by Technicolor.

"JUPITER'S DARLING" (CinemaScope—Color)
Eye-filling spectacle, screen magic on a gigantic scale; comedy, wonderful satire, great song numbers. Fitting scenes: Hannibal's army crossing the Alps with his elephant cavalry; the clash of armies in the attack on Rome; Roman statues coming to life for an underwater spectacle; Dance of the Elephants; and more. Top cast: Esther Williams, Howard Keel, Mike and Gower Champion, George Sanders, Richard Haydn, William Demarest and hundreds more. A beautiful Roman girl diverts Hannibal from his assault on Rome and falls in love thereby. Producer George Wells. Director George Sidney. Screenplay by Dorothy Kingsley. Yes, the coming darling of the screen, reserving in its CinemaScope and Color magnificently as "JUPITER'S DARLING." 
Based on the play "Road To Rome" by Robert E. Sherwood. Choreography by Hermes Pan. Songs by Busby Berkeley. Lane, Harold Adamson.

"THE LAST TIME I SAW PARIS" (Technicolor)
A wonderful ticket-selling title. A real love story, heart-stabbing, compelling, absorbing. They mean the chaos of Y-E Day celebration in Paris. She gives him a fleeting but passionate kiss. They find oh
"BAD DAY AT BLACK ROCK"  (CinemaScope—Color)

Nine-tingling suspense, the kind that makes movies, takes place amidst a brooding row of houses in a tiny desert town (especially constructed near Lone Pine, Cal.). Virtually every one of its handful of citizens is involved in a murder during a brutal outburst of mob violence. Four years later a stranger returns. What happens is something for the goosebumps. Great Cast: Spencer Tracy, Robert Ryan and Anne Francis, Dean Jagger, Walter Brennan, Alan Ladd, Ernest Borgnine, Lee Marvin, Russell Collins. Producer Dore Schary. Director John Sturges. Screenplay by Millard Kaufman. CinemaScope and Technicolor give bigness to a big theme. Adaptation by Don McGuire based on a story by Howard Breslin.

"THE GLASS SLIPPER" (Color)

Beloved "Lili" continues to enchant New York ter a year and a half, the same star, producer, director and writer (who did ballet libretto, screenplay and screenplay) have collaborated on a new triumph. Appealing Leslie Caron, Edwin H. Knopf, Charles Allet, Helen Deutsch have done it again—aided by co-star Michael Wilding with Keenan Wynn, Isa Lanchester, Barry Jones, plus the work of dance- nius Roland Petit featuring his world-famed Ballet Paris. Leslie Caron is utterly adorable as the lonely sullen maid who overcomes untold obstacles of poverty and mistreatment and the competition of the vied girls to win the prize catch! Drama and dance and delicious humor, sadness and sigh-inducing romance the music of Bronislau Kaper will keep audiences thrilled and uplifted.

"ATHENA" (Color)


"THE PRODIGAL" (CinemaScope—Color)

One of the great film spectacles of all time. Lana Turner is the pagan beauty. Edmund Purdom is the prodigal son. Co-starring Louis Calhern with Audrey Dalton, James Mitchel, Neville Brand, Walter Hampden. Taina Elg, Francis L. Sullivan, Joseph Wiseman, Sandra Descher. Breathtaking scenes: Heathen Temples of the ancient Idol-Gods, Baal and Ashtar; the teeming streets of Damascus and all the fabulous settings that occupy more than 400,000 square feet outdoors and four of the world's largest indoor stages. There are 18 speaking parts and in its spectacular scenes 4,000 extras are employed. Producer Charles Schnee. Director Richard Thorpe. Screenplay by Maurice Zimm. Prepare for a CinemaScope and Color attraction beyond your wildest imagination. Adaptation from the Bible by Joe Breen, Jr. and Samuel James Larsen.

IN PRODUCTION!


"INTERRUPTED MELODY" (CinemaScope—Color) — Curtis Bernhardt, director, and Jack Cummings, producer, are making a picture with the promise of "The Great Caruso." It is based on the dramatic life story of Marjorie Lawrence, opera star, who overcame disaster at the height of her career. Starring Glenn Ford, Eleanor Parker with Roger Moore and Cecil Kellaway. Written by William Ludwig and Sonya Levien.


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AVAILABLE NOW FROM RKO
Pitfalls of a Sellers' Market

The following was written by Philip R. Ward, Financial Editor, for his regular department, but we feel that its unusual significance requires that it appear on this page—Editor's Note.

Newton's Law of Gravity and the vagaries of the investment business tell us that movie shares cannot keep appreciating forever. Simply put, whatever goes up must come down. Common caution warns that the peculiar conditions that have jet-powered the upward surge in film stocks must certainly diminish, or possibly vanish. What happens then? What happens when the Bermuda honeymoon is over, the rose petals fall, and the hard facts of "normalcy" begin to assert themselves? What will be the fate of film company earnings? Will the issues hold steadfast? Will they buckle?

Three factors—above all others—loom behind the great profits comeback of the movie production interests. One is the accent on exciting new physical scope, bigness and grandeur (some say quality has run second best thus far to this consideration). Second is the return of the TV-tiring public, attracted principally by the exciting dimensions of the movie medium. The third item is the subject of this bulletin.

Enlightened appraisal of business conditions demands a glimpse of the trouble zones, as well as the glittering prospects. For in these many months this corner has rationalized the intrinsic economic health of the industry. It has dissented with the defeatists who classify the recovery as a bogus, short-lived phenomenon, the last spasm of a wounded animal. This observer has taken the sanguine course because we are convinced that the movie industry's recovery is solidly rooted in the medium's fundamental public appeal, and in generally sound management.

Nonetheless, one of the filmmakers' most precious current assets appears something less than wholesome. Failure to take corrective steps could mean dark clouds ahead. As matters stand, it has precipitated one of those classic struggles between buyer and seller, a conflict in which the underlying issue pivots on the disequilibrium between supply and demand. In brief, production-distribution has going for them the plusherest sellers' market in motion picture history.

When recovery hit the filmmakers smack-dab in the face about a year ago, even the most prolific among them were caught, as they say, unzipped. A few of the more productive major studios responded with increased volume, but the others, stripped bone-deep by the economy drives, allowed fate to dictate the course. Production continued at a very cautious rate. As they pondered the wisdom of augmenting production, grosses zoomed up and film profits started to mount at a dizzy rate. A bonanza struck Hollywood.

What does a manufacturer do under these windfall circumstances? He sits tight, of course.

At the other pole of the industry, exhibitors were suddenly finding faces they hadn't seen in some three or four years. Showing up, too, were scores of pink-cheeked youngsters who thought movies were a heck of a big TV screen. Before you could say "From Here to Eternity" the lines began forming on the right. The only problem at hand was to find something to show them.

While exhibitors found themselves trapped in the "paradise" of untrammeled competition, induced by the competitive bidding system, the film distributors have been caving in the Valhalla of a joyous sellers' market. In the earlier days of the recovery, theatremen were so happy to find the patrons returning that they showed little reluctance to meet the terms asked by the film companies. But, short supply heated red-hot by heavy demand gets to be pretty expensive business, and the tempers of film buyers have been rising in corresponding ratio to the increase in film terms. Now they appear to be erupting into unbridled antipathy.

At this writing, strident calls for redress are still reverberating from Milwaukee, petitioning a course few would have believe possible a year ago: governmental regulation over sales practices. TOA, meanwhile, is issuing the war-chant: "It's time for the grass root to share in the harvest." That group convenes at month's end, and some more fireworks can be expected. Various regional exhibitors groups are warming up on their own.

If, as theatremen charge, the production-distribution branch is now eating so high off the hog and only pickin's are left for theatres, they

(Continued on Page 6)
are doomed to learn a lesson in economic principles. It is said nature abhors a vacuum. So, too, does the marketplace. If the volume of film production does not meet the needs of theatres, it is inevitable under our free enterprise, non-monopolistic economy that fresh elements will rush in to fill the void that exists between supply and demand. Concrete signposts of this phenomenon already stud the highways of moviedom.

To protect its vast investment in brick, mortar and equipment, exhibition is pushing hard to increase the volume of production. Independents are humming, and a raft of name stars have been attracted by profit-sharing deals. Major studios have been forced to shelve more than a few important projects, owing to the unavailability of topflight performers. The number of new people working their way into film production is growing almost daily. TV film makers are casting loving glances at the potential of modest-bracket theatre pictures. As you will find reported in the Studio Size-Ups section of this issue, the softening of private banking capital for independent ventures is the offshoot of the rapid return of investments on today’s film production.

Enlightened corporate management plots long-range programs for the welfare of stockholders. Good relations with customers is elementary to the accomplishment of this mission. It is not beyond logic that in time a buyers’ market may emerge from the present situation. The profit motive has wrought stranger climaxes. Now that the jaws of agitation are open so wide, perhaps some of the keenest film executives already have punctured a hole in the rosy haze surrounding them and see a day when the tables might be turned. They can be expected, in their wisdom, to dictate a prolonged campaign of fence-mending. After all, customers do not grow on sycamore trees, and it is not enough to talk bravely of quality as a substitute for quantity. Exhibitors have theatres to keep open, and they need a certain quantity, as well as quality, to stay in business.

Those who dream that this business is now their exclusive oyster should heed the axiom that someone will always create the supply to meet the demand. And someone might be left holding a big empty bag.

A young and beautiful actress friend of mine named Dana Wynter, who has been making a hit on TV and will make her Broadway debut in December, recently stirred the emotions of that great talent-spotter Howard Hughes.

Soon after I had written an article on her for “Look” magazine, a gentleman representing Howard Hughes Productions asked me for the lady’s telephone number.

In due course Miss Wynter was invited to Hollywood for a screen test—all expenses paid, and handsome compensation for any television jobs she lost while on the Coast.

It was an opportunity many another aspiring actress would have given her pretty ears for, but Dana knew the score. “Howard Hughes? RKO?”, she said. “Sorry, You can consult my agent.” Which just goes to show something or other.

The present status of RKO, can, perhaps, best be described as one of suspended animation. But to paraphrase a famous Churchillism, seldom have so many sought to buy so little.

That fabulous financier, Floyd Odlum, who originally sold RKO to Hughes at a handsome profit, has again possessed himself of a large parcel of stock and has offered, though in vain, to buy Hughes out.

Why should a man like Odlum be so interested in acquiring a company which has virtually ceased film production and which, in yet another economy wave, has been discharging personnel from most departments?

Another person who finds the lure of RKO irresistible is Eliot Hyman, boss of Associated Artists, who is reportedly willing to pay Hughes $15,000,000 for the RKO backlog for television purposes, which backlog, according to RKO President James R. Grainger, “is not for sale”.

Then there is a multi-millionaire trio composed of William Zeckendorf, the New York real estate meteor, Lawrence Rockefeller, and the Greek shipping magnate, Aristotele Anasis, who are supposed to have made an abortive bid for all Hughes’ enterprises—films, aircraft, aviation, engineering and beer.

But the most interesting person to have seen Howard Hughes “on an industry matter” is Spyros P. Skouras, president of Twentieth Century-Fox, who was recently locked in conversational embrace with him in Las Vegas.

Their meeting has set tongues wagging. One theory is that Skouras, on behalf of his friend Zeckendorf, Rockefeller and Anasis, was trying to get them together again with Hughes.

Another is that, with CinemaScope safely launched on a worldwide basis, Skouras is now buying himself with Ediophor, Twentieth’s Swiss-invented system of big-screen theatre color television, and is scouting facilities for it.

Spyros has long dreamed of using Ediophor to “pipe” to theatres throughout the United States live performances of great Broadway shows, operas, concerts, circuses and the like which the great masses of American people could never otherwise enjoy.

Perhaps the vast, almost idle sound stages on the RKO lot could be used in this grand conception: to stage such mammoth spectacles and to house the complex electronic devices for relaying them from coast to coast.

When Murray Silverstone, head of Twentieth Century-Fox International heard that John Davis, Managing Director of the Rank empire in Britain, had accused him of unfairly criticizing the British film industry “out of pique”, and because 20th couldn’t get its way with the Rank Organization, Murray gave me his reply, which I have since relayed to London:

“We broke with Rank,” said Murray Silverstone, “because we were dissatisfied with the archaic one-week booking system prevailing in Britain—the only country in the world which has it. We feel a picture should play as long as the public calls for it.

“So far from our wanting to ‘get our way’ with Rank, we went our own way, of our own volition, and haven’t the slightest intention of making the return trip.”

“Before Davis makes any further attacks on me and my company, he had better remember that he owes his start in the industry to me and Oscar Deutsch. When we were mapping policies for Odeon Theatres we appointed Davis as the company’s chief accountant…”

Ouch!

—Leonard Crouther
Walter Wanger gives you
a night in paradise
with Hajji Baba

come weeth me to ze CASH-BOX!

please turn...
for the first time
CinemaScope unveils
the eye-filling opulence...
the magic enchantment...
the sensuous wonders
of the Exotic East!

SEE the dreaded, wild
Turcoman women warriors!

LIFE
MAGAZINE'S PICTURE
OF THE WEEK!
Big color layout in LIFE's
Sept. 27 issue! Display it
in your lobby! Start pre-
selling this fabulous
entertainment now!
WALTER WANGER presents

The Adventures of

HAIJI BABA

COLOR BY DELUXE CINEMASCOPE

starring JOHN DEREK - ELAINE STEWART

Produced by Allied Artists Pictures Corp. - Released by 20th Century-Fox

Directed by DON WEIS * Screenplay by RICHARD COLLINS
Music Written and Directed by DIMITRI TIOMKIN

FREE!

NAT "KING" COLE RECORD!

Start plugging your date now with the novelty song that's sweeping the country! START PLAYING IT NOW at candy breaks, intermissions... and over your lobby P. A. system. Plant it with local disk jockeys!

As soon as your date is confirmed, contact RADIO-TV Dept., 20th Century-Fox, 444 W. 56 St., N.Y. 19.

FREE TV TRAILERS

60 seconds and 20 seconds! Actual scenes from the film! Available at your 20th exchange!

"it's a pleasure to do business with 20th!"

SEE the fabulous slave markets of Ispahan!
**Alfred O.K.'s Regulation Bill**

Hurricane Hazel had nothing on another storm that raged last week in Milwaukee. While the exact direction of the Milwaukee tempest is still in doubt, it will loom ominously on the industry horizon for at least the next ninety days. Members of the Allied convention were fanned from both directions, regarding the upcoming vote on the proposed bill asking for government regulation of distribution. After listening to pleas from their leaders for a weapon with which to fight against rising film terms and exhortations from distribution come back to the arbitration table, the militant conventions adopted a resolution offered by Col. H. A. Cole authorizing the board of directors to present to the next session of Congress the much-discussed bill to regulate picture prices (see page 25). Whether or not the bill, drawn by Allied counsel Abram F. Myers, will actually be brought for legislation hinges directly on developments between Allied exhibitors and distribution between now and the date Congress reconvenes, January 3, 1955.

In his keynote speech, Myers blamed the product shortage as the number one bugaboo, saying, "All of the other difficulties flow directly or indirectly from this basic evil...if the product shortage could be ended overnight and the bargaining power of the theatres thereby be restored, we could dispense with at least one very difficult item on the agenda."

Approval of the control measure came after the convention heard William F. Rodgers, Allied Artists sales consultant, and William C. Gehring, 20th-Fox assistant general sales manager, speak against Federal control. Rodgers said government regulation would not solve the problems, and that once it intervened it would never release the industry from control. Gehring pointed to progress made in recent months saying, "There is nothing in government control that promises anything of value to the industry. Far more can be gained by negotiation and discussion."

The convention approved a one-year renewal of the organization's membership in COMPO.

**Shurlock Replaces Breen on Code**

Joseph L. Breen, long the arbiter of movie morals, has relinquished active direction of the Production Code Administration. His successor is Geoffrey M. Shurlock, who served as assistant to the Code administrator for the past several years. Breen will continue as special consultant for the next seven years.

In announcing the MPAA board's approval of Shurlock, Eric Johnston termed him an "extremely able, respected and experienced executive."

**DCA Plans New Type Distribution**

Sectional, rather than national, release will be the formula used by the recently formed Distributors Corp. of America. Country will be divided into five areas, with playoffs running successively.

DCA president Fred Schwartz cited two major advantages of his release plan: (1) Greater concentration on point-of-sale promotion and (2) fewer prints will be required for adequate service.

**The Allied convention reaffirmed its interest in arbitration—but only if film rentals are included. Warner Bros. and Columbia came in for heavy attack in the reports of film releases conducted during the Milwaukee meeting. They were described as the "biggest offenders" in the matter of excessive film terms. At least a Court Circuit decision throwing out their monopoly charge against NSS and the majors.**

Walter Branson, RKO world-wide sales chief, and Joseph Tushinsky, co-inventor of Superscope, received the plaudits of more than 600 English exhibitors at demonstrations of the wide screen process in London, the company reports. Superscope showings also are set for Paris and Rome later this month.

Milton R. Rackmil is in Hollywood for conferences with U-I studio officials.

Si Fabian, returning from London, reports the opening of Cinerama "received a wonderful reception from the British people." Fabian was honored by his home town Paterson, N. J., Oct. 12, at a testimonial dinner celebrating his fortieth year in show business.

Roy M. Brewer rejoins Allied Artists where he will take over exchange operations. He had resigned his post of executive aide to president Steve Brody, some months ago, to run for the presidency of IATSE.

David A. Bader, veteran industry executive, succeeds Jacques Kopplestein as general sales mgr. of Atlantic Television Corp., it was announced by president Robert M. Savini.

Stanley J. Brody joined U.A.'s publicity forces, it was announced by exhibitor Francis M. Winikus. Brody is veteran press rep of Rockfeller Center playhouse, Cinemag America Corp., Roxy Theatre, and NBC.

Lee Roy Hobson succeeds Marvin Goldfarb, resigned, as manager of city’s Denver branch, according to H. H. Greenblatt, domestic sales chief.

C. G. Grignon, 20th-Fox development coordinator, receives the 1954 Samuel L. Warner Gold Medal Award from SMPTE for his contribution to the development of noise reduction (Continued on Page 30)
Distribution Heads Report:

"No Reduction in Prints"

One of the explosive elements that has been causing many exhibitors to blow their tops in recent months has been the alleged shortage of prints. Some exhibitor leaders have charged, via their organization bulletins, that certain distributors have reduced the number of prints in their exchanges, with the result that subsequent-run theatres are finding it difficult to book films on availability.

In an effort to learn the true status of the print situation, Film BULLETIN wrote directly to the sales heads of all national distribution companies, asking several pertinent questions concerning their policies on prints. In some cases, the answers gave all details; in others, the replies were only partially responsive. However, it appears from the information placed at our disposal that the seeming print shortage is due more to the multiple bookings factor than to any reduction in the number of prints being made on most features. We present here distribution's report on the print situation.—Editor's Note

"No Complaints"

ALLIED ARTISTS PRODUCTIONS

The writer can assure you that we have had no complaints whatsoever regarding the so-called shortage of prints. As far as Allied Artists is concerned, we have found the situation to be a shortage of playdates rather than prints, for we have had plenty of prints available on all our pictures.

As a matter of record, on "Riot In Cell Block 11", we had a little over 500 prints, which is the highest number of prints in the history of this Company.

On all our so-called "A" group pictures, we have as many or even more prints than we have ever had.

On our smaller pictures, we have no regular print quota, for we make up as many prints as may be needed.

Trust that this will give you some idea of the print situation as far as Allied Artists is concerned.

M. R. GOLDSFELD
General Sales Manager

"Flexible Policy"

COLUMBIA PICTURES CORPORATION

Abe Montague has asked me to answer for him your letter of August 25. We have found it necessary to maintain a reasonably flexible policy on prints and, consequently, cannot give you the specific answers you request.

Sales problems and sales methods have changed so in recent years that it is impossible to reduce the question of prints to a mathematical formula. Our orders vary, depending on whether the picture involved is going to be distributed slowly or on a saturation basis.

We would prefer, at least for the time being, not issuing any specific information on this question.

PAUL N. LAZARUS, JR.
Vice-President

"Increase"

METRO-GOLDWYN-MAYER PICTURES

We appreciate your concern with the print problem and I wish it were simply a matter of answering your three questions and the four sub-questions to give you the picture of our print situation, but the figures I could give to you—where you ask for specific figures—would not be a true reflection of the case. In fact I could make them look extremely favorable to us. I can answer your third question specifically by saying that there has been no reduction in the number of prints we supply on our pictures as a matter of policy or regular practice. We had some extreme difficulty in getting our full quota of prints on a couple of pictures fast enough, but these were isolated instances brought about by a combination of circumstances which we couldn't control. As a matter of fact we actually are buying more prints in proportion to the number of contracts sold, or houses equipped to use them, as the case may be, than it was our custom to do before the advent of the new techniques.

You ask, "What is the number of prints made today on your A and B releases?" To answer would require that we break the figures down for each succeeding picture since the release of "Knights Of The Round Table", our first CinemaScope attraction, because the number of theatres (Continued on Page 12)
PRINT SITUATION
(Continued from Page 11)

trees equipped to run Cinemascope pictures has constantly changed and our print quotas revised upwards. As stated above, this quota has consistently been higher in relation to the number of theatres equipped to use them than our previous quotas on pictures in the same potential grossing class.

For lesser pictures, our quotas are also higher than in times past for in addition to buying more prints, we have expended considerable money on a system of national allocation and booking of prints to assure their maximum utilization. This applies to CinemaScope pictures as well.

As mentioned above, to give you a statistical picture of the number of prints we serve would require breaking it down over a long period of time and "by-picture". To make a comparison meaningful it would require also that we go back and give you the basis of our determination of these print quotas by including the number of theatres equipped, the number of these we expected to sell, or did sell, etc., until the only conclusion that could be reached by anyone well versed to analyze the figures would be that which we stated at the outset—that instead of reducing our print quotas we have actually increased them.

I trust that you will accept this reply to your letter as an honest attempt to give you a true report on the print situation at MGM. We have no wish to evade the issue.

As stated above, I repeat that it is not practical to answer the whole question by supplying a few figures to be compared one against the other. This might be an easy way to answer your letter but it would not be the proper reply—or an accurate one—to give to you.

CHARLES M. REAGAN
Vice-President and General Sales Manager

"Trend Up"
PARAMOUNT FILM DISTRIBUTING CORPORATION

For your information, the trend in print cost over the past ten years has been constantly "up". Quite naturally, two factors enter into this. First, the number of prints itself and second is the overall plus factor represented by the ever increasing number of technicolor pictures.

In 1944 Paramount used a maximum of 288 prints on its top pictures and 194 prints on its secondary pictures. By 1950, these figures had increased from 194 to 280 and from 288 to 400 respectively. Of course, these figures have been topped since then by anywhere from 10 to 20 prints on individual pictures.

A. W. SCHWALBERG
President and General Sales Manager

"Necessary Number"
REPUBLIC PICTURES CORPORATION

You can well appreciate that within the last twelve months the whole pattern of distribution has changed, particularly as a result of the new medium that are being employed in varying sizes of aspect ratios as well as the many systems of sound reproduction. We are now experiencing extended holdovers, moveovers and multiple bookings, which, previous to a year ago did not exist as they do at the present time. Therefore, we can rightfully say that there is no definite amount of prints that are made for each picture, and we try to operate on the basis that as long as the bookings exist, and are profitable, we will make the necessary number of prints to fulfill such demands. You can be sure that the number of prints or print cost is only a consideration when the ratio of cost to income becomes too objectionable.

Sorry I can't be more specific but these are the conditions that exist today.

R. W. ALTSCHULER
Vice-President, World-wide Director of Sales

"No Reductions"
RKO RADIO PICTURES, INC.

The opportunity you afford RKO, and I presume the other major distributors, to explain the so-called print shortage in order to promote better exhibitor relations, is appreciated. I regret, however, that no categorical answer can be given to your several questions.

Today, conditions in both distribution and exhibition differ in many respects from those prevailing at the time when there were no exhibitor complaints.

Every picture presents an individual problem, particularly the big ones that run longer and on which more day and date engagements prevail. As you know, many availabilities have been moved up.

As far as our company is concerned, there has been no reduction in print orders—in fact, on many pictures we are using more prints than before. The quantity varies with the importance and popularity of the subject.

There have been very few complaints about RKO service because we instituted a system of staggering releases throughout the country, for the benefit of exhibitors and ourselves. This was thoroughly explained to the committee from the Allied States Association that visited our home office recently, and I believe they expressed their satisfaction to our sales manager at the time, Charles Boasberg.

I think your desire to suggest ways and means to alleviate the "print problem" is most commendable, but I hope you will excuse me from giving you figures that would mean nothing in the light of current conditions and a system of our own that is working out satisfactorily.

WALTER BRANSON
World-Wide Sales Manager

"More Prints than Ever"
TWENTIETH CENTURY-FOX FILM CORPORATION

Fortunately, we have no problem with prints.

We are putting out more prints today than ever before due to the fact we have to supply two types of prints

(Continued on Page 22)
"A Star Is Born" (CinemaScope)

Business Rating 0 0 0 0

Superb entertainment. Powerful drama, exceptional music. Close to the zenith in all departments. Magnitude of preselling, plus intense public interest in Garland comeback, makes this one of most eagerly awaited films in years. Top grosses everywhere assured. Look for this great film to leave new boxoffice records in its wake.

The acid test of all great art rests finally with the emotions. What matters the intellect when the reflexes bring those little involuntary shivers? What matters objective analysis when you feel the nervous system uncoil to the warmth of the stimuli? What matters dispassionate review when you feel something seize the spirit and wring out that insipid, unrequited thrill which only those rare moments of high achievement can awaken? By either emotional or rational standards, "A Star Is Born" stacks up as extraordinary entertainment. To say otherwise is to admit one's heart is out of kilter. In its most memorable passages, it could melt the heart of a commissar in the frozen Siberian wastes.

Perhaps the one secret of this remarkable picture, above all of its brilliant assets, is its sheer humanity. Of this substance, the Moss Hart screenplay has spooned out some wholesome, extra-economy size doses. Even before the cameras started grinding, there existed sentiment aplenty in the Judy Garland comeback story, with which so many millions of movie fans are familiar, and which fact will contribute liberally to the explicit aspects of the film. Hardly a scene passes without a jab at the tear ducts or at that cranial of the soul wherein lurks the warm and ornate stuff of human compassion. The tale of a courageous little song-and-dance girl (Garland) on the way up, a movie star on the way down, and their bittersweet relationship against the swirling Hollywood backdrop will exert a fetching appeal upon all audiences. Word-of-mouth will send "A Star Is Born" rolling like a snowball to mountainous grosses.

The decision to mount the exceptional 1937 version as a musical this time has proved sheer genius. Jack L. Warner has every reason to be proud of this achievement, and he deserves highest praise for his willingness to gamble a fortune on the production. For all its near-record 182 minutes, the film is miraculously devoid of soft spots, save in one or two instances. Withal, it maintains exceptional fluidity, generates a gathering excitement and clutches the spectator's interest from start to finish.

Not only are the Harold Arlen, Ira Gershwin numbers stunningly crafted and interlarded into the dramatic development with an unaffected ease and spontaneity, but they bring a welcome relief from the biting and often pathetic tone of the script. Miss Garland's treatment of "The Man That Got Away" ranks with the most spellbinding tunes within memory. Other Arlen-Gershwin numbers like "Got To Have Me With You" and "Somewhere There's A Someone", and Leonard Gershe's "Born In A Trunk" wonderfully abet the story-telling.

Director George Cukor, whose emotion-evoking talents are firmly established, has never applied a more skilled hand. His touches are everywhere, most apparent perhaps in the innumerable little tableaux which build flesh, sinew and muscle into the tale. Poignant example: Mason and some seamy-side housewives bickering over his autograph on a boarding house rooftop. Producer Sidney Luft, who fashioned this masterpiece, provided production values on a scale lavish and ornate, but unostentatious. The very grandeur of the Hollywood locale serves to intensify the vastness of the personal tragedy. The cameras were turned about face to capture some of the most detailed and intimate glimpses yet seen of the movie capital. And much of it is caught without benefit of make-up. In some rare moments, Cukor actually kids the pants off the the industry. With benefit of Technicolor and CinemaScope, Hollywood comes alive in way that is sure to prove that it is still the glamour spot of the globe.

Judy Garland turns in a performance of classic proportions. Added to the impish charm which endeared her to millions as a juvenile is a hauntingly sensitive maturity and depth. She brings to the screen that rare and shadowy substance which, for want of a better term, is called style. It is possessed only by a Pickford, a Chaplin, a Garbo. Her Vicki Lester emerges one of most gallant heroines in ages. James Mason is the surprise of the film. As the liquor-ridden Norman Main, he scores with such sincerity and realism one imagines he was born to the role. He epitomizes human weakness so affectingly, the audience must fight off a lingering sorrow for the man's unhappy lot. Jack Carson, switching from his usual tomfoolery, registers strongly as a heavy, and Charles Bickford's producer is restrained and believable.

The story follows Garland from career as dance-band singer to movie opportunity as result of rescuing Mason, an aging and alcoholic matinee idol from public embarrassment in one of his drunken orgies. Mason lights the fires of confidence in the halting young girl and becomes champion of her cause. She emerges a smash success, and though aware of his failings, she elopes with Mason. The two drift apart as Judy rises to new heights and Mason, his career now a shambles, succumbs entirely to drink. Learning by chance that Garland, still deeply in love, plans to forsake films in order to nurse him to health, Mason manifests his undying devotion by giving her the only gift left at his disposal, his death. (PHIL)


MORE REVIEWS ON PAGE 16

FILM BULLETIN October 18, 1954 Page 13
ONCE THE GRAND HOTEL OF THE REPUBLIC PICTURE
Republic Pictures Corporation

"You're a lying Shanghai tramp..."
Frank Lloyd...Hollywood's three time Academy Award Winner brings you the uncensored story behind the BAMBOO CURTAIN.
"Adventures of Hajji Baba" (CinemaScope)

Business Rating 📽️ 📽️ 📽️

Action houses should find this an especially rewarding attraction. Swashbuckling desert escapades, sultry harem dancers showcased in CinemaScope and De Luxe color are selling angles. Strong exploitation angles to bolster general runs. Least appeal for discerning audiences.

Arabian Nights tale that would have taxed even the imagination of Scheherezade, this Walter Wanger-Allied Artists production (20th-Fox release) is a rampant exercise in desert derring-do. Catering to the whims of undiscriminating audiences, it is geared to stimulate only superficial emotions. Its strongest appeal is to adventure fans of all ages. Robust action begins when low-born John Derek aids beauteous princess Elaine Stewart in escaping her domineering father to marry Arab nobleman Paul Picerni. Joining a caravan, Derek and Stewart are beset with one stirring encounter after another. Events blaze as they are captured by hard-riding desert amazons. Derek is first romanced by their leader and then both he and Stewart are tortured. Rescued by Picerni, they learn he is really a blackguard at heart. Derek is hard-pressed in sword battles and Sahara intrigue before he eventually saves Stewart for himself. Stewart, harem girls, women-warriors all, have their visual appeal exploited down to the last comma and period of the Code.

Pressbook illustrations feature action-romance montage with ad line: "More Fabulous Than The Tales Of The Arabian Nights ... More Exciting Than The Travels Of Marco Polo ..." (NEIL)

20th Century-Fox, 94 Minutes, John Derek, Elaine Stewart, Amanda Blake, Thomas Gomez. Producer Walter Wanger, Director Don Weis.

"Fire Over Africa"

Business Rating 📽️ 📽️ 📽️

Tailored for action spots where fair-to-good returns are in prospect. Bally houses can have field day with abundant sex-violence angles. O'Hara-Carey marquee, Technicolor settings additional assets. Not much for class houses.

Melodrama involving smugglers, secret agents, intrigue, and assorted carnage spun cut amid exotic Tangierian settings. Plot machinations are subordinate to the welter of violence, which will excite thrill fans and, at best, amuse discriminating audiences. Believability is often tossed to the four winds as U. S. undercover agent Maureen O'Hara is plunged into smuggling ring operating on African coast. So secret an agent is she that not even her fellow-operators know her. She eventually falls in love with her chief suspect (Macdonald Carey), who also happens to be a cloak-and-dagger agent. This, of course, complicates the romance, but does provide some interesting sex angles. Stock action and suspense situations develop as O'Hara gets the goods on the gang. But the manhandling to which she is subjected in the process, plus an abundance of gun-fist-knife skirmishes will please the violence addicts. It's blood-and-thunder in tried-and-true style.

Pressbook ads feature the decollete of O'Hara with the catchline: "They Bask In Evil ..." (YORK)


"Beau Brummell"

Business Rating 📽️ 📽️ 📽️

Rating is for metropolitan first-runs only; grosses will slide down on lukewarm word-of-mouth. Sumptuous production, star names, Metro pre-selling campaign will hike draw in opening engagements. Average values for family market. Weakest in action and hinterland houses.

Historical drama has been given first-class Metro treatment production-wise, boasting flamboyant costuming and attractive Stewart Granger-Elizabeth Taylor marquee. Obviously aimed at discriminating audiences, this Eastman Color feature is hindered by weak plot and erratic character motivations. Set in 18th Century England, "Beau Brummell" is adaptation of Clyde Fitch play dealing with the loves and intrigues of the famous Beau Brummell (Granger) amid the courtly splendor of King George III. Escapades of Granger as he romances a titled lady (Taylor), selfishly exploits his friendship with the Prince of Wales (Peter Ustinov), and sets London society agog with his fashion innovations, does provide some fairly entertaining drama. But the plot is out of focus in regard to both Stewart and Taylor's character delineations, with the result that audiences are more apt to be frustrated than entertained. Stewart is often too much a rogue to be a hero, then too much a hero to be a rogue. Fem audiences will also be nonplussed by the unfruitful Stewart-Taylor romance, and the Stewart's deathbed scene provides powerful histrionics for the soan-operites, the tragic ending is depressing. Lack of action will retard it for thrill-seekers. Exploitation hooks give sub-run showmen elements for effective local selling campaign. (NEIL)


"Passion"

Business Rating 📽️ 📽️ 📽️

O.K. western with extra values in title, star names, color. Routine script, characterizations will retard it in class houses. Individual exhibitor exploitation in intended market could improve average business outlook.

Tale of vengeance travels a well-worn cinema trail, but does develop enough violent entertainment to satisfy the action fans. Title to the contrary, this Yvonne De Carlo-Cornel Wilde starrer contains very little sex or romantic interest, which is apt to disappoint thrill seekers lured by the obvious exploitables. Returning to a ranch were he had an affair with De Carlo a year before, Wilde finds she has given him a son. Action erupts when the ranch is attacked by renegades in Wilde's absence, and all are killed except Wilde's son and the twin sister of the baby's mother. The child, believed dead, is rescued by an Indian. Aided by the twin sister (De Carlo), Wilde sets out for revenge, in spite of warnings from local police. Suspense-action pace increases as he cuts down the killers one by one. Direction and performances merely follow the routine demands of the script.

Ads feature illustrations of action sequences with the catchline: "So Stormy! So Violent! So Intense! It Had To Be Called Passion!" (PHIL)

ALLIED ARTIST

Three to Roll in Oct. As
'Name' Films Near Completion

THREE AA FEATURES WILL BE
launched this month, giving the company its
peak production period for the year. Two
others, which started earlier, are in final
stages of shooting.

First of the new pictures "High Society" (Leo
Gorcey, Huntz Hall, Bowery Boys)—
Ben Schwalb producer, William Beaudine
director, is slated to roll on October 18.
This will be followed on October 25 by
"Sweet Charity" (Richard Conte)—William F.
Brody producer, Frank McDonald
director. Later this month, "Tonight Is Forever,
" a Lindsley Parsons production yet to be
cast, is scheduled to start. The latter re-
places "City That Never Sleeps," which was
announced last issue, but has been moved
back to a later date.

Filming is due to wind any day on the "Black
Prince" (Errol Flynn, Joanna Dru, Peter Finch), in CinemaScope & Technicolor—Walter Mirisch producer, Henry
Levin director, and "John Brown's Raiders"
(Raymond Massey, Debra Paget, Jeffrey
Hunter)—Vincent M. Fennelly producer, Charles Marquis Warren director.

Producer Lindsley Parsons has signed
Waren Douglas to write the screenplay for
"Desperate Women," based on the best
seller by J. D. Horan, for a November start.
This is the story of Pauline Cushman, the
Southern actress who served as a Union spy
during the Civil War.

Two other productions are thus far slated for
November filming: "The Phenix City Story"
(Glenn Ford, Edward G. Robinson, George Raft), Samuel Bischoff's initial film for
Allied Artists release, and "Dangerous
Assignment" (Brian Donlevy)—William F.
Brody producer, Hal Walker director.

COLUMBIA

Facing Casting Problems,
Studio Launches Talent Drive

COLUMBIA, PERHAPS MORE THAN
any other studio in Hollywood, is going all-
out to develop and exploit new acting talent
—a sorely needed commodity in these days
when picture after picture is being held up
for lack of adequate casts. Production head

Harry Cohn feels that a fund of fresh talent
is essential to the industry's future well-
being.

Not only is the studio pushing its neo-
phytes into important roles on the home lot,
but loan-outs for outstanding parts at other
studios is becoming a common practice.

In line with this policy, executive produc-
er Jerry Wald plans to showcase his young
hopefuls in a movie version of "My Dear
Children," which served as John Barry-
more's last starring stage vehicle, 17 years
ago. A host of new contractees will appear
in the film.

A similar effort will be used to uncover
new producer and director talent, we are
told. Wald has set Blake Edwards, onetime
actor and screenwriter, to make his direc-
torial debut on "Exactly Like You," the next
Frankie Laine starer, which rolls in
December, with Jini Taps producing.

At the same time, every effort is being
made to secure top-flight names from off the
lot to head up important productions.
Nego-
tiations were almost completed at the time
Film BULLETIN went to press for Betty
Grable to take over the stellar assignment in
"Pat Joe," which rolls late this year, and
for Spencer Tracy to star in "Reminiscences
Of A Cowboy," set for filming in early '55.

"The House," (Guy Madison, Roddy
McDowall), previously scheduled as a
United Artists release, will be distributed
by Columbia. Producer Stirling Silliphant
and UA execs had a misunderstanding just
as the feature was slated to go into produc-
tion.

Six features are in production here, with
three more slated to roll later this month.
Now shooting: "Tight Spot" (Ginger
Rogers, Edward G. Robinson)—Lewis J.
Rachmil producer, Phil Karlson director;
"My Sister Eileen" (Janet Leigh, Betty Gar-
rett, Jack Lemmon, Aldo Ray), Cinema-
Scope & Technicolor—Fred Kohlmar pro-
ducer, Richard Quine director; "The Mon-
ster Beneath the Sea" (Kenneth Tobey,
Faith Domergue), Sam Katzman production
—Charles Schnee producer, Robert Gordon
director; "The Man From Laramie" (James
Stewart, Arthur Kennedy, Cathy O'Don-
nell), CinemaScope & Technicolor—A Wil-
liam Goetze production, Anthony Mann di-
rector; "Cell 2453" (William Campbell, Katharyn Grant)—Wallace MacDonald pro-
ducer, Fred Sears director; and "The Gun
That Won the West" (Dennis Morgan, Paula
Raymond), Katzman production—
William Castle director.

None of the three films slated to roll later
in the month had been cast at this writing.
They are: "Trouble On the Streets," Lewis J.
Rachmil producer, Arnold Laven director;
"Black Alley," Lewis J. Rachmil producer,
director still to be named, and "Chicago
Syndicate." Katzman production.

LIPPERT PRODUCTIONS

Future Release Plans
Call For Four-Per-Month

ROBERT L. LIPPERT HAS RE-
turned from Europe, where he conferred
with producer James Carreras, of Exclusive
Films, about a possible expansion of future
production. He hopes to build up the flow
of Lippert releases to a minimum of four per
month.

Two pictures are in production at the
present time for Lippert release: "Air Strike"
(Richard Denning, Gloria Jean), Trucolor—
Cy Roth producer and director, and "Quad-
termass" (Brian Donlevy), a joint Lippert-
Anthony Hinds production—Compton Ben-
ett directing on location in England.

Robert Lippert, Jr., is supervising the final
editing on his recently completed "The Black
Pirates," while readying another production
for a December 1 start. It will be titled
"Violent Land," and probably will be filmed
in Mexico.

METRO-GOLDWYN-MAYER

Month's Top Producer With
8 Shooting; 6 in CinemaScope

MGM WILL OUT-STEP ALL OTHER
studios in production volume this month.
Eight features, six of them in CinemaScope
and color, are on the October schedule. Bar-
ing unforeseen casting snags, which is fast
becoming Hollywood's No. 1 bugaboo, this
same high level of production should con-
tinue at the studio throughout the remainder
of the year.

All five of the pictures presently before the
cameras are in CinemaScope. They are:
"Moon Fleet" (Stewart Granger, Viveca
Lindfors, Joan Greenwood, George Sanders)
—John Houseman producer, Fritz Lang di-
rector; "Boulevard In Paris" (Anne Baxter,
Steve Forrest)—Henry Berman Producer,
Mitchell Leisen director; "Hit the Deck"
(Jane Powell, Debbie Reynolds, Ann Miller,
(Continued on Page 18)
Studio Size-ups

(Continued From Page 17)

Tony Martin, Vic Damone—Joe Pasternak producer, Roy Rowland director; "Interrupted Melody" (Eleanor Parker, Glenn Ford, Cecil Kellaway)—Jack Cummings producer, Curtis Bernhardt director; and "It's Always Fair Weather" (Gene Kelly, Cyd Charisse, Dan Dailey)—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors.

On October 25, two new features, in black and white and conventional lensing, will be launched: "The Marauders" (Dan Duryea, Jeff Richards, Keenan Wynn)—Arthur Loew, Jr., producer, Gerald Mayer director, and "Scarlet Coat" (Michael Wilding, Cornel Wilde)—Nicholas Nayfack producer, John Sturges director. Rounding out the month's slate is "Love Me Or Leave Me" (James Cagney, Doris Day), which producer Joe Pasternak and director Charles Vidor will place before the cameras on the 28th.

Four important properties are now being scripted for early 1955 lensing. First will be "Green Mansions," to be lensed in South Africa, possibly with Edmund Purdom starred. Producer Arthur Freed and director Vincent Minnelli are aiming it for a January start. Also set for foreign filming around the same time is "Swordsman of Siena" (Stewart Granger), to be produced by Nicholas Nayfack. These will be followed by "I'll Fly Beautiful" (Elsa Williams)—Joe Pasternak producing, and "The Wild Shores of Love" (Elizabeth Taylor)—Sam Zimbalist producer.

PARAMOUNT

New VV Projection Seen Most Useful to Drive-Ins

PARAMOUNT HAS COME UP WITH a new method of VistaVision projection for large theatres and drive-ins. This involves sending special prints with oversized frames horizontally through a modified projector. This type of projection is compatible with the "Lazy 8" photographic method being employed in all new Paramount productions.

At a recent press demonstration in Hollywood, a screen measuring 60 feet wide by 32 feet in height was employed, with excellent clarity and definition.

Obviously, this new development is not aimed at the average theatre, as was pointed out at the showing by Y. Frank Freeman. However, he did say that he hoped to see five or six of the nation's largest theatres eventually equipped for it. The big "pitch" will be to the drive-ins.

The estimated cost of a horizontal projector head is $2,000, Freeman said, pointing out that the figure could be lowered to around $1,500 with mass production. This compares to a cost of $800 to $1,000 on present standard heads. The horizontally mounted head projects a frame more than two and one-half times the size of the conventional 35mm frame.

By the end of this month, Paramount will have six pictures in production, including DeMille's "The Ten Commandments," and the Danny Kaye starer, "The Court Jester." The latter, incidentally, has been given a four-month shooting schedule by Norman Panama and Melvin Frank, who will produce and direct.

Other features either now in production or slated to roll later in the month are: "You're Never Too Young" (Dean Martin, Jerry Lewis)—Paul Jones producer, Norman Taurog director; "The Desperate Hours" (Humphrey Bogart, Burt Lancaster, Martha Scott, Arthur Kennedy)—William Wyler producer-director; "The Trouble With Harry" (Edmund Gwenn, John Forsythe)—Alfred Hitchcock producer-director, and "Lucy Gallant" (Jane Wyman, Charlton Heston, Claire Trevor)—a Pine-Thomas production, Robert Parrish director. The entire slate is in VistaVision and Technicolor.

REPUBLIC

Studio Shifts Into High Four Features Now Shooting

THE LONG-AWAITED PICK-UP IN production finally got underway at Republic this month. Four features are now shooting—equal to the total number of films turned out by the company in the eight months previous.

The most recent entry, and by all odds the most important, is "The Admiral's Hosskins Story" (Sterling Hayden, Alexis Smith, Dean Jagger), which associate producer-director John H. Auer put before the camera on location in Hawaii, October 8. Also in this high budget class is "Magic Fire" (Yvonne DeCarlo, Carlos Thompson, Valentina Cortese, Rita Gam), which is before the Technicolor cameras in Germany since October 2—William Dieterle producing and directing.

The other two pictures now shooting are: "Santa Fe Passage" (John Payne, Rod Cameron, Faith Domergue), Technicolor—Sidney Picker associate producer, William Witney director, and "Timberjack" (Vera Ralston, Sterling Hayden, David Brian, Adolph Menjou, Hoagy Carmichael), Technicolor—Joe Kane associate producer-director.

Coming up within the next two weeks is "Rebel Island" (not cast)—Edward Ludwig associate producer-director.

Two more features have just been added to the Republic slate for late fall or early winter filming. The first of these, "Hinky Dink," will be a co-production project to be made in conjunction with Mickey Rooney's independent company, starring Rooney. The actor will share the producer credit with Maurice Duke. The second is "Smokejumper," which deals with parachute droppers into flaming areas of America's national forests. This will be filmed with the cooperation of the Agriculture Department.

RKO

Meager Staff Remains As Lot Turns to All-Inde Product

RKO'S REMAINING STAFF IS IN A state of complete demoralization as a result of the latest wholesale firings which cut every department to skeleton proportions. The announcement that four independent films for RKO release are scheduled to go before the cameras during October and November has failed to revive the spirit of the few veterans still on the payroll, who have seen this one great company deteriorate into its present state of inactivity.

At this point, hardly anyone in Hollywood expects the Hughes-owned company ever to get back into production on its own, and are only hoping that rumors of an impending transfer of ownership will materialize.

If any encouraging word has come from the present ownership, it was the announcement that there is no truth to reports that the company's 800-picture backlog is about to be sold to television. This rumor was spiked by J. R. Grainger, in a telegram addressed to the trade press and all important theatre operators.

"Bow Tamely To Me" (Barbara Stanwyck), Superscope & Technicolor, the first of the four indies set for fall production, went before the cameras on October 11—Benedit Bogans producing, Alan Dwan directing. Nat Holt's "Seven Bad Men" (Randolph Scott, Forrest Tucker, Superscope & Technicolor rolls on October 18—Tim Whalen directing. This will be followed on October 25 by Frederic Irison's "The Girl Rush" (Rosealind Russell), VistaVision & Technicolor—Robert Pirosh directing, "Syndicate" (not cast), Technicolor, a King Bros, production is slated to start on November 22.

Edmund Grainger also has started lining up his slate of 10 independent films to be released through RKO, although no definite shooting dates have been set at this writing. His first production likely will be "O Promised Land" (Alan Ladd), which George Marshall will direct. This will be followed by a big-scale musical with a Hawaiian background. He also is planning to set up co-production deals with English and German producers during a visit to Europe early next month.

20TH CENTURY-FOX

'55 Schedules Revised Only 20-22 C'Scopers Planned

20TH'S PROJECTED PLANS FOR 36 CinemaScope pictures during the coming year came in for some sharp revision after lengthy consultations between president Spyros Skouras and studio chief Darryl Zanuck. As things now stand, the company will make only 20 to 22 films this semester, although augmenting the program with an undetermined number of independent films to be produced both here and abroad.

Among the outside productions which will
**Studio Size-ups**

Help to bolster next year's releasing slate, are a number of films to be made in England by Alexander Korda for world-wide release by Fox. The American company will assume most of the financing. First of these films will be "The Deep Blue Sea" (Vivien Leigh, Kenneth Moore), which Korda expects to launch before the end of the year with Anatole Litvak directing.

Three C'Scope features are in production at the present time: "The Racers" (Kirk Douglas, Gilbert Roland, Bela Darvi, Cesar Romero, Katy Jurado)—Julian Blaustein producer, Henry Hathaway director; "The 7 Year Itch" (Marilyn Monroe, Tom Ewell)—Charles Feldman and Billy Wilder producing, Wilder directing, and "A Man Called Peter" (Richard Todd, Jean Peters)—Samuel G. Engel producer, Henry Koster director.

Units are lensing backgrounds in Europe for "Lord Vanity" (Robert Wagner, Clifton Webb), which rolls in November—Charles Brackett producer, Delmar Davis director, and in Japan for "Soldier of Fortune" (Clark Gable, Susan Hayward), which also gets away in November—Buddy Adler producer, Edward Dmytryk director.

At the time the revised schedule was announced, Skouras stated that it was deemed advisable to cut down on the slate after a re-evaluation of the "enormous business" being done by Fox's CinemaScope pictures. Another answer was given by Zanuck a few days later, when he addressed a western division sales conclave at the studio. He said: "We are learning that quality, not quantity, is the salvation of the motion picture industry. Just because our picture production is limited to major releases, do not think budgets are down. Actually, our costs have gone up because there can be no stinting on casts, stories and production values when all studios are trying to outdo each other in top quality entertainment, as they are today."

Zanuck pointed out that for every story property which reaches the screen, two and one-quarter properties have to be shelved, because the proper stars aren't available for casting.

One thing is certain, the revised schedule for next year, is in no way due to unsatisfactory returns on the first year's CinemaScope releases. The first ten pictures released in C'Scope have now recouped their negative costs and are paying for profits.

**UNITED ARTISTS**

Superscope Adopted by Hecht

For 'Vera Cruz' Anamorphics

Hecht-Lancaster's "Vera Cruz" (Gary Cooper, Burt Lancaster), will be printed in the newly-perfected Superscope wide-screen process. Harold Hecht announced last week that an initial order had been placed with Technicolor for 200 Superscope prints and 100 standard prints following disclosure by Joseph and Irving Tushin-

sky that their process is now compatible with CinemaScope projection equipment. Hecht said that tests had proven Superscope answers "every requirement of clarity, depth and size which exhibitors and the general public can demand." A heavy advertising campaign will exploit Superscope to the trade.

Five top-budget films are currently in production for UA release, with another pair slated to start next week. Topping the list is Stanley Kramer's "Not As A Stranger" (Robert Mitchum, Olivia De Havilland, Frank Sinatra, Gloria Grahame, Broderick Crawford, Charles Bickford), Kramer directing. The picture has been given a 70-day shooting schedule, almost a third longer time than any previous Kramer productions. Others now shooting are: "The Kentuckian" (Burt Lancaster, Diane Foster, Diana Lynn, John McIntire, Una Merkel), CinemaScope & Technicolor—Harold Hecht producer, Burt Lancaster director; "Gentlemen Marry Brunettes" (Jane Russell, Jeanne Crain, Scott Brady, Alan Young), Technicolor, a Russ-Feldman-Voyager production—Robert Bassler producing, Richard Sale directing, on location in Paris; "Big House U. S. A." (Broderick Crawford, Ralph Meeker), a Bel-Sire production—Audrey Schenck producer, Howard W. Koch director, and just winding up—"Night Of The Hunter" (Robert Miltchum, Shelley Winters, Lillian Gish), a Paul (Continued on Page 29)
WARNER BROTHERS
Release Schedules Bolstered
With Top Co-production Deals

LEO McCAReY IS ABOUT TO close a deal with Warners to bring his property "Adam and Eve" to the Burbank studio. This is the latest move in Warner's growing trend toward bolstering its release schedule with top co-production deals. It is understood that the deal will be similar to the one signed with Leland Hayward, who is currently making "Mister Roberts" for the company.

Jack Warner is also building up his company's own producer and director rosters in order to maintain the present heavy flow of production. Frank Rosenberg reported on the lot a few days ago to start pre-production work on Ben Hecht's "Miracle in the Rain," his first assignment under a recently signed term contract. Director Nicholas Ray also checks in this month to start a new non-exclusive termer. His first project will be the drama, "Rebel Without A Cause," adapted from the book by Dr. Robert M. Linder. Both films are tentatively slated to get underway shortly after the first of the year.

Arvin Productions, headed by Doris Day's husband, Martin Melcher, has scheduled a new musical, to star Miss Day, also for early 1955 filming. It is a comedy western musical, titled "Nothing But A Woman," and will be produced under the same arrangements as Miss Day's most recent picture for Warners, "Young At Heart".

Batjac Productions, headed by Robert Fellows and John Wayne, and by all odds Warners' most prolific independent unit, has added still another important property to its growing slate of 1955 productions. Titled... (Continued on Page 30)

BLUE CHIP Production

"TO HELL AND BACK"
(Universal-International)
CineScope & Technicolor

American troops advance through shellfire. Above, two soldiers drag a wounded buddy from a mud hole in No Man's Land.

Audi Murphy stars in this film version of his autobiography, which was published about two years ago. The picture starts with his early youth, as an orphan reared in a Texas children's home, and carries through his courageous war years, which won him the title of World War II's most decorated hero. Almost the entire picture is being filmed at Fort Lewis, Washington, and has been given the full cooperation of the Army and War Department. The commanding general of the Washington Army post made it possible for the studio to film an entire regiment in action—saving the producers thousands of dollars, and providing authentic scenes which otherwise would not have been possible.

Started: Sept. 10; winding late this month. Budget: approx. $1,000,000.

Cost: Audi Murphy, Marshell Thompson, Art Aragon, Charles Drake, Gregg Palmer, Jack Kelly, David Janssen, Bruce Cavling, Richard Castle. Producer, Aaron Rosenberg. Director, Jesse Hibbs. Comerion, Maurye Gartman.

UNIVERSAL-INTERNATIONAL
Outside Star Deals Add Lustre to Future U-I Product

U-I LACKING AN IMPRESSIVE ROSTER of stars under contract, is continuing its policy of seeking outside star names to head up casts of future pictures. What with June Allyson and Jose Ferrer currently working on the lot, a deal just closed with Barbara Stanwyck to make another picture here, and a pact near the inking stage with Joan Crawford, next year's U-I releases carry considerable marquee lustre.

According to well-informed sources on the lot, only a conflicting commitment kept Lana Turner from starring in the forthcoming "Tacey Cromwell," for which Anne Baxter was just signed.

Miss Stanwyck's film, which is due to start about the first of the year, will be "There's Always Tomorrow," a romantic drama, with Ross Hunter producing. Joan Crawford's projected vehicle will be "Woman On the Beach," a suspense melodrama.

In all, U-I will have six pictures in work this month, including the following four, already before the cameras: "The Shrike" (Jose Ferrer, June Allyson)—Aaron Rosenberg producer, Jose Ferrer director; "Lady Godiva of Coventry" (Maureen O'Hara, George Nader, Victor McLaglen)—Technicolor—Robert Arthur producer, Arthur Lubin director; "To Hell and Back" (Audi Murphy, Marshall Thompson)—CineScope & Technicolor—Aaron Rosenberg producer, Jesse Hibbs director, and "Justice Comes To Tombalawk" (Lex Barker, Mara Corday, Stephen McNally)—Eastmancolor—Howard Pine producer, Jack Arnold director.

Two black and white features go before the cameras later in the month: "Kiss of Fire" (Jack Palance, Ichootha Fleming)—Sam Marx producer, Joe Newman director, and "The Mummy" (Tim Abbott, Lon Costello)—Howard Christie producer, Charles Lamont director.

Studio Size-ups

(Continued from Page 19)

Gregory production, Charles Laughton directing.

The two films for UA that start shooting this week are Zane Grey's "Robber's Roost" (George Montgomery), which re-activates the Leonard Goldstein company, and "Top of the World" (Dale Robertson, Frank Lovejoy), a Landmark Production. "Robber's Roost" will be produced by Robert L. Jacks. Sidney Salkow will direct in Eastmancolor.

Hecht-Lancaster's next production, "Mar-ty" (Ernest Borgnine, Betsy Blair), is slated to tee off on November 1—Harold Hecht producing, Delbert Mann directing.

From Venice, Italy, comes word that "Summerertime," the Katherine Hepburn starrer, is nearing completion. This Eastmancolor production is being produced by Ilya Lopert and directed by David Lean.
MADE THE NEWS

JACK L. WARNER busses JUDY GARLAND under watchful eye of husband-producer SID LUFT as the trio attend the Hollywood premiere of "A Star Is Born." Gala Hollywood and New York premieres of the CinemaScope dazzler made bold-type news throughout the nation and succeeding events indicate that Miss Garland and the Brothers Warner have a real box-office-buster.

ABRAM F. MYERS keynote speech kicked off the red hot Allied Convention in Milwaukee, with the declaration that two major issues are before the industry and the convention: government regulation and the product shortage. The convention put its stamp of approval on the former by empowering the Allied board to introduce the regulatory bill, drawn by Myers, before the next session of Congress, if future conditions warrant.

HERMAN ROBBINS, National Screen Service president, was named chairman of the 16th Annual Showmanship Dinner of the Motion Picture Pioneers by Jack Cohn, president of the film veterans' group. Nov. 17 event honors Si Fabian as "Pioneer of the Year".

SPYROS P. SKOURAS received from the Broadway Association's president, ROBERT K. CHRISTENBERRY, a special award honoring CinemaScope's first anniversary. The scroll salutes Skouras and 20th-Fox for "the revolutionary motion picture process which has brought new prosperity to the theatres of New York and the world."
PRINT SITUATION
(Continued from Page 12)

on our CinemaScope pictures and which pictures are all Class “A”. We have to supply stereophonic as well as optical prints.

We are now spending more than twice what we spent when all of our pictures were made in 2-D due to the very high cost of Eastman color stock, plus the processes involved in making CinemaScope prints, such as striping and re-recording after the striping.

We do have a few 2-D pictures and we put out a sufficient number of prints commensurate with the quality of the pictures.

While I have not answered your questionnaire exactly, I felt there was no need for it inasmuch as there are no complaints against our company in respect to a shortage of prints.

AL LICHTMAN
Vice-President and Director of Distribution

“Substantial Increase”
UNITED ARTISTS CORPORATION

In response to your inquiry as to the United Artists print buys—whether we have increased or decreased—I can tell you very frankly that our increase has been very substantial on all brackets of pictures.

For example, when “Cyrano” was released, it had a total of 249 prints. “Home of the Brave” had 286, “The Men” 284, “Champion” 360. These were popular and high grossing pictures.


The prior print orders of pictures in the classification of “Go Man Go” and “Heidi”, ranged from 150, not exceeding 200. The actual print buy on “Go Man Go” is 263 and “Heidi” 306.

In our opinion, the biggest factor in causing this increased demand for prints, is the elimination and shortening of many clearances in the past three years.

WILLIAM J. HEINEMAN
Vice President in Charge of Distribution

“Care for Customers”
UNIVERSAL FILM EXCHANGES, INC.

We find it difficult to answer your recent letters regarding “print shortages” by use of figures alone. In the case of Universal, figures mean nothing. No matter what numbers of prints we cite as having been bought on certain pictures, someone would find it possible to say “inadequate”. We prefer detailing Universal’s policy with respect to caring for its customers.

We buy whatever number of prints seems necessary on a picture, at the time it is being played. We stretch the rules of good business many times, in order to accommodate a demand. The number of prints we buy varies greatly because of this policy.

When Universal sells a contract for a specific availability we consider it our obligation to serve a print on that availability. This is simply a question of honoring a contract. We do not tolerate and to our knowledge do not ever employ prints as an excuse for delaying an availability. We have had so few customer complaints in this category, we can say it doesn’t exist for us.

We have been fortunate in getting pretty wide distribution on most of our pictures. This in itself should speak for our method of handling the “print problem.”

It would take too long to detail the mechanics of our handling prints. However, our clearing house in the Home Office is set up in such a flexible manner that we can move prints around the country with a speed hard to believe. The success of this play rests largely with the understanding of all our branch bookers that they are to make available any possible opening on a print for the use of someone else—and they do it.

Day and date accounts have increased as much as fourfold in some large cities. In one city, for example, there is a break-date available to as many as 32 theaters. We provide for that contingency. Many exhibitors buy at the last minute, decide to buy some other picture more suitable to their taste, (available at the same time) thus leaving idle and unused, most of our 32 prints set aside for their protection. This is repeated in other cities. We have had little luck trying to get our customers to buy far enough in advance to help us approximate print needs.

We announced in 1953 before starting our first CinemaScope picture, that we would provide a so-called standard version for those theaters not equipped for CinemaScope. This is in line with our policy of making available to all theaters, all of our pictures. As a result, we are handling many different kinds of prints on “Black Shield Of Falworth”. We now have working the greatest number of prints ever bought on a Universal picture, in the current release “Magnificent Obsession”. There is much more that might be said, but perhaps we can cover it best by telling you we watch our business very closely through our local people and we take care of the needs of our customers from day to day without regard to hard and fast rules. The answer must lie in the fact that we have not had any of the much heralded “print problem” and judging by what our customers tell us, we have taken care of them in a satisfactory manner.

CHARLES J. FELDMAN
Vice-President and General Sales Manager

“Increased”
WARNER BROS. PICTURES, INC.

Quick check discloses that if anything we have increased the number of prints available on each subject.

BENJAMIN KALMENSON
Vice-President and General Sales Manager
RESULT OF FILM RENTALS

AITO of Ia., Neb., S. Dak. & Mid-Central

At long last the small independent exhibitors have apparently been made to realize by their own experience with some distributors and the lack of profits in their theatres that the limit has been reached and far exceeded in film rental demands, with no signs of any let-up. That by their own "easy" acceptance of the ever-apped terms of greedy and ruthless distributors these last several years, precedents have been set, so that today 25% and 35% are nothing but memories; 40% is now the floor, and 50% common and customary. That 70-30-10 (with 50% floor to destroy the 10%) is here, and that 85% and 90% rentals plus a share of theatre concessions are just around the corner. That these distributors clearly have no intention of lessening the pressure, or giving any independent exhibitor a break despite full knowledge that they see the picture which is a matter of Government record. Rather, they have been steadily increasing this pressure of insatiable demands for the last penny with each succeeding season or so-called "top picture".

It is perhaps coincidence that this long overdue arching of exhibitors' backs against policies that are destroying them should have occurred about the same time in E, D, C and our customary annual series of Regional Meetings, but it is certain that at these meetings we have been privileged to witness this amazing change and the determination with which these people are going about what they believe is a fight-to-the-finish for survival. Never, in over thirty years, have we seen such a unionism of purpose manifest in these ranks.

The position they have taken is simply this—that picture shortage or no picture shortage, they have had it, more than enough; and they will hereafter deal only with those companies who will sell them at fair, profitable flat rentals and serve them decently fresh dates while national publicity is stil effective; otherwise, they will continue to use older and so-called lesser pictures which they have found they can get by with to smaller losses by proper booking, combinations and ingenious showmanship.

As often happens when easy and lush routines are upset by underdog rebellion, some of the local distributors, managers and salesmen particularly, apparently unable or unwilling to realize their jobs are entirely dependent upon our theatres staying open, are much disturbed that the "ungrateful exhibitors" have seen fit to present a solid front in opposition to more unreasonable deals being jammed down their gullets, and reports flow in of fabrication, profane name-calling and violent threats against their former "easy-markers" and "buddies". For whatever Searing that way! What sort of "super-salesmen" have we?

The exhibitors, entirely undisturbed, perhaps even amused by these outbursts, apparently feel such childish actions have no place in the serious business of a fight for survival. The exhibitors want fair, profitable flat rentals and decent dates, and, they mean to have these, or, that company is out until it meets these terms! This corner has no hesitancy in predicting that these independent exhibitors, furious and coldly determined will fight with solid lines of opposition to unfair deals forming in all directions, will win this battle!

16 MM. COMPETITION

ITO of Ohio

Last week, thousands of families in Columbus received in the mail a circular from the Franklin County Historical Society offering eight pictures in a series for $1.00. Non-members could join the Society by simply paying the $1.00. There were six Fox pictures and two Warner pictures in this group, the newest of them being "The Will Rogers Story".

We called Al Lichtman of Fox, who took the question up immediately but so far we have received no answer. Warner Bros. informed us that the film companies are now being sued by the Government to compel them to sell 16 mm. film. Mr. Lichtman was not concerned about the same thing but Warners flatly refused to do anything about the eight shows for $1.00; Fox, as yet, has not advised us one way or the other.

Most exhibitors can't understand why these companies can't ask groups like this to pay 30% or even 70% for pictures just like they do exhibitors. If they are afraid the Government would say this is pricing the customers out of the market, what's the difference between these societies and the exhibitor who is also being priced out of the market?

ON ADMISSION TAXES

ATO of Indiana

In the successful campaign to secure relief from the Federal Admissions tax, the first efforts were made before the November elections. Candidates for Congress were approached and sounded out before you and your associates had to mark your ballots. This same procedure is necessary in this November's selection of Representatives and Senators for the Indiana General Assembly which will meet in January of 1955. Don't let November 2 arrive without knowing how each of your candidates feel toward your business. This is important. For one thing, the American Municipal Association, claiming a membership of 12,000 municipalities, is promoting the idea that Congress reduce the admissions tax in order that it might be reimposed by municipalities. Of course, such a contention is absolutely false because Congressmen and Senators as well as many other officials of the said Association claim that relief was accorded to the motion picture industry for the single reason that the industry was in distress as a result of the tax.

ATO is not opposed to any program that will provide funds for Indiana cities and towns—we only insist that any levy be shared by all without discrimination. The costs of maintaining our cities should be borne by all business men, all wage earners, all professional men and all receivers of dividends and interest. Such a tax on all income would naturally be low and a ceiling should be fixed. It should only be effective after a local referendum and it should have an automatic expiration date after which the voters of a community would again decide whether or not it should be continued.

There also may be agitation for censorship in the next Indiana Legislature because of events of the past year. Remember, the U. S. Supreme Court and the Courts of Ohio and Pennsylvania did not say that censorship was unconstitutional, but only the language of particular statuts. New York has re-enacted a censorship law in accord with Supreme Court findings. So determine your candidates attitude on this subject, also. After you have visited candidates (if you can—regardless of whether they are State Legislature and local Council and Mayorality candidates) please let this office know what commitments you receive.

STUDENT DISCOUNTS

ITO of Ohio

Bill Bachert, Star Theatre, Coshohcoton, has made up a memo pad in the form of a scratch pad, with spaces numbered one to five. Each time the student pays the regular price, one of the spaces is stamped or initialed. When all five have been used, he gets a free admission. The luck of it has room for the student's name, grade and school.

Perhaps some slight encouragements like this is necessary for the student. If it is granted to him as a privilege, he is more likely to be well behaved in the theatre. Just because a youngster turns 12 does not mean that he has more money. Junior high school and high school students usually have only the money their parents allow them. They should be encouraged to attend the theatre lest they lose the habit when they get older and use their own money.

GOOD TIME TO SAY THANKS

ATO of Indiana

A year ago at this time we were asking you to contact your U. S. Senators and Congressmen to secure their commitment to vote for relief of our industry from the Federal Admissions tax. Now that Congress has granted this relief we again urge you to contact these same men and thank them for their past help and ask them if you can be of any assistance to them. This time you can go to them without asking anything for yourself.

We may need their help again some day, but it is not a good time. The time to do this is when we have troubles or are asking for favors, we may not be received too cordially. Please make this contact during October.
IT'S TIME FOR THE GRASS ROOTS TO SHARE IN THE HARVEST!

The Dollar-Wise Exhibitor is Making His Reservation NOW for the 1954 TOA CONVENTION

COMBINED WITH TESMA-TEDA-TOA-IPA TRADE SHOW

CONRAD HILTON HOTEL • CHICAGO, ILL.

OCT. 31—NOV. 4

FOUR GIANT OPEN FORUMS:

Concessions!

Drive-In Theatres!

Theatre Equipment and New Processes!

Prohibitive Film Rental and Stimulation of Independant Production!
THE ALLIED BILL

...To Regulate by Government Control

Classification of Pictures and Theatres

Following is the letter sent by Allied States Association counsel Abram F. Myers to exhibitors with copies of the government regulation bill:

To All Exhibitors:

Hereewith is a bill to regulate interstate commerce in motion picture films drafted by the General Counsel pursuant to instructions of the Board of Directors for presentation to and consideration by the exhibitors in attendance at Allied's Silver Anniversary Convention to be held in Milwaukee on October 12, 13 and 14, 1954.

It is believed that this is the first attempt made in this country to provide price regulation for so diverse a product as motion pictures and the problems presented are most difficult. Some of the Scandinavian countries prohibit the charging of film rentals over a certain amount (e.g. 35%) but such flat prohibition is not possible under our constitutional system. Stripped of necessary legal verbiage, the bill provides that all persons engaged in licensing films for public exhibition in theatres shall file with the Federal Trade Commission fair and reasonable classifications of films and theatres, together with fair and reasonable film rentals for each classification, and before licensing any motion picture to a theatre shall first allocate it to a proper classification.

If a substantial number of exhibitors challenge the reasonableness (and hence the legality) of the film rental designated for any classification of pictures for any type of theatres, or the allocation of any picture to a particular price category, the Commission may serve a formal complaint on the producer or distributor involved and hold a hearing thereon.

If the Commission shall conclude that the challenged pricing or allocation is unlawful, it shall issue an order specifying the reasonable film rental or allocation to be followed. If during the pendency of any such proceeding the respondent continues to charge the challenged film rental or persists in the challenged allocation, and lower film rentals or allocations are ultimately prescribed by the Commission, exhibitors may sue for the difference between the prices paid and those prescribed, unless the money is voluntarily refunded.

In addition to provisions for securing fair and reasonable film rentals, the draft denounces as unlawful and provides for cease and desist orders against certain trade practices which were enjoined in the Paramount Case. These provisions were drawn with a view to eliminating the glaring loopholes in the consent decrees. Enforcement is lodged with the Federal Trade Commission to relieve the elderly Federal judges assigned to the case of the burden and the antitrust Division of its unwelcome duty of enforcing the decrees by means of contempt proceedings.

There will be a question and answer session on the bill at the Convention and the exhibitors will be afforded ample opportunity to study the measure before deciding whether an all-out effort should be made to secure its enactment by the 84th Congress.

A BILL

To regulate interstate commerce in motion picture films and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.

Sec. 1. Findings and declaration of policy

(a) That the communication of information, intelligence and news and the providing of entertainment through the public exhibition of motion pictures in theatres, and the free flow of motion picture films in the channels of commerce, have an important bearing on the public education, health, morals and general welfare at all times and are essential to the public safety in time of war and hence are affected with a public use.

(b) That the motion picture business being an important communications medium as well as a creative art, it is essential to the public interest that it be protected from domination or control by any one branch thereof and that the theatres remain open in order that they may continue to afford wholesome entertainment to millions of Americans, retain thousands of employees in gainful employment and continue their contributions to the national defense and public welfare.

(c) That because of their educational and cultural influence and the entertainment they afford it is essential to the public interest that motion picture films, which are the subjects of commerce, be made available to all theatres on reasonable terms and conditions to be adopted or prescribed, as hereinafter provided, and that the theatres be protected against unfair trade practices to the end that all Americans, wherever located, may have the opportunity to see such pictures.

(d) That the producers and distributors of motion pictures have drastically reduced the supply thereof in recent years and have imposed upon the theatres unfair and oppressive trade practices which have led to domination of (Continued on Page 26)
the theatres' operating policies, with the result that the theatres, deprived of their bargaining power, and are compelled to submit to harsh and unreasonable terms and conditions of license which, unless modified, will result in the elimination of many theatres, especially those serving the populace in the residential sections of the cities and in small towns and rural communities.

(e) That in order that motion pictures may be preserved for the use, benefit and enjoyment of the American people, in order to prevent the domination of the theatres by the producers and distributors of motion pictures and in order to protect against the unemployment and loss of investment which would result from the forced closing of many theatres, it is necessary for the Congress to regulate the leasing, licensing and distribution of motion pictures in commerce as in this Act provided.

SEC. 2. Definitions

For the purposes of this Act, unless the context otherwise requires—

(1) The term "motion picture," or "motion picture film," or "picture," or "film" or "print" means a positive motion picture film released by any producer or distributor of motion pictures and leased, licensed, distributed, transported, or delivered in commerce either directly or through branch offices or exchanges to theatres.

(2) The term "negative film," or "negative print," or "negative" means the negative film or master film that emerges from the studio cameras and from which the positive prints, used in the theatres, are made.

(3) The term "theatre" or "motion picture theatre" includes any place in which motion pictures are publicly exhibited regularly, not sporadically, and to which an admission price is charged, including drive-in theatres.

(4) The term "exhibitor" or "operator" means the person actually operating a theatre or theatres, whether as proprietor or lessee, and in whose name or in whose behalf contracts are executed for films to be exhibited in said theatre or theatres.

(5) The term "producer" means a person engaged in the production of motion pictures by recording photoplays or other subjects, including news events, on negatives by means of a camera either with or without accompanying sound, including those who license their pictures directly to the theatres or through owned, controlled or affiliated corporations or through corporations acting as distributing agents by contract.

(6) The term "distributor" means any person who engages in the distribution of motion pictures to theatres whether as seller, lessor or licensor and whether the distribution is effected by means of sale, lease, license, contract or other type of agreement whereby film is supplied for public exhibition in theatres, including those who distribute their own pictures or the pictures of producers with whom they are affiliated by stock ownership, or for whom they act as distributing agents by contract.

(7) The term "lease" or "license" includes the making of a license agreement, lease, contract, or any form of agreement or understanding whereby a film, the distribution of which is controlled by one of the parties, is supplied for exhibition in a theatre or theatres operated by an exhibitor.

(8) The term "film rental" includes the compensation paid or to be paid by an exhibitor to a distributor for the use of a film for public exhibition regardless of whether such compensation is designated in the license or known to the trade as "film rental," "license fee," "flat rental," "percentage," "sliding scale," "split," or by any other name.

(9) The term "clearance" means the length of time which elapses between the running of a picture in a prior run theatre and the time when it may be run in a subsequent run theatre in a given area, regardless of whether such clearance is provided for in license agreements, or is imposed by the distributor without any such agreement, or is observed by custom.

(10) The term "availability" means the time when a print of a picture that has been licensed to an exhibitor is made available to him for exhibition in a theatre.

(11) The term "film exchange territory" means the area surrounding the film exchange of a distributor within which the distributor delivers films to the theatres.

(12) The term "person" or "persons" includes, in addition to individuals, partnerships, corporations and associations existing under or authorized by the laws of the United States, the laws of any State or Territory, or the laws of any foreign country.


(14) The term "commerce" means trade, traffic, commerce, transportation, or communication among the several States or in the District of Columbia and includes (but without limitation) commerce between any State or the District of Columbia and any place outside thereof, except a foreign country.

For the purposes of this Act (but in nowise limiting the definition of commerce) a transaction in respect of any film shall be considered to be in commerce if the film is a part of that current of commerce usual in the motion picture business whereby motion pictures are produced in one State, or abroad, leased for exhibition in States other than those in which they are produced, and the District of Columbia, and are distributed to the theatres by the producers or distributors directly or through local exchanges in the several States and the District of Columbia, the films circulating from the exchanges to the theatres located in the respective film exchange territories and then back to the exchanges, from whence they are either shipped into other exchange areas for exhibition purposes or are returned to some central point for junking and salvage. Transactions normally in the current of commerce according to the customs and usages of the motion picture business shall not be deemed out of that commerce because of
THE ALLIED BILL

any device designed to remove such transactions from the provisions of this Act.

Sec. 3. Excessive film rentals prohibited

(a) It shall be unlawful for any producer or distributor in the course of commerce to demand, charge or receive as compensation for any motion picture licensed for public exhibition in a theatre film rental in an amount greater than the amount which the producer or distributor has theretofore certified to the Agency as the maximum film rental for the class of picture and type of theatre involved in the transaction.

(b) On or before the effective date of this Act every producer or distributor engaged in licensing motion pictures to theatres in commerce shall file with the Agency reasonable classifications of the motion pictures which it may offer for license, designating such classifications by letters of the alphabet beginning with A for the best pictures; at the same time each producer or distributor so engaged shall also file with the Agency reasonable classifications of theatres as such (but without limitation) first run large city, key neighborhood, subsequent run city, first run suburban, first run medium town or city and first run small town. It is the purpose of this provision to establish reasonable classifications of pictures and theatres which will permit of the determination of the fairness and reasonableness of the maximum film rentals filed with the Agency as far as possible on the basis of such classification without the necessity of deciding in every instance the amount of money which a particular theatre should pay for a particular film.

(c) In arriving at reasonable classifications of films and theatres the several producers or distributors may lawfully confer with one another and with representative groups of exhibitors, any provision of the antitrust laws to the contrary notwithstanding; or the Agency may call representatives of the producers and distributors and the exhibitors into a trade practice conference with a view to settling by agreement any problems growing out of the determination of reasonable classifications of pictures and theatres, or any other problems growing out of the administration of this Act; provided, however, that the immunity under the antitrust laws herein conferred shall not extend to cooperation or agreement among producers or distributors in fixing film rentals.

(d) It is recognized that certain types of pictures are better attractions in some areas than others and a producer or a distributor, with the permission of the Agency, may allocate a particular picture for a higher classification in some areas than in others, but there shall be no systematic or unwarranted territorial discrimination in the allocation of pictures.

(e) In connection with the filing of the classifications of pictures and theatres, and on or before the effective date hereof, each producer or distributor shall file with the Agency its individual maximum film rentals for each of the several classifications of pictures for each of the several types of theatres and in filing such maximum film rentals each such producer or distributor shall certify to the Agency that such prices are fair and reasonable.

(f) The maximum film rentals so filed may be stated in terms of flat rentals, percentages of gross receipts, or any combination thereof; provided, however, that when prices are stated in terms other than flat rentals, the producer or distributor shall also file a formula for estimating the money value of the terms so stated based on the producers' or the distributors' experience in dealing with theatres of the designated type over a reasonable period of time; provided, further, that nothing contained in this paragraph shall entitle any exhibitor to pay for a picture the amount estimated by use of such formula instead of the terms provided in the license agreement.

(g) On and after the effective date no producer or distributor engaged in commerce shall license for public exhibition in a theatre any motion picture released by it subsequent to said effective date, unless or until it has classified such picture as hereinbefore provided and certified such classification to the Agency for filing; and on and after said effective date no producer or distributor shall offer any picture released subsequent thereto for license to any theatre in the course of commerce at a film rental in excess of the film rental or terms which it has previously certified to the Agency as fair and reasonable for that class of picture for exhibition in the type of theatre involved in the transaction; provided, however, that nothing herein contained shall prevent a producer or distributor from arranging, under rules and regulations to be prescribed by the Agency, for a suitable number of test runs of a picture before classifying it; and, provided, further, that records of attendance and receipts of such test runs shall be retained by the producer or distributor for the information of the Agency or other tribunal of competent jurisdiction in case the picture's classification is thereafter drawn in question.

(h) In offering its pictures for license on competitive bidding to two or more theatres which are in substantial competition, a producer or distributor engaged in commerce may be relieved of the prohibition against charging more than the maximum film rentals filed with the Agency only if such competitive bidding is requested in writing by one or more of the exhibitors involved in the bidding and then only under rules and regulations prescribed by the Agency to insure fairness in the conduct of the bidding and to prevent discrimination in awarding the pictures.

Sec. 4. Unfair trade practices

(a) The performance by any producer or distributor in the course of commerce of any of the following acts is hereby declared to constitute an unfair trade practice and to be unlawful:

1) Granting of a license for the public exhibition of a picture in a theatre by which the admission prices to the theatre are determined by the producer or distributor as a condition to licensing the picture, or are fixed by the parties to license agreement either by an express

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provision contained therein or by any written or oral agreement, express or implied, or any understanding whatsoever.

(2) Granting any clearance between theatres not in substantial competition.

(3) Granting or enforcing any clearance against a theatre or theatres in substantial competition with the theatre receiving the license for exhibition, if such clearance is in excess of what is reasonably necessary to protect the licensee on the run granted. Whenever the legality of any clearance is brought in question in any proceeding under this Act, the burden of sustaining the legality thereof shall be upon the producer or distributor.

(4) Performing or entering into any license in which the right to exhibit one picture is conditioned upon licensee's taking one or more additional pictures, or refusing to license to an exhibitor a picture desired by him unless he submits to licensing another picture or pictures which he does not wish to license; provided, however, that nothing herein contained shall be deemed to prevent a producer or distributor from licensing to an exhibitor at one time as many pictures as they may agree upon, so long as the exhibitor's theatre is not in substantial competition with that of another exhibitor who also wishes to license the same pictures on the same run; and, provided, further, that if any group license contains pictures over 4,000 feet in length which have not first been trade shown, the licensee shall be given the right by the licensor to reject 20% of such pictures which have not been so trade shown, such right of rejection to be exercised one at a time in the order of release within ten days after the licensor has afforded the licensee an opportunity to inspect the picture, but if such opportunity has not been afforded before the licensee's availability date for the picture, he may reject it then.

(b) Nothing herein contained shall be deemed to abrogate or impair the Agency's powers and duties under Sec. 5 of the Federal Trade Commission Act with respect to unfair methods of competition in commerce in so far as those provisions may apply to acts and practices of the producers or distributors other than those enumerated herein.

(c) No order of the Agency entered pursuant to this Act or judgment of a court enforcing the same shall in any wise relieve or absolve any producer or distributor from liability under other antitrust acts.

(d) This Act is hereby declared to be an antitrust law within Section 4 of the Clayton Act authorizing private actions for triple damages by persons injured in their business or property by reason of anything forbidden by the antitrust laws; provided, however, that no such right of action shall accrue hereunder in respect of any act or practice involved in any proceeding by the Agency except for failure or refusal to obey an order of the Agency or the judgment of a court enforcing such an order, or charging an unreasonable film rental for a picture after a reasonable rental therefor has been prescribed by the Agency.

(e) Nothing contained herein shall be deemed to abrogate or impair the judgment of any court heretofore entered against the producers or distributors, or any of them, enjoining trade practices similar to those herein declared unlawful, nor shall the existence of any such judgment be deemed a reason for not administering and enforcing the provisions of this Act.

SEC. 5. Powers and duties of the Agency

(a) It shall be the duty of the Federal Trade Commission, herein called the Agency, to administer, carry out and enforce the provisions of this Act.

(b) In performing its duties hereunder the Agency shall have and exercise the powers and duties conferred upon the Federal Trade Commission by Sec. 5 of the Federal Trade Commission Act with respect to the prevention of unfair methods of competition in commerce and shall follow and observe the procedure therein outlined in so far as such procedure may be appropriate to proceedings under this Act. With respect to complaints issued under Sec. 4 hereof, involving alleged unfair trade practices, all the procedural requirements of the Federal Trade Commission Act shall apply.

(c) Any producer or distributor against whom the Agency may enter an order under this Act shall have and enjoy the same right to a judicial review of such order as is provided in Sec. 5 of the Federal Trade Commission Act, and the provisions of that section with respect to the judicial enforcement of the Commission's orders shall also apply to proceedings under this Act.

(d) Upon the receipt of informal complaints from 25 or more exhibitors to the effect that the maximum film rental or terms certified by a producer or distributor for a particular classification of pictures is unfair and unreasonable, or that the allocation by a producer or distributor of a particular picture to a certain classification is unfair and unreasonable, and the Agency being of the opinion that the complaints are substantial and that a proceeding in respect thereof would be consistent with the purposes of this Act, it shall be the duty of the Agency to issue and serve upon the producers or distributor in question a formal complaint stating its charges.

(e) If after a hearing the Agency shall be of the opinion that the complaint is well founded it shall issue and serve on the respondent producer or distributor an order which, in addition to requiring the respondent to cease and desist from charging an unfair and unreasonable film rental for pictures allocated to a particular classification, or from continuing the unfair and unreasonable classification of a particular picture, shall also prescribe the fair and reasonable film rental or terms for pictures within the classification in question, or require that a particular picture be allocated to the proper classification, by a mandatory order.

(f) In considering and passing upon the maximum prices for any classification of pictures certified by a pro-
THE ALLIED BILL

producer or distributor, and in considering and passing upon a producer's or distributor's allocation of a picture to a particular classification, the Agency shall take into consideration the following factors (together with any other relevant factors), according to each such weight as the Agency in its discretion deems proper:

(1) The average film rentals or customary terms charged and/or received by the producer or distributor for its several grades of pictures during the past ten years or such less period as the Agency may deem adequate.

(2) The gross income and net profits of the producer or distributor as shown by its annual reports for the past 10 years, or such reports for such less time as it may have been in business, and the producer's or distributor's most recent quarterly or half yearly financial statements.

(3) The average or customary film rentals paid by or terms and conditions exacted from the complaining exhibitors over such period of time as the Agency may require, for pictures of the class in question.

(4) The gross receipts and net profits of the complaining exhibitors severally for such periods and reported in such form as the Agency may require together with information showing the percentage of such gross receipts paid out for film rentals during the period designated by the Agency.

(g) Whenever it shall appear to the Agency that it is essential to the proper administration of this Act to obtain pertinent information from both the producer and the distributor of a picture, it is authorized to require the production of such information.

(h) In deciding whether challenged film rentals and terms or allocations of pictures are fair and reasonable, the Agency shall strive to secure the continued successful operation of the distributors and of as many theatres as possible by providing a fair and equitable division of the boxoffice gross receipts as between exhibitors and producers or distributors, recognizing that due to differences in size, location and grossing potential the same ratio of film rentals to gross receipts cannot be prescribed for all theatres, and the Agency in arriving at just and fair determinations may proceed with a due regard for the successful operation of exhibitors and the producers or distributors over quarterly, half yearly or yearly periods without requirement that it guarantee a profit to either with respect to any particular transaction; and in all cases the Agency shall consider the price trends of the producer or distributor respondent in recent years and the effect thereof on its own earnings and the earnings of complaining exhibitor, giving due weight to any increases in the net earnings of the producers or distributors following price rises that may have occurred in recent years.

(i) In administering and enforcing this Act the Agency may make and issue rules and regulations necessary and appropriate to the performance of its duties hereunder: and in making rules of procedure the Agency shall require that all proceedings under this section of the Act be conducted with the utmost expedition consistent with the effective performance of its duty and the requirements of due process of law.

(j) If after a complaint has been issued challenging the maximum film rental or terms certified by any producer or distributor for any class of pictures, or a complaint has been issued challenging the allocation of a picture to a particular classification, and the producer or distributor respondent nevertheless continues to charge such maximum film rental or continues the challenged allocation pending the outcome of the proceeding, the complaining exhibitors, and any other exhibitors who have paid under written protest, shall be entitled to recover any amount paid by them for the picture or pictures in excess of the fair and reasonable film rentals prescribed by the Agency, by joint or separate actions in any court of competent jurisdiction, unless the same shall be voluntarily refunded.

(k) In administering this Act the Agency shall have and exercise the powers conferred by, and the Attorney General and the several departments and bureaus of the Government shall be governed by the provisions of, Sections 6, 7, 8 and 9 of the Federal Trade Commission Act; and in the exercise of its powers thereunder the Agency may require the producers or distributors, or any of them, to furnish the information described in paragraph (f), subparagraphs (1) and (2), of this section together with such additional pertinent information as it may deem appropriate in advance of the issuance of any formal complaint and for use in preparing for the prompt administration of the Act and in complying the report called for in the next succeeding paragraph; and any or all information so furnished may be used as evidence in proceedings under this Act whenever admissible under the rules of procedure without requiring the production of like information by the respondent in every case.

(1) Three years after the effective date of this Act the Agency shall submit to Congress a report on the state of the motion picture industry and its experience and observations concerning the administration of this Act, together with its recommendations as to whether the Act should be strengthened or modified in any particular or whether conditions in the industry have so improved that the Act can safely be repealed.

SEC. 6. ENFORCEMENT

The provisions of Sec. 10 of the Federal Trade Commission Act providing for the punishment of those who refuse to testify or answer lawful inquiries or produce documentary evidence, and those who make false entries in reports to the Commission or in corporate records or who remove records out of the United States, shall apply to the Agency's administration of this Act.

SEC. 7. EFFECTIVE DATE

This Act shall be effective six months after its enactment.
Studio Size-ups

(Continued from Page 20)

"C'est La Guerre," it is the story of the French Lafayette Escadrille during World War I, and will be directed by William Wellman who co-authored the story. It will be filmed in CinemaScope and WarnerColor.

Five features currently shooting for Warner's include three in CinemaScope & WarnerColor, and a pair of minor black and white pictures. THe C'Scopes are: "The Sea Chase" (John Wayne, Lana Turner, Tab Hunter, Lyle Bettger)—John Farrow direc- tor, no producer credit to be listed; "Mister Roberts" (Henry Fonda, James Cagney, William Powell, Jack Lemmon)—Leland Hayward producer, John Ford director, and Strange Lady In Town" (Green Garson, Dana Andrews, Cameron Mitchell)—Mervyn LeRoy producer-director. The black and whites: "Jump Into Hell" (Jacques Sernas, Kurt Kazar)—David Weisbart producer, David Butler director, and "Target Zero" (Richard Conte, Peggie Castle)—David Weisbart producer, Harmon Jones director.

INDEPENDENTS
Indes Find Soft Financing
New Companies Being Formed

THE GENERAL TREND IN MOTION picture business continues to be reflected in the availability of new finances for backing independent product. Walter E. Heller and Company of Chicago, which has been a major source for backing indie producers in recent years, is reportedly about to expand its $3,000,000 revolving fund, due to the un- expected fast payoff.

The Heller group is currently interested in three major indie productions now before the cameras, for Stanley Kramer's "Not As A Stranger," Heller is supplying all of the cash, with certain defendants supplied by Kramer. A similar arrangement has been worked out on Ruthshfield-Voyager's "Gentle- men Marry Brunettes" and Paul Gregory's "Night Of The Hunter.

Because of the swift payoff, it is likely that the Heller Company will double the number of independent productions which it backs by early 1955.

Severl new independent production compa- nies are now being formed, prompted, no doubt, by the more readily available financ- ing of such groups. Landmark Productions, Inc., headed by Michael Baird and Lewis R. Foster, is one of the newest, having just an- nounced a yearly program of three pictures. First on the slate, just assigned to United Artists for release, is "Top of the World" (Dale Robertson, Frank Lovejoy, Evelyn Keyes), which gets underway October 28— Lewis Foster directing. This will be fol- lowed by "The Sub-Bathers," an outdoor drama scripted by Foster, from an original by David Dortort.

Nat C. Goldston is another addition to the indie ranks, having just acquired the William Shânne novel, "To Walk The Night." No starting date has been set as yet.

Fred Schwartz, president of Distributors Corp. of America, is about to launch that new organization's first of 12 pictures sched- uled for the year. It will be a feature cartoon version of the Broadway hit, "Finian's Rainbow," and will be budgeted at well over a million dollars. Harry Fisch already been cast as the voice of Finian, and negotiations are underway to get Elia Logan and David Wayne, from the original cast, to reprise their roles.

Filmmakers Productions, which is produc- ing six pictures during the current year, is upping next year's slate to seven, according to president Collier Young. "Private Hell 36" is currently in release and two more films, "Crashout" and "Mad At The World," are ready for distribution.

Only one independent picture is now film- ing without a releasing commitment, al- though four more are slated to get underway within the next three weeks. Now shooting is: "The Vampire's Tomb" (Bella Lugosi, Devila, Lyle Talbot)—an Edward D. Wood, Jr. Production—Wood personally producing and directing.

Comming up are: "The Number One" (still being cast)—Budli Boetticher producer-director; "No Place To Hide" (Marsha Hunt, David Brian), a Josef Shaftel production to be filmed on location in Manhattan; Landmark's "Top of the World," and "Vegeance Is A Stranger" (not cast), to be made on location in Hawaii—Ron Ormond producing and directing for Polynesian Productions.

THIS Made The News

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Incidentally

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ment of stereophonic sound for motion pictures. Announcement was made by Herbert Barnett, National Smpte.


Special exhibitor groups from all over the east will attend testi- monial luncheon for Charles Boasberg, October 21 at the Hotel Astor. Walter Reader, Jr., Samuel Rinzier and Joseph Seider are co-chairmen for event.

Samuel Chernoff is IFPE's new midwest district manager replacing fast payoff of films.

Barnes Looks Askance at NT Plans

National Theatres' bid for entry into film pro- duction ran up against a snag even before actual submission of the plea to the Department of Jus- tice. Assistant Attorney General Stanley N. Barnes openly declared his opinion that D of J approval to NT would bring up "too many very difficult problems" and foresee little possibility of an OK.

But, he added, "I don't want to pre-judge the question until I have all the facts from National Theatres."

As a former production-distribution affiliate, NT must satisfy the Federal Court that its film-mak- ing activities would not unduly restrain compe- tition in the industry.

Profits

Columbia's yearly net shot up to $3,955,000 for the 52 weeks ended last June, its highest profit since the record 1946-47 year. This compares with last year's $942,000 net. Before taxes, profit was $8,381,000, compared with $2,149,000 last year. Earnings per share were $.41 against $.50 for 1953.

Allied Artists showed a net of $414,000 for the fiscal year ended last July 3, compared with $411,- 000 in the previous semester. However, a $150,000 bigger tax bite came out of this year's take. Gross income increased close to $2,000,000 above the 1953 total.
**What the Showmen Are Doing!**

**MERCHANDISING & EXPLOITATION DEPARTMENT**

**Songs Sell ‘Annapolis Story’**

Allied Artists has latched on to the effective popular song exploitation stunt, often used by the majors, to exploit the company’s recently completed “Annapolis Story.” “The Engagement Waltz,” theme music for the picture, is being published by Tonecraft Music, and Malrose Music will bring a special release of “Navy Blue and Gold,” which also is featured in the film.

**COMPO’s ‘Youth’ Press Pitch**

COMPO ad number 28 in the Editor & Publisher series, makes an effective pitch for free newspaper space for film industry events by pointing up the appeal motion pictures have for young people. Captioned, “Youth Should Be Served,” the ad points out: “Young people are ardent motion picture enthusiasts. Therefore, newspapers are certain to capture their reading interest by printing more picture news.”

**Premieres**

Two of the flashiest premieres ever to sparkle on Broadway marked the debuts of United Artists’ “The Barefoot Contessa” and Warners’ “A Star Is Born” (which also got the bright klieg light treatment in a lavish Hollywood premiere). Left: “Star” New York opening was a two-theatre extravaganza at the Paramount (shown) and Victoria theatres. Also pictured are film’s producer Sid Luft, star Judy Garland and WB’s distribution chief Ben Kolmenson who were among large contingent of celebrities attending the affair. Below: Surging crowds, surrounding star Ava Gardner’s arrival at “Contessa” premiere, are checked by police. Guards hold back autograph-seekers as Miss Gardner appears in Capitol theatre during opening week. (Bottom row l. to r.) Executive v.p. of Stanley Warner, Samuel Rosen and Mrs. Rosen; UA board chairman Robert S. Benjamin and Mrs. Benjamin; producer Joseph L. Mankiewicz and his wife were among guests of honor. Both events racked up extensive coverage by TV, radio, newspapers and the press.

**Stars Sell Tickets**

Stors selling tickets at theatre boxoffices is a sure-fire method of storing o buyers stamped. Top: Curvaceous Eline Stewart deals ’em out at the NYC premiere of her 20th-Fox starrer, “The Adventures of Haji Bobo”. Actress later signed autographs and posed for photos in lobby. Bottom: William Holden has crowds lined up for Paramount’s “Sabrina” opening in Boston. Star hyped benefit sale which was turned over to fund to restore the Old North Church steeple.

**Couturiers’ ‘Desiree’ Campaign**

Charles Einfeldt’s 20th-Fox boxofficers have launched a bang-up promotional campaign built around the Command Performance opening of upcoming C’Scoeur “Desiree” in November. Leading tailors and dressmakers, in conjunction with NY department stores and specialty shops, are designing and merchandising special lines of “Desiree” dresses, hats, coats, suits, shoes, jewelry and other accessories. Campaign for the Marlon Brando starrer will eventually be extended to key cities through the country. Famous fashion models are being lined up to display the special creations at the opening of the film, and participating merchants will tie-in “Desiree” plugs on TV, radio, and in press advertisements.

*(Continued on Page 33)*
You own THIS HOSPITAL

In it you provide TUBERCULOSIS CARE RESEARCH and HEALING at NO CHARGE TO PATIENTS

for ALL in the AMUSEMENT INDUSTRY and their FAMILIES as well

Help Support it

JOIN Christmas SALUTE to Patients NOW

Variety Clubs WILL ROGERS MEMORIAL HOSPITAL Saranac Lake

NATIONAL OFFICE: 1501 Broadway, New York 36, New York

Will Rogers Hospital gratefully acknowledges contributions of ad production by Paramount Pictures, and space by this publisher.
What the Showmen Are Doing!
(Continued from Page 31)

IRVING BERLIN'S White Christmas
in the wonderful new big-screen process
VISTAVISION

VISTAVISION... an exciting new method of motion picture production and presentation... bringing to the big screen - clarity... brilliance... film-stage impact never before imagined.

Adapted by a great negative process, VISTAVISION gives a breath-taking realism to the screen... a new experience in motion picture enjoyment.

BING and DANNY, Rosemary and Vera-Ellen, will warm you like Christmas punch!

Paramount used full-page reproductions of this striking ad in all the major NYC newspapers to herald the premiere of the company's first VISTAVISION film, "White Christmas," at the Music Hall.

WOMAN'S WORLD' Ford Tie-In

Schine showmen are being notified of the excellent possibilities for a tie-in with the Ford Motor company on 20th-Fox's "Woman's World". At the end of the film, Fox thanks Ford and gives the auto firm credit for cooperation in making available advance styles and materials for use in the CinemaScope production. Schine's publicity flash points out that 1955 Ford, Lincoln and Mercury models will soon be out and local dealers will "welcome with open arms" the opportunity to promote 1955 models and clear their showrooms of '54 cars through tie-in merchandising campaign.

Arthur Murray-RKO Co-op

RKO's ad department has set a tie-in campaign with Arthur Murray Studios to herald the forthcoming Glenn Ford starrer, "The Americano". A dance, performed by Abbe Lane in the Robert Stillman production, will be taught by Murray schools throughout the country. Each of the studios will receive promotion material on creating interest in the new dance, as well as the picture. Included are mailing pieces and contests with free dance lessons as prizes. Studios will also be advised to cooperate on exploitation campaigns with exhibitors playing the RKO film.

Jeff Chandler (3rd from left), star of U-I's CinemaScope "Sign of the Pagan," sits in on promotion plans for film with boxofficers (L. r.) Herman Koss, Phil Gerard, Charles Simanelli, Henry Linet, and Jeff Livingston.

FILM BULLETIN October 18, 1954 Page 33
FLASHY ADS, LITHOS & A SONG

Walter Wanger, no unfamiliar hand at making movie spectacle ("Arabian Nights", "Gung Ho!", "Joan of Arc"), has artfully employed the scope of CinemaScope in this first venture with the wide-screen medium. He has taken a frivolous little Cinderella-in-reverse tale about an imaginary Persia of old, stocked it with attractive people, warm romance, harem dancers and wild deeds of adventure.

In the adept hands of 20th Century-Fox showman Charles Einfeld and his staff of boxofficers, "The Adventures of Hajji Baba" becomes: "More Fabulous than the Tales of the Arabian Nights"! . . . More Exciting than the Travels of Marco Polo! . . . More Spectacular than the Splendors of Kubla Khan!"

Topping vivid illustration of hard-riding desert horsemen, flashing scimitars and wriggling dancers in the provocative newspaper ads is the promise that "CinemaScope Becomes a Magic Carpet as It Takes You to the Land of Flaming Beauty, Reckless and Fiery Romance!"

Nor do the Fox exploiteers overlook the potential in the theme song recording by the popular Nat King Cole. It is featured in the ads, and showmen are urged to tie in with local dealers for maximum promotional effect via music stores and music counters in department stores, disk jockeys, jukeboxes and theatre p.a. systems.

Two pages in the pressbook are devoted to a set of four wonderful, rib-tickling teaser ads that give this amusing adventure film the tongue-in-cheek treatment (see opposite page). They are bound to stir plenty of word-of-mouth, and showmen should use them extensively.

POSTERS

Lithos on "Hajji Baba" are among the most colorful and effective of recent seasons. The posters present a polychromatic kaleidoscopic illustration of romance, action, allure. 24-sheet is seen here.
This is the frothy tale of a handsome young barber and a beauteous Persian princess, who were meant for each other. The story, appreciating the visual wonders of CinemaScope, doesn't take itself seriously, and is content to serve as the framework for some stunning views of Persian minarets and towers, sand-parched deserts and snow-clad mountains, plenty of derring-do and the gyrations of a host of luscious dancing girls.

Hajji Baba (John Derek), son of a Persian barber, happens to be setting out into the world in quest of fortune at the same moment that the lovely princess Fawzia (Elaine Stewart) is trying to escape from her father's palace to avoid being given away as the bride of an unwanted royal suitor. As the gods planned it, Hajji Baba carries her off into the desert, and they soon know that love is their dish. Before the pair eventually melt into each other's arms, they are (1) captured by a band of fierce desert amazons, (2) hung out in the broiling sun to face a torturous death, (3) rescued, (4) separated, (5) reunited. In various interims, the handsome barber's son engages a variety of foes in battles of swords and wits, always coming out the victor. If you don't take it seriously, it's fun.
HELL BELOW ZERO Technicolor. Alan Ladd, Director Mark Robson. Producers Irving Allen, Albert Broccoli. Sex adventure, at sea, amid the excitement of war and the political complications for "navy sniper in the Antarctic," 91 min. INDIANA JONES, JUNIOR. (or "ROBINSON CRUSOE, JUNIOR) Albert económico, directed by Lewis Milestone, who became famous in Hollywood for his war films. STERN, a private detective, is hired to find a stolen diamond. All the agents are involved in the theft of the diamond, including the police, the army, and the navy. A thrilling chase ensues, with the detectives racing against time to recover the diamond and bring the criminals to justice.

OUTLAW STALLION, The Technicolor. Phil Carey, Dorothy Patrick, Producer Wallace MacDonald, Director Jack Hunter. A wild stallion leads to a capture, 64 min.

August

LAW VS. BILLY THE KID, The Technicolor. Scott Brady, Bob Olmstead, Producer Sam Katzman, Director William Castle, Western. Reversing himself on crooked sheriff and outlaw gang, Billy the Kid rises after the law, and is eventually killed by his best friend, 73 min.

PUSHOVER Fred MacMurray, Phil Carey, Producer Jack Schaefer, Director Richard Quine. A detective falls in love with a gunman's daughter. His purpose turns him against the law, 88 min.

September


BULLET 1917, The Technicolor. Jean Simmons, Roy Calhoun, Stephen McNally, Brian Ahern, Producer Howard Hawks. A political drama of the kind that sheds light on the world of war, 65 min.

October


November


CANNIBAL ATTACK, John Welsh, Producer, John Welsh, Director. A young man is trapped in a cannibalistic jungle. The jungle is his only companion in his struggle to survive, 95 min.

RIO OVER AFRICA, Technicolor, Marlene O'Hara, MacDonald Carey, Producer M. J. Frankovitch. Director Richard Quine. Action adventure, 105 min.

Coming

CANGACEIRO Produced by Vera Cruz Productions with all-Brazilian cast. Director Lima Barreto. Action drama, 50 min. of bands that roamed Brazil for almost 100 years and lived by their particular code of honor and justice.


I WAS A PRISONER in KOREA. Robert Francis, Diane Foster, Brian Keith, Producer Bryan Foley. Director Seligman. Wartime story of two boys, 90 min.


COLUMBIA July

CAINE MUTINY, THE. A full-length Technicolor. Humphrey Bogart, Van Johnson, Jose Ferrer, Fred MacMurray, Frank Albertson, Alfred Lunt. Producer Stanley Kramer. Sea drama. From the famed best-seller by Norman Mailer, 125 min. of a U. S. Navy action

August

HELL RAIDERS. (or "DEEP, THE ENGLISH LANGUAGE") Elanora Rossi Drago, Cora Delacourt, Producers. Director Dito Colletti. War drama, deals with the adventures of the Italian Navy from the World War II era, 73 min.

September

BREAD, LOVE AND DREAMS Under titles. Gino Lollobrigida, Vittorio DeSica, Tintin Films production. Director of a man who Brahe 3-day religion to bridge the world's classes of life in a mountain town, 90 min.

CITY STANDS Trial English. Sigma Papamani, Amedeo Nastari, Director Luigi Zampa. Melodrama, a story of murder investigation in contemporary Italy, 105 min.

November

HUSBAND FOR A YEAR, The English Language. Sigma Papamani, Amedeo Nastari, Director Luigi Comencini. Drama, 80 min. of a romance between a husband and wife, 105 min.

November

AGAINST THE WALL. Eng, Spanish. Landia Mango. Adventure. Turn-of-the-century bandits engage in rivalry for control of a Spanish village, 75 min.

October

INDIES October

PRIVATE HEL. (Filmer) Ida Lupino, Steve Cochran, Howard Duff. Producer Collier Young. Director Jess Helmar. A murder case tale showing some "hot" money and events are followed by a police captain, 81 min.
November

CATTLE QUEEN OF MONTANA Technicolor. Barbara Stanwyck, Ronald Reagan, Producer Benidict Bogues. Director Allan Dwan. Young girls' getaway sets out to seek vengeance when his family is killed by bandits. 84 min.


RAID, THE Technicolor. Van Heflin, Anne Bancroft, Richard Boleslawski, Producer-director Harry Fugros, Action drama. Historical Confederates' raid on Atlanta. Follows plot of opera and novel in new setting in which young soldier moved to flying school has his life ruined by sensuous girl, 105 min.

WOMAN'S WORLD CinemaScope, Color by Deluxe. Ginger Rogers, Gene Tierney, George Raft, Producer-director, Nominal. Johnson. Melodrama. Young girl goes to New York to become writer and falls in love affair which leads to her murder. 103 min.

SITTING ELL EuropeanStyle EastmanColor, Dale Robertson, Denise Darcel, Producer. Director George B. Seitz. Western. Indian agent joins in battle of three children with the love of show business. 83 min.
**United Artists (Continued)**

**Twist of Fate** Ginger Rogers, Jacques Bergerac, Producer: Maxwell Fish, Director: David Miller. Romantic melodrama. Escrachas romantically involved with crooked international business man on French Riviera, with young artist, 89 min.

**White Orchid** The Color Corp. of America, William Lundigan, Robert Hope, C. J. Guttman, Producer: Reginald Le Borg, Production, Director: Armin Le Borq, Adventure, and photograffer, cheap movie shot, empty gun, 89 min.

**You Know What Sailors Are** Technicolor, Akim Tamiroff, Donald Sedin, Sarah Lawrence, Producer: Peter Egan, Foreign, And the east side's secret weapon to prevent the destroy a ship's deck, with hilarious complications, 105 min.

**Bengal Brigade** Technicolor, Rock Hudson, Arlene Dahl, Producer: Ted Richard, Director: Lesoine. Western, And the man's barrowed for crooked sheriff and subverted, 88 min.

**Four Guns to the Cover** Technicolor, Ryal Callahan, Colleen Miller, Producer: William Alland, Director: Alland. Western, And the crooked lawmen are turned over to the sheriff, 88 min.

**Ricochet Romance** Marlene Dietrich, Chill Wills, Pro- ducer: Richard Arthur, Richard Wilson, Director: Charles Lamont. Comedy, Zany owner and staff of dude ranch resort to hilarious schemes to entertain guests, 80 min.

**Ring of Fear** CinemaScope, Warner Color, Clyde Beatty, Pat O'Brien, May foil, Producer: Robert M. Fellows, Director: James E. Grant. Melodrama, Circus is sabotaged by illegal humans, 93 min.

**Duel in the Jungle** Technicolor, Dana Andrews, Jeanne Crain, Producer: Frank O'Connor, Director: George Marshall, Adventure, Drama, Insurance inves- tigator journeys to Africa and finds "dead" man filed claim to finance diamond operations, Violence and Romance result, 102 min.

**King of the Crusaders** CinemaScope, Warner Color, Lee Harrison, Virginia Mayo, George Sanders, Producer: Henry Blanke, Director: David Burton. Historical adventure, A young prince during Third Crusade to drive Mohammed from Holy Land, 113 min.

**Coming**

**Battle Taxi** Sterling Hayden, Marshall Thompson, Art Outerbridge, Anne Jeffreys, Producer: Art Amsel, Director: Herbert Stock, War, Drama, Deals with the carrier's rescue of a downed aviator, 110 min.

**Beachcomber** The Technique, Robert Newton, Glynis Johns, Producer Wm. MacGregor J. A. Rank, Director: J. Archer, Comedy, A young man becomes involved in the covers, 80 min.

**Beauty of the Night** Gerard Philippe, Gino Lolot- branco, Francisco London producer, Rene Clair, Fantasy drama, struggling music teacher finds his dreams of realities, "good old days" also have problems, 84 min.

**Champion** Reiss, Kirk Douglas, 99 min.


**Homeward Bound** Reiss, Douglas Dick, Frank Lovejoy, 86 min.

**Othello** Orson Welles, Michael MacLiammoir, Su- san Tyrrell, Producer: Stratford, Drama. Filming of Shakespeare's famous classic, 92 min.

**Omeo and Juliet** Technicolor, Laurence Harvey, Susan Tyrrell, Producer: Ray Harrymann, Actress: Castellani, Romantic drama, Film version of Shakespeare's classic, 80 min.

**Steel Cage** The, Paul Kelly, Mayrene O'Sullivan, Producers: Swarts and Doniger, Director: Walter Doniger, Western, 92 min.

**Tiger and the Flame** Technicolor, Product of India, Producers: Diab, Director: Stuart M. Gekos, Adventure Story, Deals with a young man's fight for freedom, 111 min.

**Yera Cruz** Technicolor, Gary Cooper, Burt Lancaster, Producer: Robert Aldrich, Outdoor adventure, 96 min.

**Universal Int.**

**July**

**Egg and I** (Reiss), Claudette Colbert, Fred MacMurray, Marjorie Main, Percy Kilbride, 108 min.

**John Loves Mary** David O. Selznick, Barbara Stanwyck, Film noir, Director: Fritz Lang. Producer: William Alland, Director: George Sherman, Drama, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Tanganyika** Technicolor, Van Heflin, Ruth Roman, Producer: Albert J. Cohen, Director: Andre De Toth, Drama, A young man, two lumberjacks ambushed by hostile natives, put down uprising by killing whiteman who is the master, 81 min.

**August**

**Francis Joins the Wacs** Donald O'Connor, Julia Adams, Chill Wills, Zasu Pitts, Comedy, Veteran is called back into service and is assigned to WAC unit, Complications increase when his talking muscle buddy is assigned to the same unit, 81 min.

**Magiasisfig** Technicolor, Jane Wyman, Rock Hudson, Agnes Moorehead, Producer: Ross Hunter, Director: David Miller, Western, A young man, two lumberjacks ambushed by hostile natives, put down uprising by killing whiteman who is the master, 81 min.

**September**

**Black Shield of Urban** The CinemaScope Technicolor, Tony Curtis, Janet Leigh, David Farrar, Producer: John Sayles, Director: Edward L. Cahn, Adventure, A plot to overthrow Henry IV is defeated by a doctor doing hostile work, 108 min.

**Dawn at Socorro** Technicolor, Ryal Callahan, Piper Laurie, Dorothy Malone, The Color Corp., Drama, Director: George Sherman, Western. Gambler-quick draw becomes involved in the Kachina lead, which involves into one of the famous gun battles of the West, 80 min.

**High and Dry** Technicolor, Frank Paul Douglas, Hubert Gregg, Producer: Michael Truman, Producer: Alexander Hailey, Executive director, Planning to reeducate, a Scottish castle finds furnishings have been lost, but the owner discovers, 103 min.

**October**

**Naked Alibi** Sterling Hayden, Gloria Grahame, Pro- ducer: Ross Hunter, Director: Jerry Hooper, Detective tracking down cop-killer almost loses job through murder of machination's machinations, 86 min.

**November**

**A G M A MEET THE KEYSTONE ICONS** Eud Abbot, Lou Costello, Red Skelton, Producer: Howard Green, Director: Charles Lamont, Comedy, A G.I. meets the Keystone Kops, 81 min.

**Chief Crazy Horse** CinemaScope, Technicolor, Vic- tor Mature, Susan Ball, Producer: William Alland, Di- rector: George Sherman, Western, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Destry** Technicolor, Audie Murphy, Jimmy Walker, Lyd Bettger, Producer: Stanley Rubin, Director: George Marshall, Western, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Far Country** Technicolor, James Stewart, Ruth Roman, Carolan Calvet, Walter Brennan, Producer: Andrew L. Stone, Western, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Marshall** Technicolor, James Stewart, Roman, Carolan Calvet, Walter Brennan, Producer: Andrew L. Stone, Western, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**MA & PA KETTLE AT WAIKIKI** Marjorie Main, Percy Kilbride, Producer: Leonard Goldstein, Director Lee Sholem, Comedy, Romantic drama, A young man takes over the running of his rich brother's fruit business, 80 min.

**Man Without A STAR** Technicolor, Kirk Douglas, Jeanne Crain, Claire Trevor, Producer: Ryon Rosen- bert, Director: Robert. A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Revenge of the Creature** 3D, John Agar, Lori Nis- son, Producer: William Alland, Director Jack Arnold. Monster, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Sign of the Pagan** CinemaScope Technicolor, Jeff Chandler, Jack Nelson, Rya Gam, Producer: Albert J. Cohen, Director: Douglas Sirk, Historical adventure, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Six Bridges to Cross** Technicolor, Tony Curtis, Julia Adams, Producer: William Alland, Director: Joseph Pevney, Drama, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Smoke Signal** Technicolor, Dana Andrews, Piper Laurie, Producer: David Miller, Director: Jerry Hooper, Western, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**Zanzibar** Technicolor, J. A. Ranki Technicolor, Anthony de Letter, Leslie Norman, Producer: Harry Watt, Adventure, African national park, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.

**November**

**Warner Brothetn**

**July**

**High and the Mighty** The CinemaScope Warner Color, Piper Laurie, Rex Reason, Producer: Warner Bros., Director: Robert M. Fellows, Director: William Alland, Drama, A young man and woman decide to save a failing auto company, succeeds when he wins a cross country race, 95 min.
THE GREAT
BROADWAY MUSICAL
THAT RAN
16 SMASH MONTHS
ON BROADWAY...

2 SOLID YEARS
THROUGHOUT
THE NATION...

NOW ON THE
SCREEN AND
COMING YOUR WAY...

OTTO PREMINGER presents
OSCAR HAMMERSTEIN'S

CARMEN JONES

CINEMASCOPE Color by DE LUXE Released by Twentieth Century
PIN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

BAREFOOT CONTESSA
PHFFFT
E BLACK KNIGHT
ENGAL BRIGADE

P. R.

What's Right!
What's Wrong!

A Symposium by Industry Leaders

INSTALLMENT III

Our Relations
With the Public
...and Ourselves
it's always a pleasure to do business with 20th!

November!

Black Widow

played by

Ginger ROGERS • Van HEFLIN • Gene TIERNEY • George A. FAYE

Produced, Directed and Screen Play by NUNNALLY JOHNSON

Color by DE LUXE
...WITH ALL THESE WONDERFUL

CINEMASCOPE

ATTRACTIONS COMING
YOUR WAY!

Now!
DARRYL F. ZANUCK'S production of

THE
EGYPTIAN

Color by DE LUXE

Woman's World  Print by TECHNICOLOR

Walter Wanger presents

The Adventures of
HAIJJI BABA

Color by DE LUXE

starring
John DEREK • Elaine STEWART
Thomas GOMEZ
Produced by Allied Artists Pictures Corp.
Released by 20th Century-Fox

For the Xmas-New Year's Holidays!
Darryl F. Zanuck presents IRVING BERLIN'S

THERE'S NO BUSINESS LIKE SHOW BUSINESS

starring
Ethel MERMAN
Donald O'CONNOR
Marilyn MONROE
Dan DAILEY
Johnnie RAY
Mitzi GAYNOR
Color by DE LUXE
Stanley Kramer
Now
Shooting
America’s
#1 Best
Seller!

NOT AS A STRANGER

with one of the
greatest all star
casts of recent years

Olivia DeHavilland
Robert Mitchum
Frank Sinatra
Gloria Grahame
Broderick Crawford
Charles Bickford

Directed by
Stanley Kramer

Objective: To outgross his
last boxoffice blockbuster,
“The Caine Mutiny”
The Poor Salesman

Lo, the poor film salesman; he's come upon troubled times. Not only is it his lot to put up with importunate superiors who demand more and more sales, when, in taking a call on a theatre, he is not a sale to sell, but he now faces a new cause for heartburn. The suggestion is offered that his conduct be fully reported to home offices by the theatre accounts he calls upon.

"Why don't you write up a report on the salesman telling just what happened, what was said, prices quoted and names of pictures offered, his attitude, and any other information you might feel necessary to the case . . . This would run them crazy . . ."

This is the crux of a quotation in a recent exhibitor's bulletin, which considers this a fitting come-uppance for the reports salesmen make on their real or fancied visits to theatremen. The veracity of these reports—the bulletin implies—is not always in keeping with scientific accuracy. It is alleged by implication, for instance, that salesmen are not induced to list calls on theatres when in reality the closest they come is Max's Bar & Grille, some 70 miles away.

Who propounded this ingenious system of surveillance over the slippery salesman? You guessed it. A kindred soul, a former salesman—himself probably a low quota specialist who might have rated honor student in all the malpractices about which he now puts exhibitors on guard.

Now let's come to earth. We have far more profound subjects to occupy us than to take time concocting clever little methods of tattle-tail. Let's face it—salesmen are salesmen, be their goods sewing machines, pots and pans, or motion pictures. There are traits peculiar to the breed. Goofing off is one; an occasional dip into the overstatement is another. Everyone knows it. Smart buyers act accordingly.

Any exhibitor worth his salt realizes where the idioms of exaggeration end and hard facts begin. If the theatreman-customer is gullible and doesn't keep pace of the industry, he makes himself doubly susceptible to the overly ambitious salesman. Honest film peddlers on the other hand, will not infrequently color their pitch with hyperbole, but stay within the bounds of basic truth and propriety. Between the two extreme poles the bargain is struck. It's as normal and traditional as the moon and stars.

When the ordinary conduct of selling lapses into violations of the law or outright dishonesty, that's a different story, and exhibitors are surely justified in informing a salesman's superiors, swiftly and in detail. The language of the Consent Decree has set up standards of fair selling practice which must be observed by all. Forced selling, misrepresentation, conditioning the purchase of one picture upon others—these practices should not be tolerated by any exhibitor, and it would have a salutary effect upon culpable salesmen if they were reported to their home offices.

But that is one thing. Typical salesmanship is another. Let's leave the second-grade tactics to children in the schoolyards.

The third chapter of "Our Relations With the Public—and Ourselves", the story of Motion Picture Industry public relations, appears in this issue. In the current installment, author Philip R. Ward calls upon a number of industry leaders to answer the queries: "What's Right and What's Wrong with Movie Industry Public Relations?".

The next chapter of this exclusive BULLETIN feature will deal with recommendations for improving our P. R.

P. R. Feature

Charles Skouras

The wonderful story of Charles Skouras is not the exclusive copyright of the movie world. It belongs rightfully to America, and primarily to people everywhere in whom the hope for self-elevation springs eternal. It is a story of our country at its best.

In offering up her welcoming shores to this penniless, haltingly bespoken immigrant some fifty years ago, this nation clutched to her bosom another in that long line of foreign sons who were to give their adopted land gifts far in excess to what they took. Mr. Skouras ascended from the humblest beginnings to become one of the greatest titans of American industry. Along the way, he ranked not once but twice as the highest salaried executive in the land. Withal, Mr. Skouras repaid his debt to the limitless opportunities offered him with an uncommon reciprocity.

Proving beyond doubt the rewards of industry and strong faith in good causes, in 1929, their holdings financially dissipated, Charles, and his brothers, Spyros and George, rolled up their sleeves and undertook the groaning task of rebuilding anew. How well they built! His business acumen ranked with the best brains in motion pictures or any other enterprise. To the industry he so dearly loved he brought a boundless zest for showmanship.

To the world beyond movies, Mr. Skouras gave of himself amply and without motivation. His philanthropies, of course, are legend. But more than any of his singular, earthly works, Mr. Skouras' greatest deed was simply being himself, and thereby creating the legacy so uplifting to the masses. By dint of sheer honest labor, together with a native perspicacity and drive, he made the American dream come true.
The famed director who already has won four Academy Awards never made a more wonderful entertainment than this.

TYRONE POWER • MAUREEN O’HARA
in JOHN FORD’S

THE LONG GRAY LINE

Screen Play by EDWARD HOPE • Based upon “Bringing Up the Brass”, by Marty Maher and Nardi Reeder Campion
Produced by ROBERT ARTHUR • Directed by JOHN FORD
Color by TECHNICOLOR
Our Relations
With the Public
—and Ourselves

By PHILIP R. WARD

Installment III
What's Right?
What's Wrong?

A young girl once came to the late, famous Father Healey of Dublin and confessed she feared she had incurred the sin of vanity. "What makes you think that?" asked her father confessor. "Because every morning when I look into the mirror I think how beautiful I am," said she. "Never fear, my girl," was the reassuring reply. "That isn't a sin, it's only a mistake."

In this chapter, the motion picture industry takes a long, hard and studied look into the mirror. But its perception of itself comes out a mite less vaingloriously than that of the young lass from Ireland. By the words of many of its major spokesmen, the movie business may be more sinner than mistaken.

Film BULLETIN polled leaders of the three industry branches on the following questions (with a promise of anonymity to those so desiring):
1. What's right with our Public Relations?
2. What's wrong with it?
3. What are your recommendations?

Any survey on a subject such as public relations must inevitably be fraught with difficulties, for no one can supply exact answers. It is like asking yourself to record what others think of you. And in the final analysis public relations is just that—the consummate reaction of the community or nation to the industrial manners and personality of an enterprise. Accordingly, the diverse contributions presented herein probably constitute the industry's first serious symposium on the half-forgotten issue of winning outside friends and influencing customers.

WHAT'S RIGHT WITH OUR PUBLIC RELATIONS?

Sad to say, public relations "rights" sell at a premium. Few respondents could assuredly point to concrete, positive, premeditated programs of actions. On but three avenues of thought did replies run anywhere close to unanimity. And two of these have no roots whatever in organized industry PR planning. They exist as intrinsic forces springing from the very essence of the motion picture itself. In the preceding installment they were aptly termed "silent" public relations.

First silent element is the very quality of the Hollywood output itself. At its best the motion picture ranks as the most exciting, pleasurable and rewarding medium available to the average man, woman and child. At less than its best, it is still a great entertainment buy, but the subject of severe criticism and even derision. Accordingly, from this oft-stated viewpoint emerges one great PR thesis: when movies are good, our public relations are good; when they are bad, our public relations are bad.

(Continued on Page 8)
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

COMPO First Coordinated Effort

(Continued from Page 7)

Second of these silent factors is the so-called new look of movies. Nothing over the past quarter century (since films learned to talk) has stirred the public imagination as the great technological revolution of the past two years. The industry has added a new breathtaking physical scope that frames the screen with a dimension that is often overpowering. Overnight, as a result of the technological innovations, an almost vanished institution became the subject of drums of printers’ ink, and the word “movies” returned to fashionable conversation.

The effectiveness of these intrinsic components can be attested to by the great comeback story of movies. Recent boxoffice vitality demonstrates that the silent factors have brought our public relations to a new high, and they seem to be improving every hour the projector unwinds.

Notwithstanding, the industry cannot rest on its oars and fasten its PR potential to the coat-tails of the silent factors. Public relations counsellors warn against complacency. They will tell you that it is precisely in the best times that management must strengthen the foundation of a business, organize supporting PR actions to elevate and sustain respect for the industry, as such. It is inevitable that films cannot perpetually hew to highest levels of achievement. What is to happen in periods when quality dips, cycles through which an art-industry like ours most certainly must pass? To ride out smoothly such troubled times, movie business must lay the groundwork in advance through the medium of planned, motivated, coordinated PR programming.

Among agencies potentially equipped to perform these functions, COMPO stands out like a polar cap in a vast, parched desert. Of its capacity as an effective opinion-shaping, friendship-winning force, there is general accord. There is accord, also, that beyond COMPO virtually nothing else of a formalized public relations nature exists at the national level. COMPO is the great white hope.

Charles Einfeld, the advertising executive, sums up the sentiment of most contributors in saying:

“My feeling is that public relations-wise, we are for the first time beginning to see the active development of COMPO as the overall voice of the industry, and the industry is bound to profit. This is really the first step in the right direction. There is no longer the slightest doubt that COMPO has shown itself as an organization which can function, when all of us take an interest in it.

This is the unit for us to move through to become a solidifying force able to act in our own behalf.”

Two men who have worked in COMPO report at first hand on the all-industry organization’s good offices.

Trueman T. Rembusch, speaking from the exhibitor’s wing, cites it as an example of directed, hard-hitting PR in action:

“COMPO in the tax campaign, and this is little known throughout the industry, completely reversed the opinion of Washington politicians toward the industry. They accomplished this by conducting the tax campaign on a very high plane. They stuck to the facts and fought for the industry’s rights. They avoided chicanery and sharp practices and as a result even the Administrative branch, who fought COMPO so diligently, after the fight was over called in certain leaders of COMPO and complimented them on the clean way the tax fight had been carried on. The tax fight, therefore, has produced long-lasting good public relations for the industry in Washington.”

Al Lichtman, distributor, says:

“Within our industry, COMPO has helped our relations with the public by providing a sounding board for differences, preventing the airing of irrelevant matters before the public.”

Another independent theatreman, Col. H. A. Cole, of Texas, gives his version of the extent to which COMPO breathed fresh life into our moribund public relations:

“My first PR experience (very bad!) came at the climax of our tax fight in 1953 when the president vetoed our bill and quite a number of newspapers over the country, with complete lack of knowledge and understanding, gave us a pretty rough going over. That could have and should have been prevented and, taking a lesson, we established a press relations bureau in COMPO and did, in my belief, a swell job of educating these same newspapers to sympathetic attitudes. Result: so far as I know there was only one adverse editorial in any newspaper in the United States when the tax bill finally went through, and that came because the local job had not been done.”

Withal its high deeds, COMPO is still a limping body, ham-strung by limited financial resources, lack of full industry-wide support and not infrequently by the following, which Mr. Rembusch says often mitigates its good work:

“. . . Irresponsible minorities within the industry committing acts of poor taste, ill manners, striving for the fast buck and to hell with the hereafter, so that COMPO has had terrifically rough sledding in trying to overcome the public’s long standing low regard for the industry.”

United Artists’ national advertising director Francis M. Winikus puts the problem in these practical terms:

“What we need is a continuing, long-range, round-the-calendar program to sell the public on the great job

(Continued on Page 18)
WELL, IT HAS FINALLY COME—the profit-taking, that is. To readers of Financial Bulletin the sell-off should represent no surprise, as the predominant theme of our last two columns dealt largely with the bold defiance of gravity, market theory and precedent by the leading film company issues. To quote from the Bulletin of October 4:

"Actually a sell-off is inevitable... The market will shortly want to test the true soundness of cinema stock recovery, determine whether shares buckle or hold fast. If the group exhibits the strength expected, a fresh base will then manifest itself from which even more exciting gains can be realized."

Let's examine the graph below for a moment:

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues.

Film shares broke precipitously for the first time since April, although a minor setback did assert itself midway through June. Thanks to the great August upshot, the heartiest one month rally in 25 years, production company equities are still suspended in the upper ozone, relative to month-by-month 1954 figures. At 144⅛ in the Cinema Aggregate, these issues rest at their third highest level of the year.

The profit-taking played no favorites. Losses were registered clear across the slate, with Columbia dipping most sharply, 5½ points, likely prompted by anxious gain-realizing in the wake of record income figures. Columbia had been heavily discounted prior to recent release of its 52 week post-tax net of 3.5 million. Universal showed greatest resistance to the downside pressures.

On the exhibition side, the sell-off marred an immensely impressive record of small but healthy monthly increments. Another glance at the chart bears out the pattern. In all, theatre group slid 2⅛, as National Theatres weakened under selling influence after crashing the $10 barrier for the first time. One bright spot in a glum October was RKO Theatres, up fractionally, the sole gain recorded. Possible reason: decrease of stock capitalization during the month from 680,777 to 676,977 shares.

Explanation for the market slump varies, but there can be no dispute with the theory that cinema shares had finally reached the optimum point where price was in consonance with (or possibly slightly ahead of) business conditions and the figures on the books. Then, too, the October market was of sluggish character generally, possibly in pre-election anticipation of a Democratic victory. Many investors hibernated prior to the wave of year-end tax selling.

Another answer carrying weight with the professional elements is the grave intra-industry situation. The prospect of a civil war between exhibition and distribution—with the threat of governmental regulation of the industry looming as the sour remedy—is hardly upbeat fodder for sophisticated traders. Nevertheless, the movie business is intrinsically sound and further stock advances appear justified, retention of holdings warranted, and purchases at the lower lines recommended. All that stands in the way of a newly fashioned surge is the industry to put its house in order.

TV SET SALES ARE BOOMING AGAIN, and this is another reason for motion picture leaders to wipe away the traces of self-satisfaction. Despite recent price increases by manufacturers, retail volume is heavy, the estimate being that 7 million sets will be purchased over the year, a climb of some 600,000 over 1953 and just 200,000 short of the 1950 record year. Production of receivers in September, according to the Radio-Electronic-Television Manufacturers Assoc. totaled 920,700, the second greatest output yet attained by the industry.

TIP OF THE ISSUE: Chesapeake Industries, Inc., selling Over-the-Counter at about 4. Strong prospect that this company of diversified interests, including Pathe Laboratories, oil and building equipment, will acquire New York's Colonial Trust Co.—active in film financing. More on this in succeeding Bulletins.

QUESTION OF THE ISSUE: Will, or will not, Columbia's president, Harry Cohen, unload his currently valuable 150,000 shares holding—as rumor recurs once more? If so, why in the face of his company solid performance?
THE DREAM OF OUR TIME
DORIS DAY
FRANK SINATRA
ALL WRAPPED UP IN EACH OTHER FOR XMAS!

"Young at Heart"
All Young...all Heart...and a
IN WARNERCOLOR

ALSO STARRING
GIG YOUNG
ETHEL BARRYMORE
DORCHER
DIRECTED BY COBAYE
PRODUCED BY HENRY BLANKE
Nobody knew what a guy like Barney would do next—and she didn’t care—just so he did it with her!

Another award-winning sensation-role for the new Sinatra—bringing love in his own special way to Doris Day in the most heart-singing story ever Xmas-presented by

WARNER BROS.

DORIS AND FRANK
SING 'EM
AS ONLY THEY CAN!

'YOU MY LOVE'
'JUST ONE OF THOSE THINGS'
'ONE FOR MY BABY'
'SOMEONE TO WATCH OVER ME'
'YOUNG AT HEART'
'HOLD ME IN YOUR ARMS'
'THERE'S A RISING MOON'
'READY WILLING AND ABLE'
“The Barefoot Contessa”
Business Rating ☑ ☑ ☑

Strong adult entertainment will find best reception in deluxe metropolitan situations. Values less for the hinterland and in family houses. National pre-selling campaign, star names, Mankiewicz Academy Award fame, Technicolor, are potent assets. Returns hinge on exploitation of sex-drama angles.

Writer-director Joseph L. Mankiewicz (“All About Eve,” “Letter to Three Wives”) once again peels back the veneer from an assortment of characters who inhabit the orbit that is Hollywood. Probing into the souls of a luscious peasant girl, an ex-alcoholic movie director, a Texas millionaire, a gigolo press agent, he has turned out another hard-hitting dramatic entertainment which, while it may not be exactly the dish for small town family trade, will definitely appeal strongly to sophisticated, adult moviegoers. Using flash-back and off-screen narration, Mankiewicz tells the story of Spanish peasant dancer Ava Gardner, who is discovered by has-been director Humphrey Bogart and voluble public man Edmund O’Brien. Backed by player-producer Warren Stevens, Bogart brings Gardner to Hollywood, where she quickly becomes a star. Her desires for affection are deftly traced by Mankiewicz—always within confines of good taste—and the more earthly aspects are depicted through symbolism which may be missed by the average audience, certainly by the inexperienced. Bogart’s wholesome romance with a script girl serves as a sort of catalysis for the plot’s lurid aspects. Gardner eventually finds true love with an Italian count (Rossano Brazzi), only to learn on her wedding night that he is impotent because of war wounds. Tragedy strikes when she tries to give him a son thru relations with another man and Brazzi kills her because he believes her unfaithful. (Phil)


“Phffft”
Business Rating ☑ ☑ ☑

Powered by Judy Holliday name, interest-provoking title and laughs, good returns are in prospect for metropolitan class and family houses where sophisticated comedy clicks. Less in rural market. Little here for action situations.

Light situation comedy draws heavily from talents of stars to produce sparkling entertainment. Story of sophisticated (Judy Holliday-Jack Lemmon), whose marriage goes on rocks because of hairbrained marital difficulties, isn’t built on a particularly original plot, but smart dialogue and clever character delineations will keep most audiences chuckling, if not exactly regaled with laughter. Amusing situations develop when Lemmon moves in with bachelor Jack Carson and tries to start new life without Holliday. She, in turn, also seeks new interests. Carson aids and abets the fun as he arranges date for Lemmon with Kim Novak, who tosses plenty of curves, physical and psychological, in effort to trap him. Holliday also takes a brief, tho humorous, fling with a TV actor. Under Mark Robson’s direction the pace is bright and frothy as the couple turn to various zany pursuits in order to find happiness, with the inevitable end always in sight. Film is well-spiced with sex although it is presented in a way that will titillate, and not infringe on good taste. Rates as one of the better class comedies of the season. (York)


“The Black Knight”
Business Rating ☑ ☑ ☑

Rating applies to action market where exploitation, Alan Ladd name will give this good returns. Technicolorful period adventure has fair values for general-runs.

This latest rendition of the days of King Arthur involves young sword-maker Alan Ladd, who rises up to defend England, the King, and Christianity from encroaching, treacherous pagans. Adept at these swashbuckling roles, Ladd goes careening thru his assignment in a manner that generates plenty of blood-and-thunder entertainment for the thrill-seekers. Authentic settings shot on location in England lend substance to the good production. Whether it be learning the passage of arms in order to avenge the murder of his noble lord, jousting with assorted varlets who plot against King Arthur, or saving his fair love (Patricia Medina) from fate worse than death, Ladd carries off each feat with customary stern-jawed aplomb that is sure to please his fans. Miss Medina and romantic angles are subordinate to the more pressing demands of combat. (Neil)


“Bengal Brigade”
Business Rating ☑ ☑

Rates higher in action situations where derring-do elements will be well received. Rock Hudson-Arlene Dahl marquee, well-mounted Technicolor production are plus-factors. Fair values for family audiences; least for class houses.

Although the Bengal Lancers tale has been reworked innumerable times, this Universal-International entry is one of the better renditions, with plenty of rock-and-sock outdoor action and swashbuckling heroics. Once again the devil-may-care British officer (Rock Hudson) disobeys orders and thereby saves the regiment. For his trouble, however, Hudson is reprimanded, and with stricken pride, resigns from the service to become a big game hunter and guide. Romance is also complicated because Hudson’s love interest, Arlene Dahl, is daughter of commanding officer (Teris Thatcher) who court-martialed him. Suspense and intrigue develop when Hudson learns of threatened native uprising, and seeking information, pretends to turn traitor and joins the rebels. Violence and rugged action flare as Hudson is almost assassinated, saved by beautiful native girl (Ursula Thiess), rallies loyal native forces to put down rebellion, regains his lost honor and love by saving Thatcher and Dahl. Performances are geared to produce exciting entertainment, nothing more, with the charms of Dahl and Thiess thrown in as an extra dividend. Pressbook exploits Hudson name, illustrates him in action with catchline: “When One Man Stood Alone Against A Hundred Years Of Hate And Faced The Savage Fury Of India’s Great Rebellion.” (Phil)

Studio Size-ups

INSIDE STORY OF PRODUCTION

ALLIED ARTISTS

Record Line-up for 1954-55

37 Set—Two C'Scopes, 7 Color

ALLIED ARTISTS’ EXECUTIVE producer Walter Mirisch completed the initial blueprint on his company’s 1954-55 program, which includes a record line-up of 37 films—two, and possibly more, in Cinemascope, and seven in Technicolor.

Negotiations for additional high calibre talent are underway, Mirisch reports, and at least two important deals are expected to jell this month. AA already has signed pacts with such top names as John Huston, William Wyler, Billy Wilder, Samuel Bischoff, Humphrey Bogart and Gary Cooper.

Plans are in work for the company to take over the secondary, or subsequent-run, distribution of all features to be produced by Distributors Corp. of America, headed by Century Circuit prexy, Fred Schwartz. DCA will have a limited sales organization sufficient to serve circuit and first-run operations.


In addition, there will be four Lindsley Parsons productions, four from William F. Broidy Productions, four Bowery Boys comedies, two Bill Elliott westerns, and two in "Bomba, the Jungle Boy" series.

"Sweet Charity" (Richard Conte), which was slated to roll in late October, has been postponed until November 20. In its place, William F. Broidy launched "Riders of the Ruby Hills" (Zachary Scott, Carole Matthews)—Frank McDonald directing. The only other picture shooting is "High Society" (Bowery Boys)—Ilan Schwabl producer, William Beaudine director.

COLUMBIA

Lot Hums With 7 Shooting

Silliphant’s Inde Joins Studio

FOUR NEW FILMS ARE SLATED TO roll at Columbia this month, giving the company a total of seven in production. Two of these are in Cinemascope and Technicolor, and the balance in standard black and white. Topping the list of new entries is Stirling Silliphant’s production, "3 Against the House" (Guy Madison, Kim Novak), which the studio recently took over following a disagreement between Silliphant and United Artists. Phil Karlson moves in as director on the feature, replacing Peter Godfrey.

In line with Columbia’s new policy of featuring young stars, several cast changes were made with Miss Novak taking over the top fem role.

Others scheduled for shooting this month are: "Chicago Syndicate" (Dennis O’Keefe, Abbe Lane, Xavier Cugat), a Sam Katzman production, Fred Sears directing; "Duel on the Mississippi" (Patricia Medina), also a Katzman production, the director yet to be designated, and "Trouble on the Streets" (not cast)—Louis J. Rachmil producer, Arnold Laven director.

One other Katzman production, "Creature With the Atom Brain" (Richard Denning), is in the early stages of lensing—Ed Kahn directing. This replaces "Robin Hood, Outlaw," which Katzman had to postpone for the second time, due to casting difficulties.

Completing the November line-up are two Cinemascope and Technicolor films which have been shooting since mid-September: "My Sister Eileen" (Janet Leigh, Betty Garrett, Jack Lemmon, Aldo Ray)—Fred Kohlmar producer, Richard Quine director, and "The Man From Laramie" (James Stewart, Cathy O’Donnell)—William Goetz’ initial independent production being directed by Anthony Mann.

Copa Productions’ first feature for Columbia release, "The Stalk," which was to have started next month, has been postponed until spring, in order to give the picture’s star and co-producer, Tyrone Power, an opportunity to accept a Broadway play.

According to a source close to executive producer Jerry Wald. Columbia hopes to put “Joseph and His Brethren” back before cameras in December or January. All back-ground filming on the multi-million dollar production was completed in Egypt three months ago. Several name players are being lined up to head up the cast.

LIPPERT PRODUCTIONS

Lippert Drops Distrib Reins

To Concentrate on Top Product

ROBERT L. LIPPERT IS TURNING over the active supervision of his distribution company to Edmund J. Baumgarten and, henceforth, will limit his activities to financing top budget productions.

The veteran exhibitor and distributor announced his new status at a press conference in Hollywood, a few days ago, declaring the industry “now affords the greatest opportunity in the world if the right pictures are presented.”

Baumgarten has been his executive assistant for several months, and, prior to that, was associated with the Bank of America film financing division.

Lippert would not disclose details of his new venture, but indicated that he intended to get it underway immediately following his return from a cross country tour in behalf of three top-budget films which his company will release. He expects to be gone about three months, devoting his time to advance ballyhoo on “They Were So Young” (Scott Brady, Raymond Burr, JohannaMate), “A Race For Life” (Richard Conte, Mari Aldon), and “Black Pirates” (Anthony Dexter, Martha Roth, Lon Chaney)—in Anscolor.

As Lippert gives the reins to Baumgarten, the company has a backlog of 11 pictures completed for the 1954-55 season. Four of these are now in release, and “The Seige,” which deals with Napoleon’s Army in Spain, (Continued on Page 16)
light the Ruth Etting biopic, “Love Me Or Leave Me” (Doris Day, James Cagney), in CinemaScope and a color process as yet not designated.

Among the new properties being prepared for production next year are: “Star Bright,” an original story of three young girls seeking careers in Hollywood—George Wells to produce; “International Review” (Howard Keel), a musical spectacle to be filmed against the background of European capitals—Joe Pasternak to produce; and “Charlemagne,” based on the life of the French king, and “The Trial,” a dramatization of the Harper’s prize novel—both to be produced by Charles Schneer.

PARAMOUNT
Par to Make 20-24 in ’55
On Million-Plus Budget Average

PARAMOUNT'S 1955 SCHEDULE will encompass 20 to 24 films turned out on an average budget of $1,300,000, according to Don Hartman, the studio's production chief. All of the 20 pictures included in the minimum figure are either completed, in production or ready to roll. They represent a total outlay of $40,000,000, and four of the productions shooting during November will account for approximately one-third of that figure.

Topping the list now working is Cecil B. DeMille's “The Ten Commandments” (Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Nina Foch, Edward G. Robinson), which went before VistaVision cameras atop Mt. Sinai late last month. The minimum figure now set on the production is $7,500,000. “The Court Jester” (Danny Kaye, Angela Lansbury), a Dena production which Melvin Frank and Norman Panama will produce and direct, gets away on November 15. It is working on a four-month shooting schedule and carries a budget of $3,500,000.

Completing the November lineup are: "You're Never Too Young" (Dean Martin, Jerry Lewis, Diana Lynn), Technicolor—Paul Jones producer, Norman Taurog director; and two in black and white VistaVision".

METRO-GOLDWYN-MAYER
First Metro Inde Release
May Be Ball-Arnaz 'Lucy' Film

HOLLYWOOD IS BUZZING WITH reports that MGM is about to close a deal with Lucille Ball and Desi Arnaz' television company for release of an independently made film, wholly financed by the TV outfit, and made on an inde film. This would be the first time that Metro has okayed such a releasing arrangement—having been the sole holdout in Hollywood against any form of participation deals.

The picture would star Arnaz and Miss Ball and would closely follow the line of their weekly television show. Project resembles Jack Webb's recent feature for Warner release, based on his TV show "Dragnet"—offering only in that Warner financed their release, and also provided studio facilities.

Meantime, Metro's own production program continues to operate at the same high level it maintained mid-October. Six pictures, all but one in CinemaScope and color, are now before the cameras, with a seventh due to start on November 10. New shooting are "Scarlet Coat" (Corin Wilde, Michael Wilding, Anne Francis, George Sanders), CinemaScope and EastmanColor—Nicholas Nayfack producer, John Sturges director; "The Marauders" (Dan Duryea, Jeff Richards, Jarron Lewis), in AnsecoColor—Arthur Loew, Jr. producer, Gerald Mayer director; "It's Always Fair Weather" (Gene Kelly, Chiarisse, Dan Dailey, Michael Kidd), CinemaScope and Technicolor—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors; "Interrupted Melody" (Eleanor Parker, Glenn Ford), CinemaScope and EastmanColor—Jack Cummings producer, Conrad Bernhardt director, "Hit the Deck" (June Powell, Debbie Reynolds, Van Miller, Tony Martin), CinemaScope and Technicolor—Joe Pasternak producer, Roy Rowland director, and "Bolevard in Paris" (Anne Baxter, Steve Rowland), CinemaScope and EastmanColor—Henry Levin producer, Mitchell Leisen director.

On November 10, producer Joseph Pasternak and director Charles Vidor will green girls who invade New York to make their marks—one as a writer, the other as a show girl. It's played for high comedy, and, on the basis of the Daily raves, reportedly comes off with maximum results. Started September 10 and will not wind until the end of the year. Budget: around $2,000,000. Release about mid-1955.


BLUE CHIP Production

This musical re-make of the 1942 boxoffice hit shapes up as one of the year's top tune films, boasting at least two surefire hit parade tunes by Jules Style and Leo Robin, on exceptionally clever script plus the dancing, singing and acting talents of Janet Leigh, Betty Garrett, Jack Lemmon and Aldo Roy. It also shows profit considerably from the talk generated by Rosalind Russell's recent Broadway hit, "Wonderful Town," based on the same story. The plot line follows the trials and tribulations of two story-eyed Ohio
Studio Size-ups

—"The Desperate Hours" (Humphrey Bogart, Fredric March, Martha Scott)—William Wyler producer-director—and "The Rose Tattoo" (Aunt Magnani, Burt Lancaster) directed by Hal Wallis producer, Daniel Mann director.

An unexpected addition to the 1955 slate came when producer Frederick Brimson moved his Rosalind Russell starrer, "The Girl Rush" to the Paramount lot after breaking with RKO four days before the picture was to roll. It is rumored that the change was precipitated by Floyd B. Odlum, whose Columbia Pictures, with Howard Hughes—controls the Brinson project.

Among features under discussion to boost his 1955 program over the 20 films now accounted for, is "The Cheat," which likely would co-star Bob Hope and Maurice Chevalier. Hope is in Europe talking with the French star about the property. There is also a strong likelihood that Ponti-di Laurenti-Lee, the Italian filmmakers with whom Paramount has a contract, may turn out from one to three high-budgeters. One of these may be "War and Peace," based on the Tolstoi novel, which Ponti-di Laurenti have announced as a $40,000,000 production soon to be scheduled.

An announcement is expected within the next few days, outlining Sol C. Siegel's 15 picture independent program for Paramount over the next five years. The ex-20th Century-Fox producer checked onto the Paramount lot ten days ago.

REPUBLIC

Yates-Rank Agreement Set

JAR Films On '55 Distribute Slate

REPUBLIC IS LINING UP WITH British producer J. Arthur Rank to launch widespread showings of British pictures in American theaters. As an opening wedge in the drive, Republic has acquired distribution rights in its Rank films to be featured on the 1954-55 release slate.

A spokesman for Rank, in commenting on the deal, stated: "This is our first move to break into the United States market. Before we are finished, we are going to see that the mass of American cinemagoers will see pictures from Britain."

Films included in the Republic deal are: "Doctor in the House," "Trouble in Store," "Forbidden Cargo," "The Squared Ring," and "Day To Remember."

Republic also is continuing to step up its own production program, with three films now shooting and a fourth due to start in a few days. By all odds the most important of these is "Magic Fire" (Yvonne DeCarlo, Rita Gam, Carlos Thompson), which producer-director William Dieterle is filming in Germany. The picture will cost over $1,000,000 and is being made on a big-production scale.

No less than 3,000 extras have been appearing in scenes at the opera house in Wuerzburg, for the past ten days. Beginning next week, a 12-truck caravan will proceed along the German opera house circuit, stopping at Weisbaden, Bayreuth, Schweinfurt and Munich for actual shooting. The picture will require approximately three months to film.

Also shooting, and similarly budgeted far above the Republic "norm," are: "The Admiral Hornblower" (Sterling Hayden, Alexis Smith, Dean Jagger) directed by H. M. Sturges; and "Santa Fe Pass-"(John Payne, Rod Cameron, Faith Domergue)—Sidney Picker producer, William Witney director.

On November 29, Judy Canova will start "Lay That Rifle Down," her next starring film for Republic. The only casting thus far is her 10-year-old daughter, Tweny. Frank Lloyd is preparing another top-budget outdoor action feature, "Texas," to be made some time this winter, in color—Sterling Hayden starred the script will deal with incidents leading up to and including the Alamo. Hayden will exact the role of famed pioneer Jim Bowie.

RKO

Brisson Unit Exits Lot

WHEN FREDERICK BRINSON CANCELLED out his deal for RKO to distribute "The Girl Rush" (Rosalind Russell, Eddie Albert), it complicated still further the acute product shortage here.

Nevertheless, two other indies did get more or less the go before the RKO deal made the RKO lot its first planner of activity in many weeks. First of the pair to go was "Bow To Me Tameley" (Barbara Stanwyck, Robert Ryan, David Farrar)—a Benedict Bogeaus production in SuperScope and Technicolor—Allan Dwan directing. Three days later, it was joined by Nat Holt's production, "It's a Lovely Day" (Randolph Scott, Forrest Tucker, Maia Powers, J. Carroll Naish), also in SuperScope and Technicolor—Tin Whelan directing.

King Brothers also have announced a mid-November starting date for their next indie film for RKO release, "The Syndicate." However, inasmuch as no cast or director has been set, it appears likely that the start will be pushed back.

The distribution deal with Edmund Grainger Productions has been signed and will go into effect around January 15, when Grainger launches the first of a series of "A" films. The exact title of the initial production has not been selected, but a spokesman for Grainger says the picture will be in Technicolor, and budgeted at $1,500,000. Second film on the slate is "Oli. Promised Land," the James Street best-seller, which will get underway in May, with Alan Ladd expected to star.

RKO placed an order for 400 prints, its biggest order in several years, for the Technicolor production of "The Big Rainbow," which peninsures in St. Louis on December 21. Two hundred of the prints will be in SuperScope, the Tushinsky compatible anamorphic wide screen process.

20TH-CENTURY-FOX

Indie Product Hypos Outlook
For Next Year’s Release Sked

CURRENT DISCUSSIONS BETWEEN 20th Century-Fox and numerous foreign and domestic independent production companies, indicate that the 1955 release slate may yet exceed that of the last film season contemplated. As reported last issue, Fox recently cut its own output to a maximum of 20 to 22 features, following consultations between Spyros Skouras and Darryl Zanuck.

Lew Schreiber just returned from abroad where he conducted preliminary negotiations with producers in England, France, Germany and Italy on possible CinemaScope production in some instances. In any case, Fox will assist in financing, the films, and in nearly all, will handle American distribution.

Alexander Korda will film a remake of "Four Feathers" in the anamorphic process for Fox release. It is scheduled for release in January, and will be followed by a second CS feature, "The Deep Blue Sea," starring Vivien Leigh—Anatole Litvak directing.

Fox distribution has also been set for "The Number One" (Anthony Quinn, Maureen O'Hara), a Carol Case-David Bortcheller indie to be filmed in Mexico, starting in about 30 days.

Among Fox's own '55 releases, yet to be filmed, are ten features based on best seller books. These include: "Soldier of Fortune" (Clark Gable), from the forthcoming novel by Ernest K. Gann, which goes into production in about ten days; "Lord Vanity" (Robert Wagner), from the screen adaptation of the Sheldlager Literary Guild selection—due to start this week; "The Left Hand of God" (Gregory Peck), taken from the William E. Barrett novel; "The Gun and the Cross," adapted from Isabelle Ziegler's best selling book, "The Nine Days of Father Serra"; "The Talmen" (Clark Gable), from the novel by Clayton Wamphly; "Blob" (James Cagney), an immortal classic by E. Temple Thurston; "Sir Walter Raleigh," from the story by Mindret Lord, and "Tigero," a novel of jungle adventure by Sasha Siennel. Original story adaptations include: "India," the story of Alexander the Great; "Saber Tooth," an adventure tale of prehistoric monsters; "Queen of Sheba;" "The Lady and the Tiger;" "The Girl in the Red Velvet Swing," and "Jewel of Bengal" (James Stewart, Jane Russell).

Two pictures now in production are: "The Seven Year Itch" (Marilyn Monroe, Tom Ewell, Sanna Tatsy)—Charles Feldman and Tony Wilder producers, Wilder also directing; and "A Man Called Peter" (Richard Todd, Jean Peters)—Samuel G. Engel producer, Henry Koster director.

Due to roll during the next fortnight are: "Soldier of Fortune" (Clark Gable)—Daddy Adler producer, Edward Dmytryk director; "Lord Vanity" (Clifton Webb, Robert Wagner)—Charles Brackett producer, Delmar Davis director; and "Daddy Long Legs" (Fred Astaire, Leslie Caron)—Sam D. Engel producer, Jean Negulesco director. All are in CinemaScope and color.

(Continued on Page 24)
that the film industry is doing and the splendid variety of quality entertainment that movies and movies alone offer.

“In COMPO, we have the instrument that can implement this program. But as COMPO is constituted today, the job can’t be done. If the industry public relations is to become a permanent, rather than periodic push, COMPO must acquire a full-time, full-scale publicity staff to continually develop, prepare and plant material that will tell our story.

“In the past, it has been the practice for member companies to contribute time and effort to industry campaigns. However, no company can devote its attention to industry promotion over an extended period of time. With an adequate force, COMPO can and will achieve this goal. I am aware that such a program will represent a sizeable investment, but the results will most certainly justify the cost.

“I have had the experience of participating in suggested COMPO programs with advertising-publicity-exploitation heads of our industry’s major film distributors. The problems existed were interpreted generally on an individual company level. Each company had its own pre-conceived advertising and publicity policy which it was concerned about protecting. To my way of thinking, the various producer, exhibitors and distributor interests should nominate a slate of COMPO personnel, supply this group with an agreed-upon budget for operation and allow them freedom of action. Most certainly, financial backing for this set-up should not be the sole responsibility of the distributing companies but should be subscribed to by all phases of the industry.”

Local Level PR

At the grass-roots level of public relations, exhibitors present a solid front in defense of their contributions, are often at loggerheads with distribution and production interests, chiding them to fill their end of the bargain. The conflict is essentially one of nominating responsibility for concrete PR action. A prominent southern circuit head who prefers anonymity states the case:

“Perhaps the chief trouble with the whole thing is trying to define ‘the motion picture industry’. A motion picture is a film made in Hollywood and that is that. The film having been made is shown in a theatre, and I guess it remains a motion picture, but that part of it is surely a theatre industry, with very little in common with those Hollywood producers or national distributors. So:

“The more responsible of the exhibitors have a very definite feeling of responsibility to their immediate neighbors. Such managers are generally a part of the local picture, belonging to civic clubs, participating actively in local movements for the good of the community; they make their theatres available for use in emergencies, and in general take the same responsible attitude toward their community as does any other reasonably responsible business man. And that’s about all that is done on a constructive basis so far as public relations is concerned.”

Walter Reade, Jr. ranks the theateeman as the most important public relations force within the industry:

“The motion picture industry . . . is not without an enviable ‘good record’ of public relations—which record (with due respect to production and distribution) has been attained chiefly by exhibition, because it deals chiefly and more directly with the public, with citizens of Main Street, U.S.A., who spend their cash at the box office seeking entertainment.

“The exhibitor, more than any other business man, has rendered an invaluable and singular community service for which his theatre and his theatre alone is suited, by virtue of its auditorium, its screen, its stage, its entertainment services, its personality, the public interest in it, and the ability of its management to stage, promote, produce, and advertise. The exhibitor is a working member of civic and welfare organizations and assists all reputable local groups in their programs. He originates activities that are in the public interest for the community’s welfare. His theatre is an institution through which flows the community’s civic life. He is a good citizen, a good neighbor, and a good business man. He takes advantage of all opportunities, in good taste, to call attention to his theatre as a community institution.”

Tax Relief Thru Unity

Public relations unity between exhibition and production is not only an academic goal, but has precedent in fact. United California Theatres’ Michael Naify writes:

“The job done particularly by the exhibitors in rallying support for the elimination of the admission tax was particularly noteworthy. The actual work where it counted most was done by hundreds of exhibitors through a chain of command originating at a national level. It was a case of an issue which had united support on all levels.”

Col. Cole, expanding his earlier discussion of COMPO, explains how the ball was picked at the local level:

“From the local angle we here in Texas (I hate to call attention to my home state all the time but I know that home state and I know the job that was done there) took the very fine material in the advertisements in Editor and Publisher; which magazine, as you know, is the trade publication of the newspaper fraternity. We realized, however, that resting on our oars with the expectation and hope that every newspaper publisher would read and be impressed by our ad was not enough.
From Universal

TWO IMPORTANT PICTURES AVAILABLE FOR THE HOLIDAY SEASON! 🌟🌟🌟

BOTH POWERFULLY PRE-SOLD BY SPECTACULAR COLOR ADS IN NATIONAL MAGAZINES!!
More than 90 MILLION PEOPLE
will see the pre-selling ad campaign which includes DOUBLE TRUCK FULL PAGE and FULL COLOR ads on the pages of:

LIFE
LOOK
This Week
parade modern screen
Motion Picture Movieland

STARRING
JEFF CHANDLER • JACK PALANT

with JEFF MORROW • GEORGE DOLENZ • EDUARD FRANZ • ALEXANDER SCOPES
I STOOD A WARRIOR'S MIGHT AND A PEOPLE'S FAITH!

And against his ruthless pagan lusts

...THE POWER OF A WOMAN'S LOVE!

SIGN OF THE PAGAN

A GREAT NOVEL
A GREAT SCREEN ENTERTAINMENT

PAGAN

The story of ATTILA the HUN!

COLOR BY Technicolor

LUDMILLA TCHERINA • RITA GAM

by DOUGLAS SIRK, Screenplay by OSCAR BRODNEY and BARRÉ LYNDON, Story by Oscar Brodney, Produced by ALBERT J. COHEN
The wonderful story of Three sailors on leave...
Three girls in love and Five little orphans in trouble!

So This Is Paris

COLOR BY

TONY CURTIS • GLORIA DeHAVEN
GENE NELSON • CORINNE CALVET • PAUL GILBERT

with MARA CORDAY • "MISS UNIVERSE OF 1954" CHRISTIANE MARTEL • "MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE • Screenplay by CHARLES HOFFMAN • Produced by ALBERT J. COHEN

The impressive campaign of color ads on the pages of 20 LEADING NATIONAL PUBLICATIONS will pre-sell the readers of LIFE...LOOK...AMERICAN WEEKLY PARADE...THIS WEEK...SEVENTEEN...REDBOOK...COSMOPOLITAN...FAMILY CIRCLE...WOMAN'S DAY...WOMAN'S HOME COMPANION...HIT PARADER CORONET...SONG HITS...PHOTOPLAY...FILMLAND...SCREEN STARS...MOVIE LIFE...MOVIE STARS PARADE...WEEK-END PICTURE MAGAZINE (Canada)
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Public Must Be Impressed

(Continued from Page 18)

We, therefore, circulated copies of these ads to every major city in the state through an exhibitor or an exhibitor-organization and insisted on a personal visit to the editor of the newspaper, calling his attention to this ad and discussing it fully with him, showing the position of the industry. You might be amazed at the cordial welcome we received in these interviews and the results speak for themselves.

While exhibitors maintain their's is the lion's share of specific PR action, an important film executive wishing to go unnamed sets forth this little catechism:

"To improve public relations, theatremen should take pride in their theatres, see that they are clean and not reeking with popcorn and butter sauce. The manager of a theatre should be interested in his patrons, should not hide under the boxoffice for fear there might be some complaints. He should be available for people coming in and going out. He should write letters to his mailing list with some casual observations in them and generally make his patrons feel that the movie theatre's a pretty good place to go to. He should be consistent with his prices and not juggle the schedule several times during the day according to whether he has a hit or not. Theatre advertising should be improved from a typographical point of view. The ad should look less messy and not as if a cat made blank ink-traces across the page. The theatre should have a policy—a style—and feel itself a part of the community, with the best interests of the community uppermost."

Charities Cited

Motion picture industry charities are cited by a number of respondents as our most shining PR deed. A cardinal axiom of enlightened public relations practice states there is little place for false modesty in the modern commercial jungle. We have been far too silent with our philanthropies. In the words of Lcem's executive Howard Dietz:

"I do think the movie industry ought to spend a little time, effort and money impressing on the public the good things about the industry. Motion picture people are so naturally charitable that the public takes it for granted and gives the industry no credit for doing what other industries do in the way of public service with a fanfare. Our War contribution was not considered as outstanding as that of the cigarette companies when actually it was the most contributory, gratuitous service rendered by any American institution."

Beyond emphasizing the high potential of COMPO, stressing the grass-roots contributions of exhibition, together with brief citation of industry good works, replies to our questions voice precious little else in the way of muscular PR accomplishments. A few pay passing tribute to those heroic but unsustained thrusts at the recent attendance depression, such as the "Movietime U.S.A." campaign, and the "Movies Are Better Than Ever" effort. The latter slogan, sponsored by 20th Century-Fox at the time of deepest depression, must be cited as the first attempt to bestir exhibitors out of the lethargy into which they had fallen. Unfortunately, it was an ill-timed project because the industry was inadequately armed to back up the claim. In the words of Wometco circuit's Bert Toppan, "It was ill-timed because movies were not better than ever."

These noble efforts, together with others like the speaking tours in which such figures as Ronald Reagan, George Murphy and many more have been engaged, irrefutably helped to keep the public finger sensitive to the pulse of movies. But, inspired and herculean as they were, they could no more effect a national good regard for the industry than could the Mississippi be dredged of its silt with fire buckets. Nothing can substitute for planned, coordinated public relations action inspired at the national level, commandeering the confidence and cooperation of every exhibitor at the grass roots.

WHAT'S WRONG WITH OUR PUBLIC RELATIONS?

It was amazing to learn how many top men in movie business feel it has NO public relations to speak of. Even among those who singled out COMPO as a tangible manifestation of movie public relations in action, sentiments were usually comingled with reservations. "Fine, but . . ." they would say, and go on to cite its limitations. To paraphrase an important mid-west exhibitor, COMPO is still a defensive weapon, an instrumentality to extinguish fires, mend fences. Some day, he wrote, with industry backing, it may grow into an offensive machine that will be capable of influencing the masses to believe that movies are one of America's premier institutions. For the time being, that job is not being done.

Listen to Columbia's Abe Montague:

"I sometimes question whether we do have public relations—at least favorable public relations. This industry has done so much for so many outside. Had it been handled by any other industry, it would have developed into outstanding public relations."

The president of one of the nation's leading theatre circuits writes:

"Good public relations must be earned; they are not just a matter of slogans and slick publicity stunts. Sometimes people in our business do things and say things that make headlines, but only cause misunderstanding and trouble."

Another circuit official, likewise preferring to go unnamed, puts it this way:

"I sometimes wonder why we wait so long to rally behind good causes of a public relations nature, as exemplified by the tax fight. Our efforts in this direction are so minute, as is, it seems that only the bursting of the dike can awaken us to reality. The time to worry is (Continued on Page 26)
gets far bigger than normal for U-I. Probably the two top features to roll this month will be "Female On The Beach" (Joan Crawford, Jeff Chandler)—Albert Zugsmith producer and Joseph Peyvay director; "Tacey Cronwell" (Anne Baxter, Rock Hudson), Technicolor—Ross Hunter producer, Jerry Hopper director, and "All That Heaven Allows" (Jane Wyman), Technicolor—Ross Hunter again producing, the director not yet set.

Other November starters are: "The Cult of the Cobra" (Faith Domergue, Kathleen Hughes)—Howard Pine producer, Frank Lyons director; "Third Girl From the Right" (Piper Laurie, Mamie Van Doren), Technicolor—Sam Marx producer, Eddie Buzzell director; "The Mummy" (Joan Abbott, Lou Costello)—Howard Christie producer, Charles Lamont director, and "Kiss of Fire" (Jack Palance, Rhonda Fleming)—Sam Marx producer, Joe Newman director.

Now shooting are: "To Hell and Back" (Audie Murphy), CinemaScope and Technicolor—Aaron Rosenberg producer, Jesse Hibbs director; "The Shrike" (Jose Ferrer, June Allyson)—Aaron Rosenberg producer, Ferrer director, and "The Purple Mask" (Tony Curtis, Coleen Miller), CinemaScope and Technicolor—Howard Christie producer, Bruce Humberstone director.

In order to fulfill this heavy production schedule, U-I is again building its producer and director ranks. Richard Wilson, who left the studio a year ago, has just been re-signed to a new term producer pact, and Ahmet Erhan has inked a long term deal as a director.

Despite the greater emphasis on large scale dramas and musicals, U-I will continue to turn out product from its "corn" hopper. A new Ma and Pa Kettle comedy has just been assigned to Richard Wilson, and Donald O'Connor has agreed to another "Francis" picture. this one to be titled "The Navy Gets Francis."

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**Studio Size-ups**

(Continued from Page 17)

**UNITED ARTISTS**

$6 Million Ad Budget Set

For 12 '55 'Blockbuster' Films

UNITED ARTISTS IS ALLOCATING a $6,000,000 advertising and exploitation budget to ballyhoo an even dozen of its top 1955 releases, which will be handled as "specials," and distributed at the rate of one per month.

Included on the list of specials are: Stanley Kramer's "Not As A Stranger" (Olivia De Havilland, Robert Mitchum), now in production; "Gentlemen Marry Brunettes" (Jeanne Crain, Jane Russell, Scott Brady), a Russ-Field-Voyager production in Technicolor, shooting in Europe; Hecht-Lancaster's "Veria Cruz" (Gary Cooper, Burt Lancaster); J. Arthur Rank's "Romero and Juliet" (Laurence Harvey, Susan Shentall); Paul Gregory's "Night of the Hunter" (Robert Mitchum, Shelley Winters); Rank's "The Purple Plain" (Gregory Peck); Ilya Lopert's "Time of the Cuckoo" (Katharine Hepburn); and the following still to be filmed: "The Wax West," a Hecht-Lancaster production; Robert Rossen's "Alexander the Great," Paul Gregory's "The Naked and the Dead" (Robert Mitchum); and another Jane Russell starrer from Russ-Field-Voyager.

Five pictures in production for United Artists release are: Hecht-Lancaster's "The Kentuckian" (Burt Lancaster, Dianne Foster, Diana Lynn), in CinemaScope and Technicolor—Harold Hecht producer, Burt Lancaster director; "Big House U.S.A." (Brodieck Crawford, Ralph Meeker)—Aubrey Schenck producer, Howard W. Koch director; "Marty" (Ernest Borgnine, Betsy Blair), another Hecht-Lancaster production—Hecht producing, Delbert Mann directing; "Not As A Stranger" (Olivia De Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford)—Stanley Kramer producer-director, and "Gentlemen Marry Brunettes" (Jane Russell, Jeanne Crain, Scott Brady, Alan Young, Rudy Vallee)—Richard Sale and Robert Waterfield, co-producers, Sale director.

**UNIVERSAL-INTERNATIONAL**

Boilers Fired For New Surge

Seven to Join Three Shooting

EVERY DEPARTMENT AT UNIVERSAL-INTERNATIONAL has been working overtime the past two weeks, preparing for a sudden production upsurge which kicks off this month. Old properties have been suddenly revived, new ones are being rushed through the scripting department, and outside package deals are being corralled to give the studio its busiest period since Ed Mulholland took over the production reins eight months ago.

Among features being spooled into the mill are several which boast name casts and bud-
Studio Size-ups

WARNER BROTHERS

Pact Set With Ladd Unit

Giving Lot Biggest Inde Tie-In

A NEW LONG-TERM DEAL WITH Alan Ladd’s Jaqaur Productions for the production and distribution of a number of features at Warner Brothers has been signed, following the first screening of Jaqaur’s recently completed “Drum Beat” (Alan Ladd, Audrey Dalton). This places Warner out in front among Hollywood studios which have ties-ins with independent units operating on major lots.

According to a source close to Ladd, he hopes eventually to build up his company to the point where it will turn out a slate comparable to Wayne-Fellows Batjac Productions, which also releases through Warners.

Two important new films have just been added to Warner’s own schedule; “Sincerely Yours,” to star pianist-TV star Liberace, and “Angels With Dirty Faces,” a musical remake of the 1938 boxoffice hit. Frank Sinatra is being sought as the star of the latter film, which Henry Blanke will produce. Both films are expected to go before cameras around the first of the year.

The budget on month Productions’ “Moby Dick” (Gregory Peck, Leo Genn, Richard Basehart), which John Huston is producing and directing for Warner release, has been upped another million dollars to the $4,000,000 class, as a result of being forced to move location shooting from Ireland to Spain.

The currently filming “Mister Roberts” (Henry Fonda, James Cagney, William Powell), also ran into bad luck when director John Ford had to be rushed to the hospital for emergency surgery. Mervyn LeRoy will finish the picture.

Four other features now in production are: “Jump Into Hell” (Jacques Sernas, Kurt Kasznar)—David Weisbart producer, David Butler director; “Strange Lady in Town” (Greer Garson, Dana Andrews, Cameron Mitchell), CinemaScope and Warner color—Mervyn LeRoy producer-director; “The Sea Chase” (Owen Wayne, Dana Turner), CinemaScope and Warner color, and “Target Zero” (Richard Conte, Peggie Castle)—David Weisbart producer, Harmon Jones director.

The next big production set to go is “The Giant” (William Holden), which producer-director George Stevens hopes to roll around December 1. Grace Kelly is under consideration for the co-starring role, provided a loan-out can be arranged with MGM.

INDEPENDENTS

Distrib Grab Inde Films

To Bolster Sagging Backlogs

Fewer and fewer independent films are going into production without previous releasing commitments, as a result of the drive being carried on by most studios to find new pictures to bolster their own lagging production.

Perhaps another reason is the growth of a number of independent distribution groups which have sprung up in recent months. For example, the new Distributors Corp. of America, headed by Fred Schwarz, has been grabbing off some of the choice independent product which would normally have gone to one of the majors. His most recent acquisition is “I Am a Camera” (Julie Harris, Shelley Winters), to be turned out in England by Remus productions. Although no attempt will be made to go into mass distribution, Schwarz says, nevertheless, he intends to have four to six top-quality releases each year. A deal has just been signed whereby MCA will finance and distribute a Joan Crawford-starring, “The Way We Are,” which Robert Aldrich will produce and direct starting next May.

On the production front, there is good news for the small town exhibitors who have been crying for the type of low-budget westerns formerly turned out by Republic. According to a statement from Roy Rogers Enterprises, the No. 1 cowboy star is preparing to form his own theatrical film company to produce three to six entries per year. United Artists and Allied Artists both are known to be bidding for distribution rights, but, as yet, no decision has been reached.

Other new production companies recently formed include Parliament Pictures, headed by Al O’Keefe, which just completed “Men of Sherwood Forest” (Don Taylor, Felen Moore), in England and is now setting up shop for Hollywood feature production; and Magnum Productions, headed by John Rash. The latter expects to get underway by the first of the year with “Never Leave Me,” to be followed by “Dream Merchant,” based on a novel by Harold Robbins, one of the partners in the corporation.

The only uncommitted independent film now shooting is Carl Hittleman’s “Kentucky Rifles” (Maureen O’Sullivan, Lance Fuller), which Hittleman is personally producing and Ira S. Webb directing. Hittleman’s next film will be “The Buckskin Lady,” which rolls in January.

BLUE CHIP Production

“MR. ROBERTS”
(Warnor Brothers)
CinemaScope and Warner Color:
As a best-selling novel, a prize-winning Broadway play, and a record-breaking road-show, “Mr. Roberts” has a huge pre-sale audience to assure it’s place among the year’s biggest boxoffice hits. The screen-play takes little liberty with the original story of a South Pacific Navy supply outfit which combats boredom with pranks and slyly bawdy horseplay. Henry Fonda, who appeared in the Broadway and road company for over four years, is cast in the starring role, and Leland Hayward produces, as he did the legit versions.

Started: September 1; due to wind around first of November. Budget: upwards of $3,000,000.

Below: crew of The Reluctant feeds their eyes, thru binoculars, on the lovely nurses at the new island hospital. Above, Mr. Roberts (Fonda) talks to crew member Bill Henry.
before trouble begins. Then lay the spadework and man
fortifications which may preclude the troubles entirely."

Allied Artist's John C. Flinn compares movie PR
efforts with those of industry at large:

"...although there have been some fine industry cam-
paigns which have penetrated to the public, there has
not been a concentrated and continued drive, such as
sponsored by other top industries, including steel,
oil, etc."

And he follows with this interesting comment:

"We all know that competition is most healthy, but
perhaps too much competition among the different film
companies has resulted in a lack of unity to sell an over-
all picture of the industry."

On the question of manpower to handle the movies'
PR, Mr. Flinn says:

"There are some outstanding men in the public rela-
tions field within our industry, such as Charles Einfeld,
David Lipton, Howard Dietz and others . . . However,
these men have a great responsibility to their own com-
panies and cannot give the industry's over-all relations
the time required. It is also extremely difficult for a
company man to give an unbiased picture of the over-all
industry without tending to emphasize the importance
of his own employer to some degree."

Failure to discharge a formalized, self-sustaining,
positively-directed PR drive must be classified as a sin
of omission. Among sins of commission, none disturbed
our respondents as much as the issue of Intra-Industry
Relations. The consensus revolved around this tenet:
before seeking the good will of outsiders, the first task is
to effect harmony within the industry family. Since this
particular subject is fraught with such gravity and mo-
ment, it will be discussed fully in the following chapter.

Movie Personalities

Two completely divergent attitudes were expressed
by various contributors to this symposium on the sub-
ject of movie personalities and their conduct. Trueman
Rembusch, from Indiana, lashed out violently:

"What's wrong with our Public Relations? Speaking
in the vernacular of my fourteen year old boy 'they
stink'. They stink from Ingrid Bergman affairs; they
stink from the Rita Hayworth affairs. They stink be-
cause the industry, unlike professional baseball, didn't
have the guts to fight through the Finneran Plan and
bar those actors and actresses from the screen who com-
mit irresponsible acts and drag the industry through
the mire."

Howard Dietz takes a benvolent view of the popular
Hollywood portraiture (without condoning major vices,
of course). Speaking as a veteran of many phases of
show business, he rationalize a not infrequently mis-
construed segment of the American scene:

"There is a tradition on the part of conservative
people, dating from way back, that theatrical industries
are untrustworthy. People suspect anyone who isn't in
the same kind of business they're in. Living by wits,
talent and invention has always been viewed as some-
thing immoral. I am afraid that this will never be
changed, and I am also afraid that when it is changed,
if it is, there'll be something wronger with show busi-
ness than exists today. The popularity of personalities
in show business emphasizes their irregularities. At the
same time it gives no stress to their regularities because
that isn't news."

A large number of writers see the insatiable thirst for
news of a purple hue at the bottom of this public rela-
tions difficulty. Says a Canadian respondent:

"When Fidler, Hopper or Winchell start blowing off
about the orgies, the drunks, the mate-swappings and
the divorces, you can throw out 15 million dollars of
previous up-beat publicity and watch it sail away with
the first strong wind. You don't have to go that far.
Talk of extra-lavish parties and extraordinary salaries,
immediately places Hollywood in the South-of-France
category and all that means."

In a previous chapter of this series, it was developed
that a famous Hollywood extravaganza and its some-
times gaudy antics serve to stimulate public interest
in the industry, and, hence, is an invaluable PR agent. We
see no reason to alter this viewpoint.

The problem, it appears, is one of examining our tra-
ditional relationship with the press, particularly column-
ists. Marc Wolf, of Indianapolis' Y & W Management
Corp., makes a point on this subject:

"It is my opinion that we have been very lax in advis-
ing the public of the many fine things being done con-
stantly by members of our industry to offset the scandal
which is being written up by the columnists . . . As long
as there are writers who make a living from trying to
send out stories of a scandalous nature, we should have
writers who tell of our good deeds."

A few years back, Silas F. Seadler made an exception-
ally illuminating (and readable) move in that direction.
In a little phamplet titled "Speak Up, Movie Folk!" Mr.
Seadler listed some of the most recurring down-beat
platitudes leveled at the industry—and proceeded to map
out some dandy quashers. Here's an apropos example:

"WHEN THEY SMEAHR HOLLYWOOD—
Point out that:
When people are in the limelight they're an easy target.
A couple of film folks step out of line—just as people
do now and then in any other community—and thou-
sands of hardworking, homeloving, decent men and women are condemned. Hollywood is human—neither more or less. Just like the people who smear it. The difference is that when any among the 2,785,643 residents of Los Angeles County get off side, they are linked with Hollywood in the headlines if they have had but the remotest connection, past or present, with the life of the film center."

Another PR evil which might be included in this vein is spelled out by a leading southern circuit leader:

"Some exhibitors, less responsible ones, are led into doubtful if not salacious advertising by the material which is supplied them. The irresponsible ones go so far as the sex pictures.

"But there seems to be no feeling of public responsibility (excepting for the Production Code) on the part of Hollywood, or, in particular, those who control the publicity which emanates from Hollywood. The general attitude is that Barnum was right in that it is sufficient that they be talked about, regardless of what is said."

The industry's public relations standing has been considerably weakened in recent years by the lachrymose "sympathy" bestowed upon it by so-called friends. Listen to Bob O'Donnell:

". . . It is an irritation to receive the constant sympathy of those who believe that our business is on the rocks. Regardless of the near truth reflected in this attitude, I would greatly welcome more optimism now in our trade papers, in the daily press, Wall Street Journal, and so on."

**Fresh Blood Lacking**

Wometco Circuit's Harvey Fleischman shows how this sentiment is injuring the industry's reputation as an attractive career for fresh blood:

"It is my opinion that one of the reasons we don't have as many people interested in becoming part of exhibition is because we've hammered about poor prospects of the motion picture industry in the face of television competition.

"Many college kids whom I have interviewed for jobs have indicated to me they feel that their future would be more secure in the television end of the amusement industry since they 'believe that the theatre's days are numbered.'"

At Lichtman pursues this point further:

". . . We have not yet learned to stand up and be proud of our industry. Many of its detractors continue to abuse us because we prefer to take the easy way out and be silent. We have not yet educated the public that Hollywood is a symbol of progress, rather than a word for a state of mind."

He claims we lack the discretion of concealing our private family quarrels from the public:

"We still fight our battles in the newspapers over matters which should be settled among ourselves. We have not learned to be statesmen. In a great many cases, we are still petty politicians."

Other PR gripes included the trend toward misleading advertising, poor taste in film promotions, the sale of films to television and the subsidization of TV interests by production elements. One issue happily missing from comment is Communist infiltration, indicating the thoroughly competent job of surveillance performed by industry watchdogs in ridding itself of red taints.

* * *

Any comprehensive study of movie public relation would be incomplete without an appraisal of the industry's varied publics. Bob O'Donnell performs this service in a brief, but thoroughly comprehensive breakdown:

"Theatre-going public: Our public relations with our theatre-going public is generally good. People have shown irritation at advanced prices on special attractions during past months. The flurry of unsettled prices is now over, it seems, and these complaints have subsided. We hope roadshow pictures and advanced admission prices can be kept to a minimum from now on.

"Non-theatre-going public: There is little evidence, at least in this part of the country, that we have yet been able to 'reach' and recapture our lost audience. To the man or woman who has not been to a movie in months the normal, routine advertising appeal thru the usual channels means little and the impact is negligible. TV, it seems, offers the best medium to sell our best current product and it is most effective at the national level.

"Daily press: Public Relations with the daily press is generally good, although it is our impression that most papers do not accord to the movies the publicity they deserve in terms of quality of entertainment provided, and relative attendance figures. Generally speaking, one top downtown movie theatre will play to more people in a year than will the home baseball team. Yet the publicity accorded the sport, as opposed to the movie, will be out of focus. The movies advertise daily—the baseball club, seldom.

"National magazines: Most national magazines are very kind to us including such as Red Book, Cosmopolitan, Good Housekeeping. However, Time and Newsweek seem to be often over-critical and cynical in their reviews of our product, and whoever reviews motion pictures for these magazines has generated a down-beat attitude towards our industry.

"Fan magazines: Fan magazines seem as popular as ever—among the fans. They help nail to the movie theatres those who are now regular customers. However, it seems to some of us that they ought to carry more adult fare. Adults generally simply pick up a fan magazine, look at the pictures and disdain the story material.

"Congress: Our public relations with the Congress must be good. The evidence is in."

The next chapter will deal with the Recommendations made by industry leaders and discuss the essential subject of Intra-Industry Relations.
all season showmanship points the way to profits!

You can't let summer's heat wilt your enthusiasm ... or winter's cold cool your ardor for selling your shows.

You've got to keep crowing if you want to keep the crowds coming ... You've got to keep showing 'em what you've got ... showing 'em with trailers on your screen ... displays in your lobby, out front and away from theatre ... and posting all over town ... 'cause the Showmanship that builds profits is an all-year-round business!
What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT

‘Workshop’ Confabs Spreading

The first in the series of Metro’s Ticket Selling Workshops kicked off in Pittsburgh with some 350 theatremen attending, including managers and representatives from the Shea, Stanley Warner and Manos circuits. The roundtable sessions, being sponsored by MGM vice-presidents Charles M. Reagan and Howard Dietz, are designed to find new ways and means of increasing business at theatre boxoffices.

Mike Simons, chief of customer relations for Metro, is conducting the workshops with the assistance of exploitation director Emery Austin. Specially selected panelists are chosen for each session to cover a wide field bearing on promotion and coordinated audience selling activities.

Additional workshops will be held in: Indianapolis, Nov. 16; Boston, Dec. 6; Columbus, O., March 1, and Billings, Mont., May 10. Foster B. Gauer, Metro Indianapolis branch manager, is working with Indiana Allied president Roy Kalver and secretary William, on plans for the Hoosier confab.

In Boston, Benn H. Rosenwald, M-G-M manager, is working with Melvin B. Saifer and Herbert Brown, convention chairman for the annual meeting of Independent Exhibitors, Inc. and Drive-In Theatre Association of New England, to set the workshop for the day preceding the convention.

Commonwealth Ticket Bonus

With the basic aim of inducing the movie-going habit among children, Commonwealth circuit’s Don Tillotson, in Holton, Kansas, is employing a bonus admission idea to keep the kiddies coming to the Arcadia Theatre on Saturday matinees. Tillotson passes out to each child a bonus card which has been printed around the margin 1, 2, 3, F—the latter meaning Free. The youngsters are invited to present the card to the doorman each Saturday matinee to be punched, and each time they reach “F”, the visit is on the house.

Joe Adams. A 34-city coast-to-coast TV and radio network carried event into millions of homes chalking up some effective pre-selling.

Additional high-pressure publicity was garnered through newsreels, newspaper still photographers, wire service lensmen and a crew from the RCA-TV show “Tonight.” Filmed highlights of premiere were also carried on a late Steve Allen network show in addition to in-person appearances of stars.

(Sentinel on Page 30)

Syracuse bus riders were given shock treatment by Loew’s State manager Sam Gilman for the opening of UA’s “Suddenly.” This striking blowup of Sinatra sparked attention in cruise around town.

‘Carmen’ Gets Big Premiere

Broadway was treated to another colorful Hollywood premiere when 20th-Fox’s latest CinemaScoper, “Carmen Jones,” bowed at the Rivoli. Charles Einfeld’s exploiteers did it up brown—in this case red—as batteries of searchlights bathed the area with a crimson glow to light the arrivals of producer-director Otto Preminger and stars Dorothy Dandridge, Pearl Bailey, Olga James and

RKO boxofficers making available a Ruffin’s Rogue’s Gallery of stills to theatres playing “Passion”. Harry Schreiber, manager of Palace in Columbus, used them to fashion this eye-catching display.

(Continued on Page 30)
Powerful 'Contessa' Campaign

A stunning promotional barrage on "The Barefoot Contessa" is being laid down by the United Artists showmen under Francis M. Winikus. Flashy window displays and street ballys are part of the vast campaign to push the engagement at the NYC Capitol, and to set the pattern for this Bogart-Gardner starrer throughout the country.

Seen at left, top, is a window display at Macy's famous department store. The life-like cutout of Ava Gardner is draped with a "Contessa" styled jacket. Macy's is also pushing the film with other window and counter displays. This kind of point-of-sales promotion will be employed in other cities.

Another eye-catching display seen in New York is the one in the center, in Lewis & Conger's window, featuring a blow-up of Miss Gardner draped in a bath towel. The idea of hanging garments and various accessories on cutouts of film figures is an arresting gimmick that bound to draw attention.

At the left, bottom, lovely models are caught on 5th Avenue displaying tiaras and "Contessa" gowns. They were carrying shoes over their arms to underscore the title, and distributing cards announcing the picture's run at the Capitol.

Another jumbo campaign is being handled on the West Coast by Leon Roth in advance of the film's premiere on November 4, at the Los Angeles Fine Arts. This is planned to be the biggest opening ever staged by UA, and Roth is giving the event an intensive publicity campaign in all L. A. newspapers and via TV and radio, in addition to city-wide merchandise tie-ups.

![UA's Francis M. Winikus (left), national ad-pub-exploitation director, and Merrill Watson, v.p. of National Shoe Manufacturers Asso., launch a nationwide tour of a fabulous collection of gem-studded shoes that will spearhead a footwear tie-in campaign on behalf of "Barefoot Contessa". In cooperation with five leading shoe manufacturers, local engagements of "Contessa" will be boosted with national mag and newspaper ads, plus in-store promotions.](image-url)
What the Showmen Are Doing!

Irving Berlin (3rd from l.), swinging thru Boston on a promotion tour for Paramount's "White Christmas", meets with a group of New England exhibitors and press representatives. From left are: Joe Saunders, American Theatres buyer; Al Siner, mgr. of the Strand, Providence; Berlin; Ed Cantor, American Theatres gen. mgr.; Henry Schwartzberg, American Theatres chief buyer; Louis Gordon and Arthur Lockwood at Lockwood & Gordon circuit, and Newell Kurzon of the Kurzon chain.

'Carmen' - LIFE Co-op

The break for "Carmen Jones" on the cover of the November 1 issue of LIFE, and on 4 pages inside, does not end the national publication's promotion of the 20th-Fox musical hit. It just kicked off one of the largest co-op campaigns ever engineered jointly by a magazine and a film company.

On the day of the world premire at the NYC Rivoli last week, the publication started sponsorship of radio spot announcements, which ran for four days. Leading newspapers in key cities throughout the country also carried LIFE's weekly ad, featuring a reproduction of the Dorothy Dandridge cover, with copy crediting Otto Preminger's CinemaScope production. Special cards were posted at thousands of newsstands in hundreds of cities. Blow-up reproductions of the LIFE cover will be available to theatres.

Sally Wile being crowned Queen of the Screen Publicists Guild's annual Movie Page Ball by Guild president Harry Hochfeld (20th-Fox artist), while M.C. Al Mendelsohn (U-I publicist) looks on. More than 500 advertising-publicity staffers of Warner Bros., Columbia, United Artists, Fox, U-I, newspaper and trade press reporters were an hand for dance and show.

'Star Is Born' Contest

A natural contest to plug "A Star Is Born" was conceived by John Denman, manager of the Denver Theatre. Promoting a tie-up with the Rocky Mountain News, Denman, had that newspaper publish six (one each day) old movie scenes from pictures in which new stars were born. Contestants were asked to name the film and the new star who was born, as well as to complete the statement: "I like musical movies because . . ."

Paul H. Lyday, publicity director of Fox Inter-Mountain, reports that the stunt garnered a raft of free space in the Denver daily.

Two costumed Nubians seen below paraded Broadway with appropriate signs ballyhooing Walter Wanger's "The Adventures of Hajji Baba" on behalf of the New York City Globe.

As in Hollywood and NYC premieres, Judy Garland gave "A Star Is Born" her personal send-off in Chicago. Top: Illinois Governor & Mrs. Stratton receive Garland's autograph. Bottom: John Scully, Mrs. Scully, (daughter of John Balaban), Garland, Mrs. Balaban, Balaban & producer Sid Luft attend supper party given by Balaban after opening. Warner exploiters under Mort Blumenstock have used the premiere splashes to reap priceless publicity and produce a wealth of pre-selling via breaks in the press, radio, TV and newspapers.

Advance build-up for Universal-International's production of "The Galileans", by Frank G. Slaughter, includes competition for the coveted role of Mary Magdalene. Seen here are three U-I officials with three International beauties vying for the part. In the usual order: David A. Lipton, vice-president and advertising chief; Myriam Verbeek of Belgium; Alfred E. Daff, executive vice-president; Nival Maurey of France; Gia Scala of Italy; Robert Palmer, studio talent executive.
Wolfson Hits Allied Bill

All industry eyes were turned to Chicago this week, where the TOA convention was held, to see what form their heralded "Grass Roots" campaign would take. Allied, at its confab in Milwaukee, had plainly begun the first strains of a cooperation overtire with TOA, and speculation ran rife as to whether or not TOA might harmonize in Allied's government regulation movement.

However, Mitchell Wolfson, chief of Wometoc Theatres and past president of TOA, tipped off the tune that was expected to be played at the Chicago meeting in a statement condemning Allied's control bill. Wolfson flatly declared:

"We are very much opposed to Allied States' plan to seek Federal control of film distribution. I have read Mr. Myers' bill and it gives me the shivers. I continue to believe in the people of America and their common sense which will regulate business so that it shall provide continued savings, for our children and their children; but I am strongly opposed to the loss of the American concept of a free market which this bill proposes by substituting control by the Federal Government."

Wolfson, who is co-chairman of TOA's theatre TV committee, continued:

"The making of more pictures must be encouraged by exhibitors. For this reason, there must remain hope of gain if we are to hope that there will remain those willing to risk making pictures of unusual boxoffice value. Limit the hope and you limit the hazard men are willing to face; predetermine his potential and you will preempt his performance."

Wolfson agreed that exhibitors "should continue a united fight for fair prices and policies, but we should not seek the help of professional politicians who owe no allegiance of heart and may well become guests who will eat more than we can place on the table." He called for "more pictures—not more policies" saying, "We should work to that end in unity and not force prices up by trying to outbid each other."

Wolfson concluded with this well-turned metaphor which will probably be oft-repeated by others who oppose government regulation: "Those who grow fat on government by bureaucracy would welcome another teat to milk. I'd prefer we keep that nourishment for those who own the cow."

Theatremen Unite Against Slot-TV

Sides have been finally drawn for the Slot TV battle which has been looming on the horizon for more than a year (Film Bulletin Oct. 19, Nov. 2, Nov. 16, 1953), when exhibitors set up a committee to organize "all groups interested in preserving free home television for the American people." Co-chairmen of the group are Alfred Starr, Nashville circuit operator and former TOA president, and Trueman Renbush, Indiana theatremen and past president of Allied. Fabian Theatre executive Philip F. Harling and James Arthur, of S. G. Everett, were named treasurer and secretary, respectively. The group is said to represent 95 percent of the organized theatre owners in the country.

Zenith Radio Corp., along with Paramount Pictures' Telemeter Corp., one of the biggest pro-

ponents of Slot TV, responded to exhibition's opposition through its president, Commander E. F. McDonald, Jr., who declared, "The attempt by movie theatres to block subscription TV is like trying to stop the wheels of progress with a flyswatter, and will prove to be as futile as other attempts by other industries to kill competition that might cut into profits." MacDonald said, however, "This does not mean that we expect subscription TV to replace the movie theatre . . . what subscription TV will do is add greatly to the amount of top quality film entertainment seen by the public, which means greater production by Hollywood for both the theatre and the home boxoffice."

TOA leader George Kerasotes, for one exhibitor, was not impressed. He issued a statement saying, "Coin-in-the-Slot TV, as currently proposed by the petitions pending before the FCC, is a very real and ominous threat to our business of motion picture exhibition."

AB-PT Exec Upbeat on Business

A rosy financial future was painted for the industry by American Broadcasting-Paramount Theatres v.p. Edward L. Hyman on a visit to Hollywood. Touring the studios, Hyman declared a strong fourth quarter in 1954 was in prospect, and "an even more respectable first quarter in 1955." He said his prediction was based on the quality of product to be released during the next few months.

Industry Mourns Charles P. Skouras

The death of National Theatres president Charles P. Skouras, 65, following a heart attack, left a shocked and saddenied industry. Entering exhibition in 1914, with his brothers Spyros and George, he was long a stalwart leader in the exhibition field. On the national scene, Skouras served as chairman of the Fourth War Loan campaign, was an executive of the Greek War Relief Corp., and was active in other charitable drives and causes. He was founder of the Saint Sophia Cathedral (Greek Orthodox), Los Angeles, and with his brothers supported its construction.

Columbia Releases to TV

Columbia Pictures has disposed of a batch of its old westerns and cartoons to TV. In making the announcement, executive vice-president Jack Cohn hastened to ward off the anticipated exhibitor outcry by assuring the trade that "This in no way alters our company's policy of not releasing our features for television showing." The films being made available, Columbia said, "Have no further potential for reissues."

The publication "Harrison's Reports" stated in its October 30 issue that Columbia acquired a 50 percent interest in Hygo Corporation, the television film sales agency which will handle distribution of the pictures, as part of the deal. "Harrison's" also put the total of films at 20 westerns (starring Bill Elliott and Russell Hayden) and 200 cartoons, and alleged that some of the westerns are only 10 years old, not 15 years or more, as claimed in the company's announcement.
A Vista-Verse... Query for Matty Fox... Price for Cartoons

All his life Walter Lantz, who started as an artist, has been making cartoons (Bugs Bunny, Woody Woodpecker, et al.), handled these last 25 years by Universal.

Now Walter has a "beef". He wants higher rentals for his shorts. Why? So that he can avoid cutting his cartoons down from six minutes to five and, if possible, raise the running time from the present six to eight minutes, while providing better sound and better stories.

There are some producers whose claim to increased prices have little or no justification, which is why, being in no position to reason with exhibitors, they have to beguile them. But not Walter Lantz. He has quite a case: one that deserves a sympathetic ear.

Since 1941, said Walter the other day, the cost of making a six minute cartoon has jumped from $15,000 to about $30,000. The union scale for animators, for instance, is up from $60 to $147 a week. But there has been no increase in rental for years.

"If," said Walter modestly over lunch, "we could get from every U. S. exhibitor an increase equal to just one admission our troubles would be over." In other words, Lantz could immediately start making eight minute cartoons with a "plus" quality.

When I warned Walter that this might not be the appropriate moment to broach the subject, because of exhibitors' anger at current film prices, he reminded me that he has to wait about four years, and get 15,000 bookings, before he begins to show a profit on his negative cost. "And don't forget," he added, "I'm using my own money."

Frankly, as he also admitted, Lantz cartoons would disappear entirely from the motion picture screens of America if it were not for the side-revenues obtained from comic-book publication, merchandising and overseas film rentals. Publishing and merchandising today provide Walter with fully 30 per cent of his annual income.

Foreign exhibitors—as he found on his recent 4000-mile European trip—publicize and promote cartoons. American theatre- men seldom do so. They regard the cartoon merely as a program "filler"; yet surveys show that where two houses are showing features of approximately equal entertainment "pull", the one which also has a well-made cartoon will generally do better business. "It could do still better business", Walter Lantz claims, "if the exhibitor exploited the cartoon. It needn't cost another penny; just a line in his regular advertisement."

Frankly, I feel that this is one of those rare cases in which an increase has been well-earned, and is thoroughly deserved.

Dear Ginger Rogers, where have you been?
On TV you're a wonderful show.
You act like a princess and look like a queen.
Why did Hollywood let you go?

The kind of ballyhoo that does pay off is the Hollywood gossip column. The other day in Editor and Publisher the "Bible of Journalism", there appeared a letter from one Irwin R. Franklyn which made a lot of sense to me. Wrote Mr. Franklyn: "I frankly do not believe that the majority of entertainment-seekers are guided in selecting the play or the movie they wish to see by the opinions of even the most learned of critics...The present good business and the past successes enjoyed by the motion picture industry are due to such columns as those written by Louella Parsons about Hollywood, its stars and its products."

One of the most intriguing chapters in the Floyd Odlum-Howard Hughes struggle for the soul of RKO has yet to be written. It was Odlum, you remember, who first sold RKO to Hughes. Odlum has been trying to buy the company back, without success. Now, "The Girl Rush", starring Rosalind Russell, which was to have been made in association with RKO, is to be produced and distributed by Paramount. Who made the switch? Frederick Brisson, President of Independent Artists, "in behalf of Floyd Odlum, who controls Independent Artists Pictures, Inc."
INDIANCE (Continued)
October


HALF A CENTURY OF DANCE (Mutual MF Corp.) lterracolor, Eng. subtitles, Silvana Pampaloni, Massimo Rota, Director Domenico Paolotti. Minerva, Italy. Entire century is told in song. 95 min.

MAD AT THE WORLD (Filmakers) Frank Loesser, Keely Smith, Producer Collier Young. Director Harry Hays. Musical. Betsy, one-eyed young couple's father, goes gung-ho on his children who invade diamond smugglers. Team of detectives investigates and exposes the goings-on. 87 min.

FLASHBACK. (Filmakers) William Bendis, Arthur Kenneth. Producer E. V. Chester. Director Lewis Foster. Melodrama. Six competent professional actors leave trail of violence with only two surviving to reach ace of thin men. 70 min.

LIPPERT

July


HUNDER PASS Dan Clark, Andy Devine, Producer Donald McDonald. Western. Drama. Party of white boys hostile to Indian country with a suspected这几天 of gold. Indians throw off captives for renegades. 94 min. (Continued)


October

READY GAME Lloyd Bridges, Producer, Robert E. Strap. Director Terence Fisher. Action, adventure. Former au pair returns for big race when his best friend crashes to death. Hero puts up the ante and wins back his wife by winning the grand prize. 83 min.


LASS TOME, The Ireland lreland, Melodrama. Sidekick of Horse Man's son. Irishman is trapped in glass tomb where the inner lanke presents his latest attraction. 85 min.

NOVEMBER SUMMARY

October

November release schedules now appear set with 32 features available to exhibitors. Of this total, however, seven films will be one of Hollywood's 25% of Fox acquired two standard inde features for November distribution which will augment the company's monthly CinemaScope roster of two films. Wolfers will also release two omegacolors and MGM, one. Seventeen listed for the month in color are.

Set for November release are:

7 Melodramas
5 Musicals
5 Dramas
5 Westerns
5 Adventures
3 Comedies
1 Science Fiction

LIVING IT UP Technicolor. Dean Martin, Jerry Lewis, Joanne Dru, slate in parody of screwball comedy. Paul Jones. Director Norman Taurog. Comedy. Dr. Dean Martin mistakenly anited of his ex wife's ship being sunk during war and he is given one last file at life by reporter Janet Leigh. 15 min.

COMING

September


October

WHITE CHRISTMAS VV-Technicolor Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Producer Robi St. Elain. Director Michael Curtiz. Adventure, romance. Two rich brothers fall for their chauffeur's daughter after she returns from year in Paris. 113 min.

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COMING

November


WARRN BROTHERS

July

FOUR GUNS TO THE BORDER Technicolor, Tony Calhoun, Colleen Miller, Producer William Alland, Direction Arthur Lubin, Crime drama,褪色的 blob must be taken from bank or young woman's life is saved.

COMING

A MEET THE KEYSTONE RUDS Bud Abbott, Lou Costello, Private detective, false papers used to sell fake car to make money.

CAPTAIN LIGHTFOOT CinemaScope, Technicolor, Rock Hudson, Robert Mitchum, Direction Columbia, Tropical adventure, desert "island" where four young men are stranded.

FAHRACIAN Technicolor, Technicolor, Vic Baker, Susan Cabot, Direction Robert Aldrich, Western, young woman weds outlaw.

HEROES OF HOLLYWOOD Technicolor, Fred MacMurray, Arlene Dahl, Direction John Sturges, Western, young woman sought by bandits.

GOLDEN EAGLE Technicolor, Technicolor, Louis Calhern, Dana Andrews, Direction Robert Aldrich, Western, man led to town to be lynched.

COME SEE THE STARS AND STRIPES Technicolor, Technicolor, Dan Dailey, Diana Lynn, Direction Edward Dmytryk, Western, man helps two girls.

FAHRACIAN Technicolor, Technicolor, Vic Baker, Susan Cabot, Direction Robert Aldrich, Western, young woman weds outlaw.

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Paramount's Gift
to the Art of Motion Pictures

VistaVision

"WHITE CHRISTMAS"
Color by TECHNICOLOR

TECHNICOLOR IS THE REGISTERED TRADE-MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
WARNING

Our Talent
Will Dry Up!

P. R. RECOMMENDATIONS

INSTALLMENT IV
Our Relations
With the Public
... and Ourselves
PRE-SOLD with full-color to the 90,000,000 readers of the nation's top magazines

Universal International presents

SIGN OF THE PAGAN

starring JEFF CHANDLER
Before Josephine there was Desiree... and some say there was always Desiree!

What did this tantalizing child, not yet a woman, have to give him?

At last the international best-seller is on the screen!

Desirée

20th Century-Fox presents color by DELUXE

MARLOn BRANDO · JEAN SIMMONS · MERLE OBERON · MICHAEL RENNIE

Produced by JULIAN BLAUSTEIN · HENRY KOSTER · DANIEL TARADASH

"It's a pleasure to do business with 20th!"
Will Dry Up! Talent

Hollywood's talent, long famous for both depth and diversity, is in grave danger of drying up. This corollary aspect of production's newly conceived scarcity philosophy has been receiving little attention in today's dollar-happy atmosphere, but we suggest that it is a painful possibility which should give pause to those who make movie production policy, as well as to those who contemplate long-range investment in our industry.

One of the cinema's keenest students, Britain's Roger Manvell has said: "The modern world is more interested in personalities than in stories, in clothes and luxury than in art." The rank and file loves personalities. It talks not plots, technical wizardry, nor production values. It remembers the faces—and the bodies, too. The exciting physical form has long been movies' life-line. Practical movie people have always been well aware of the importance of personalities to the mass audience. From Bronco Billy, to Pickford, to Valentino, to Brando, American films have dominated the world market on the basis of its precious "star system".

Whence did those shining luminaries, who brightened filmdom's skies, excited the public and brought the cash pouring in a torrent to box-offices, come? Most of them first glimmered ever so faintly in a minor role in a minor film. How many new faces can we expect to discover in this day of production restricted to "fewer and bigger" pictures, and stocked with only so-called "sure-shot" performers?

The production scarcity thesis is the culprit behind the shunting-off of new talent. As matters stand, fresh blood is almost inevitably barred from the exclusive gates of "big" picture undertakings by the very dictates of economics. Few companies are willing to risk multi-million dollar budgets on untested, unseasoned performers. Expediency says go with the tried and true names. As a consequence, a sort of star system upper caste, an oligarchy of "old-pros" has come into existence by sheer dint of this hard money thinking.

There can be little argument with the emphasis on "bigness". The trend toward the so-called quality film is manifestly profitable and is unquestionably one of the principal factors in movie rejuvenation. The danger, however, is in accentuating this mode of production to the sacrifice of grooming stellar performers for the future. We do not require a life insurance actuary to tell us that by the next national census more than a few of the old-pros will have retired to pasture. Who will replace them?

The answer lies in more production. For its survival, present and future, the industry needs a greater volume of well-made, lower-bracket productions. Not only would this immediately provide sufficient grist for the mills of exhibition, it would—to the point of this discussion—establish the much-needed proving ground by which the star system could develop its heirs apparent.

The sound stages of the lower-bracket productions should be viewed as any substantial business does its laboratories or drawing boards. There, personalities could be groomed and styled for the bigger projects ahead. Likewise, the behind-the-scene creative talent—writers, directors, art and musical directors. For the product famine has not created a closed shop condition in terms of actors alone. Failure to encourage the highest calibre young manpower available exposes the industry to further losses to television, which has already siphoned off more than its share of vital young blood.

We live today in an atmosphere of prosperity revived, drinking deeply of the glory of this moment. But it behooves the industry to remember that this success will have little meaning tomorrow, unless a bloodline of talent is propagated to consolidate and carry on into the future.

Columbia Leads the Way

Columbia Pictures has paced off a giant stride in the direction of intra-industry amity by its creation of a $10,000,000 fund designed to subsidize worthy independent production ventures. To overheated and product-parched exhibitors this timely move is as stimulating and refreshing as an ocean breeze. Theatremen were quick to acknowledge the frankness of Columbia president Harry Cohn in squarely facing up to the issue and saying: "We are aware that the so-called product shortage has been and will continue to be the industry's prime problem."

Perhaps announcement of the Co-
Installment IV.

Recommendations

The good book says man cannot live by bread alone. The bible of corporate management say industry cannot survive on sales and profits alone. Both require something more, something deeper to make them whole. We shall leave mankind's spiritual needs to the theologians. As for business at large, suffice it to say mere dollar reward becomes a hollow and, perhaps, fleeting thing unless it is accompanied by the greater riches of reputation, stature, prestige and public esteem.

Public relations practice is calculated to inspire these psychic returns. Fundamentally, it is the art of cultivating lasting friendships, fashioning bonds of rapport between company and public. As a practitioner of this art, the movie industry has resembled something less than a Dale Carnegie.

It has stumbled, mumbled, and rather ineptly pleaded its case before the bar of public opinion. One would think it were a dainty, shrinking violet at a lumberjack's dance. Actually, false modesty is as out of date in modern business as a pack-ass on the New Jersey Turnpike. But it is not modesty that has kept this industry from telling its story with pride. It is merely that the movie business has never fashioned the tools with which to perform the job.

In previous installments it was established that certain "silent" factors, intrinsic, deep-rooted appeals of the motion picture itself, have kept our public relations alive and kicking. From this concept emerged the thesis that when movies are good our public relations are good. When they are bad our public relations are bad.

The preceding chapter conducted an all-industry symposium in which leaders of the three branches offered their viewpoints on these questions: (1) "What's right with our Public Relations?" (2) "What's wrong with it?" Throughout, little unanimity of opinion existed on any phase of movie PR save the high potential of COMPO as the formal public relations arm of the business. Even here the response was fraught with reservations aplenty.

Pervading the answers of most respondents was noted a sharp cleavage of thinking respecting the delegation of responsibility for concrete PR action and leadership. Production-distribution elements called upon exhibitors for greater grass-roots efforts. Theatre respondents, in turn, chastized the film-makers for failing to provide direction and organization at the national level.

This tone may be noted in the present installment which treats the last query in Film BULLETIN's PR questionnaire: "What are your recommendations?" In this section, industry spokesman attack the problems of bettering and revitalizing our almost moribund public relations. The symposium represents, in our opinion, as enlightened and well-reasoned a cross-section of management thinking as can be found in this or any other industry. We now turn over most of this chapter to the practical people of movie business.

From Marc Wolf, the Indiana exhibitor, comes a call for a working alliance with Main Street business, which he foresees as a boon to all—movie and non-movie establishments alike:

"To me the most important thing we can do to im-
press people of the importance of the motion picture theatre is to tell a story which must "hit home" to every business man in our communities.

"We should point out that the motion picture theatre has always been a great lure for bringing people downtown or to a shopping district, and when they come to the movies all other businesses have an opportunity to make sales. The restaurants can sell food, the gasoline stations can sell gas, etc.

"The new medium of TV works in reverse. It keeps people at home and there is one fact that cannot be contradicted—you cannot sell a man anything when he is sitting at home.

"Therefore, except for those actively engaged in the television business itself every business is hurt by television. When a man stays home with his family they do not have a chance to look in the store windows or visit the stores. They are not out where they can buy food in the restaurants. They are not available for sales by anyone, so it behooves any good thinking business man to help promote an industry which brings people out of the house and which indirectly places them in a position to do business and not to promote an industry which keeps people at home."

Mr. Wolf made the point that, while the brightly-lit theatre is a lure, a closed theatre depreciates the value of all properties in the area. This is an argument for exhibitors to use in enlisting the help of other merchants to support the theatres in their neighborhoods. He continues:

"It is my opinion that if we can tell this story to enough business men in all lines of business that they will realize that in helping the movies to stay open they are indirectly helping their own business. I think we should emphasize the point I mentioned above—you cannot sell a man anything when he is sitting at home. I believe if we can convince many in other lines of business that they help themselves if they help create more interest in the motion picture theatres of their community that we will be doing a very constructive public relations job."

Promote movies as a "Family Affair" is the advice of Wometco Circuit's Bert Toppan:

"My recommendation for a theme for an industry-wide campaign would be to plug Movies Are A Family Affair.

"Television is a tremendous threat to the movies for a number of reasons but to me one of its main inducements is that it brings the family together. Having gotten the family back together for the first time in decades, the movies should capitalize on this TV advantage by promoting the movies as the place for the family to go on its night out.

"The family thing should be worked out so that the prices were decreased when a man and woman appeared at the box-office together; a further decrease for a man, woman and one child; and a still further decrease for every additional youngster.

"Most movie-goers are youngsters. Use the youngsters to get the older people back into the theatres. If the production people continue to put out good shows some of the oldsters may regain the movie habit."

But institutional campaigns such as Mr. Toppan suggests are sound only when there is repetition, follow-through, and planned direction at a national level, according to Michael Naify of United California Theatres:

Film Companies' Responsibility

"Any form of institutional advertising must have continuity and be part of an extended series to have any possibility of impact on the public. The obvious place for the origination for such material lies within the advertising departments of producing studios, who, we are led to believe, hire the best brains in the advertising line to sell their pictures. The creative talent of these people should provide proper direction for a national organization of this character. When the producers recognize their responsibility to their industry and provide the vision which great industries should have through their leadership, then it will naturally flow that the exhibitor will take his place to complement that of the producers."

Mr. Naify goes on to plead the exhibitors' case in regard to national PR campaigns:

"Exhibitors generally are willing to contribute for purposes of a specific character with definite objectives. The experience that most exhibitors have had in the past in joining organizations, has done little, if anything, except for people in the industry to become better acquainted. Exhibitors on a local level are unable to stand the cost of a well-planned public relations program. It would appear that it can only be undertaken on a national basis where the cost is more evenly distributed. Its success is dependent on the creation of specific ideas which indicate tangible benefits rather than the intangibles which are generally thrown into institutional advertising."

Al Lichtman, the 20th Century-Fox executive believes we could take a long forward step toward PR improvement by manifesting a bit more pride in our industry:

"... We have not yet learned to stand up and be

(Continued on Page 20)
"They're doing the MAMBO!"

Leo's right in step with the times as he woos Miss Box-Office with the industry's TOP Happy Holiday offerings!

THANKSGIVING WHIRL!
Tops for Top Receipts!

"THE LAST TIME I SAW PARIS" (Tech.)
M-G-M presents Color by Technicolor "THE LAST TIME I SAW PARIS" starring Elizabeth Taylor • Van Johnson Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar Screen Play by Julius J. & Philip G. Epstein and Richard Brooks • Based on a Story by F. Scott Fitzgerald • Directed by Richard Brooks • Produced by Jack Cummings

* (AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)

CHRISTMAS-NEW YEARS REVEL!
For the Big Money!

"DEEP IN MY HEART" (Color)
M-G-M presents "DEEP IN MY HEART" starring Jose Ferrer Merle Oberon • Helen Traubel • and Guest Stars: Walter Pidgeon • Paul Henreid • Rosemary Clooney • Gene & Fred Kelly Jane Powell • Vic Damone • Ann Miller • Cyd Charisse • Howard Keel • Tony Martin • with Joe Avedon • Tamara Toumanova Paul Stewart • Isobel Elsom • William Olvis • James Mitchell Screen Play by Leonard Spiegelglass • From the Book by Elliott Arnold • Based on the Life and the Melodies of Sigmund Romberg • Photographed in Eastman Color • Print by Technicolor • Directed by Stanley Donen • Produced by Roger Edens

* (AVAILABLE IN PERSPECTA STEREOPHONIC OR ONE-CHANNEL SOUND)
INVESTORS WHO KNOW A GOOD THING when they see one had better pull out the stops and climb aboard the Decca-Universal bandwagons while the climbing’s good. A year or two from now, Judy Garland may be singing a sad sequel to her current lament which could go—“There’s nothing sadder than the stock that got ahh-way.” For these two issues, especially Universal, are fast disappearing from the realm of public trading. Milton R. Rackmil, an investor, who likewise knows a good thing, is capably attending to that. In Mr. Rackmil’s case, however, market prospects of the two issues didn’t exactly drop into his lap by a stroke of fortuity. He is president of both organizations.

Together with his associates, Mr. Rackmil has to date assembled a portfolio in excess of 500,000 Decca shares, representing about a 31% interest in the firm—more than enough to control. Since a number of minority interests are closely holding their own equities, it is questionable if more than 50% of the capitalization is available for public play.

Tighter still is the hold on Universal shares. Over the past several years Decca has been systematically purchasing the film company’s common. At last glance, Decca owned some 73% of the latter. Assuming closely held minority ownership is keeping another 10% out of trading circulation, there is left a scanty residue of only 15-18%. It appears certain that Decca will gobble up most of this balance in time.

As matters stand, investors warm on Universal prospects may shortly have to manifest their confidence through the medium of Decca shares. Investment in the disc firm might well represent the sole avenue by which to latch on to U-I profits.

Now all this could be in the very best interests of the share-buying public. Mr. Rackmil is highly perspicacious individual. By diversifying in motion pictures, and more particularly into Universal, he did very, very well by his Decca stock-holders. A year ago, Decca profits amounted to 35 cents a share. Today its nine-month report—this time including U-I earnings—totals $1.42 a share. About 80% of this pick-up derives straight from the film company.

Then, too, look at the market reaction. At mid-summer, Decca’s price hovered just under $10, had been locked in a narrow 5/8 band between “high” and “low” during the year’s first six months. Then came those upper beat U-I half year profit figures. As a consequence, the market discounted Decca to its present $15 level. A 50% capital gain in four months. Not bad!

Now at the helm of both companies in terms of management, plus stock control (Mr. Rackmil’s 31% of Decca gives him at least a 24% interest in U-I), its president should steer his concerns to new and greater gains. Here is a man who turned movie-bull during the industry’s blackest hour. With the fractious, disruptive elements within Decca pretty well dispersed, the Rackmil management of both Decca and Universal bodes well for investors in those companies.

BRIGHT SPOT OF THE MONTH turns out to be Columbia Pictures’ staggering profits gain as reported in its annual statement for the year ended June 26. Earnings were up some fourfold, from the prior year’s $.99 per share to $4.41 in 1954. A sales dollar volume of $80.2 million broke the Columbia record and represented a rise of $20 million over the preceding year. In a highly sanguine message to stock-holders, President Harry Cohn revealed the creation of a $10 million fund which will be devoted to financing of independent productions.

ANSWER OF THE ISSUE. On November 1, Financial Bulletin asked the Question of the Issue: “Will or will not Columbia President Harry Cohn unload his currently valuable 150,000 shares—as rumor recurs?” Those rumors may now be quashed. Mr. Cohn has just signed a spanking new five year contract. We wish him well.

ALLIED ARTISTS HAS PASSED A MILESTONE with its declaration of the first cash dividend on common in company history. The sum—10 cents—will be payable on January 3 to holders on record as of December 3. This action will hasten the metamorphosis which AA is now undergoing between minor and major league operations. As this corner has so continually plumbed, AA represents the most dynamic growth potential in the industry. Its star is just now ascending.

MARKET NOTES. Movie fans are consuming more peanut-chews, popcorn and other high calorie delights than ever. ABC Vending, a firm that profits principally through the appetite of theatre patrons, reports nine month sales of $37.5 million. Refreshment concessions are truly big business . . . A recent stock market sale consisted of a single block unit of 6000 20th-Fox shares that went at $28 . . . Five fresh investment bulletins by leading brokerage sources cite National Theatres as top movie selection.
“Drum Beat” (CinemaScope)

Business Rating ★ ★ ★

Rating is for action situations. Believable characterizations, historically grounded script, provide elements which will appeal to family audiences. Values less for class market. Alan Ladd name, CinemaScope, WarnerColor, good assets.

This first entry from Alan Ladd's new independent unit, Jaguar Productions, is an exciting, actionful recounting of the Modoc Indian uprising in the Oregon-California territory. Colorful CinemaScope backgrounds enhance the sweep of the story. While there is savagery aplenty in Indian vs. Army clashes, the script avoids many of the usual clichés which often abound in western epics of this kind. Early plot twist has veteran Indian fighter Alan Ladd being assigned by President Grant to put down an uprising by the Modocs without the use of arms. Interest develops as the intrepid Ladd strives to negotiate peacefully with the renegade braves being led by Charles Bronson. Only after the Modocs stage a massacre and treacherously slaughter the members of a peace commission, is Ladd given permission to quell the violence at any cost. Mild romantic interest is provided by Marisa Pavan, an Indian girl who gives her life to save Ladd, and Audrey Dalton, who gets him at the fade-out. Rugged performances are the order and all register well. (Neil)


“Black Widow” (CinemaScope)

Business Rating ★ ★ ★

Slick whodunit calculated to register good grosses in both action and class markets. Fair returns in family situations on basis of marquee draw. Values least in hinterlands. Hard-hitting sex-violence angles give potent exploitation fodder.

The elements of an intriguing murder mystery are played out on the wide CinemaScope screen in DeLuxe color, to good effect. Although it moves slowly during fifteen minutes or so, the action then picks up considerable speed and develops tight suspense under deft handling of producer-writer-director Nunnally Johnson. An old hand at turning out the unusual and unexpected, Johnson not only keeps the identity of murderer withheld throughout film, but he springs a series of surprises that build entertainment effectively to trap-snapping climax. Melodrama unwinds via the flashback route recounting events which lead up to murder of a devious young woman (Peggy Ann Garner) who has come to New York to seek fame as a writer. Befriended by Broadway producer, Van Heflin, Garner is allowed to use his swank apartment while his wife (Gene Tierney) is away. Tension starts to build when Tierney returns home to find Garner strung up in bedroom. Heflin is suspected—especially when it develops that Garner was not the sweet, innocent girl she appeared, but had been using everything she had to make the big time. Heflin tries to find real killer. Events finally prove Garner had been involved in affair with stage star Ginger Rogers’ weakling husband, Reginald Gardiner. Detective George Raft checks in with a few more surprises, and it turns out that Rogers is the killer. (Phil)


“Carmen Jones” (CinemaScope)

Business Rating ★ ★ ★

Grosses might be outstanding in metropolitan first-runs and class market. Values less in family houses and rural situations. Proper exploitation of earthy elements could turn up surprise grosses in action spots. May generate audience resistance in some Southern areas because of all- Negro cast. Strong national pre-selling, upbeat word-of-mouth, sex-drama-music exploitations should sustain good b.o. generally.

Producer-director Otto Preminger has turned out one of the best off-beat, adult entertainments of the year in this CinemaScope DeLuxe color version of Oscar Hammerstein II's hit Broadway musical. Originally taken from Bizet's famous opera, this edition is a lusty combination of sex, violence, drama and music, topped off with a dash of tabascomedy. Story involves a young soldier (Harry Belafonte) who is corrupted by the hot-blooded Carmen (Dorothy Dandridge), whom he murders when she throws him over for another man. Both story and lyrics have been modernized, and the film unwinds in straight dramatic style at a pace which never lets interest lag. Voices of the stars have been dubbed in the singing sequences (excepting Pearl Bailey's number), with excellent results. During a nightclub scene, Bailey checks in with the show-stopper, "Beat the Rhythm on the Drums." Belafonte's portrayal of a man who is completely undone by the passionate charms of a woman, is an outstanding accomplishment. Dandridge fairly burns up the screen in a performance that could well start a panic at boxoffices. A bonus for discriminating audiences is the fine treatment given Bizet's score by musical director Herschel Burke Gilbert. (Phil)

20th Century-Fox. 105 minutes. Dorothy Dandridge, Harry Belafonte, Olga James, Pearl Bailey, Producer-director Otto Preminger.

“Operation Manhunt”

Business Rating ★ ★

Spy melodrama is good bread-and-butter programmer for action market. Unknown cast makes individual exhibitor exploitation key to boxoffice returns.

Deals with life of ex-Soviet code clerk, Igor Gouzenko, after he exposed a Russian espionage ring in Canada. "Operation Manhunt" has been given effective semi-documentary treatment by former March-of-Timers Westbrook Van Vorhees (narrator), Fred Feldkamp (producer), and Jack Alexander (director), who have surrounded the action with an aura of authenticity. Plot involves efforts of Russians to locate and murder Gouzenko (Harry Townes), who is living quietly in rural Canada with his family. Suspense is developed as the Reds have another agent (Jacques Aubuchon), approach Canadian officials under pretense of deserting the Russians, if he can first talk with Gouzenko. Surprising, actionful ending has the intended assassin, Aubuchon, actually wanting asylum, and he, too, deals a damaging blow to the Russian spy network in Canada. Both Townes and Aubuchon register strongly in their roles, which are played in low key and aided by effective, subtle photography.

Strong selling angle is notoriety accorded Gouzenko in the press, his fame as a symbol of freedom triumphing over communism. (York)


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"Phffft!!

It's a ph-f-f-frolic about man and mate from moonlight to mayhem!

Phffft...?

It's the sound of a romance on the rocks!
Phffft is my funniest picture since 'Born Yesterday'!

Judy HOLLIDAY

"Sure, Phffft is a goofy title. But what a gimmick for smart showmen!"

Jack LEMMON

"Have you heard Decca's Phffft mambo? It's shooting to the top in all disc jockey polls!"

Jack CARSON

"Wait'll you dig the special trailer I made for Phffft!"

Kim NOVAK

"Phffft!

Even if you can't say it...see it!

from Columbia

Story and Screen Play by GEORGE AXELROD • Produced by FRED KOHLMAR • Directed by MARK ROBSON

WATCH THE PREMIERE AT LOEW'S STATE IN NEW YORK, NOV. 10
HARRY COHN spread some sunshine on the dreary product shortage outlook with the announcement that Columbia has set aside $10,000,000 for the financing of independent production. The Columbia president said, "We are aware that the so-called product shortage has been and will continue to be the industry's prime problem. I can think of no better way to alleviate the situation than to provide a large sum of money for the support of new film projects."

MILTON R. RACKMIL and his associates obtained control of Decca Records by recently acquiring one block of 103,000 shares and another 75,000 shares, which he will vote as trustee. Rackmil thereby occupies a controlling position in Universal Pictures, subsidiary of Decca. The importance of Universal to the disk company can be measured by the fact that Decca's nine-month financial statement, closed Sept. 30, reveals a profit of $1,42 a share, against a year ago when profits amounted to only 30 cents a share. Universal is responsible for eighty per cent of the pickup.

ARTHUR B. KRIM and ARNOLD M. PICKER, UA president and foreign distribution chief, respectively, returned from a six-week tour of the Far and Middle East to announce that world-wide billings, for the period they were abroad, totaled $7,000,000, highest in UA history. Indications point to a company gross of close to $50,000,000 in 1954.

ELMER C. RHODEN, named to succeed the late Charles P. Skouras as president of National Theatres, now holds one of the world's top exhibition posts. Rhoden, 61, entered the industry in 1912 as a salesman with General Film of Omaha, later organized the Midwest Theatre Circuit in Kansas and Missouri, and sold out to Fox West Coast Theatres, was named president of Fox-Midwest.

HERBERT J. YATES, back at the Republic Pictures helm after a month-long convalescence from an operation, stirred reports of a production upsurge at the Radford Avenue lot. He was welcomed by studio v.p. Jack E. Baker and world-wide sales chief Richard W. Altschuler.

STEVE BROIDY made news with the announcement that Allied Artists has declared its first cash dividend on the common stock. A payment of 10 cents a share will be payable January 3 to stockholders of record on December 10. Tie-ups with top film-making personnel and star talent indicate the dividend marks a milestone in AA's move into major production prominence.
ALLIED ARTISTS
Three Minor Efforts Roll
Major Films Begin In Early '55

ALLIED ARTISTS, MAKING TIME until it converts to the "major league" at the beginning of '55, will have three minor league films in production this month.

Now shooting are: "Rider of the Ruby Hills" (Zachary Scott, Carole Mathews, Lola Albright, Barton MacLane, Dick Foran)—William F. Brody producer, Frank McDonald director; and "Code Three" (Bill Elliott, Keith Larsen)—Vincent M. Fennelly producer, Dan Ullman director. This will be ex-scripter Ullman's first assignment as a director. Completing the month's line-up will be "Sweet Charity" (Richard Conte), which producer William F. Brody and director Frank McDonald have set for a November 29 start.

Negotiations were opened this month to film a theatrical version of the popular television series, "Racket Squad." At this writing, it is indefinite whether Allied would produce the film or whether Hal Roach, Jr., who owns the TV package, will film it for AA release.

No new films have been definitely scheduled for December starts as of now, but Lindsay Parsons will probably launch "The Hijacker" some time around the first of the month. Casting is expected to get underway within the next few days. This will be one of Parsons' highest-budgeted pictures to date.

"High Society" (Rowery Boys), was completed ten days ago, Ben Schwalb producing, William Beaudine directing.

COLUMBIA
Company Finances Inde Films
In Move to Ease Film Shortage

IN A MOVE TO SATISFY THE hungry theatres, and to diversify its production activities, Columbia has allocated $10,000,000 to be used exclusively for financing of top-bracket independent production both here and abroad. This marks one of the most forward steps taken by any major studio to help alleviate the current product shortage.

"We are aware that the so-called product shortage has been and will continue to be the industry's prime problem," the announce ment by president Harry Cohn said, "I can think of no better way to solve the situation than to provide a large sum of money for the support of new film projects." Cohn pointed out that his own studio will continue to deliver its full program of company-made pictures.

Two independent projects were divested at about the same time: "The Prisoner" (Alac Guinness) and "Terror in the Night," to be produced and directed by Andrew Stone, from his own screenplay. The latter film is expected to roll in early December.

A deal also was closed this month for Columbia to release the Mike Frankovich feature, "Deadlock" (Jean Simmons, Stewart Granger), which is about ready to roll in England. In this case, however, Columbia will not participate in the financing.

Harry Cohn put a stop to the recurrent rumors that he will dispose of his Columbia stock by signing a new five-year contract. According to those close to him, Cohn is highly optimistic about the future of the picture business—a mood which was reflected in his recent stockholders report. The Columbia executive stated: "We have now definitely overcome the so-called threats of television, as well as other dangers and difficulties which, for a time, were being pointed out by pessimists. Instead, we now have learned that there is no ceiling for pictures of top quality."

Four pictures are now in production here, with a minimum of four more slated to roll between now and mid-December. Shooting now are: "My Sister Eileen" (Janet Leigh, Betty Garrett, Jack Lemmon, Aldo Ray), in CinemaScope & Technicolor—Fred Kohlmar producer, Richard Quine director; "The Man From Laramie" (James Stewart, Cathy O'Donnell, Arthur Kennedy), CinemaScope & Technicolor—a William Goetz production, Anthony Mann directing; "Five Against the House" (Guy Madison, Kim Novak, Brian Keith)—Sterling Silphant producer, Phil Karlson director; and "Chicago Syndicate" (Dennis O'Keefe, Abbe Lane, Xavier Cugat)—a Sam Katzman production, Fred F. Sears director.

Coming up within the next few weeks: "Duel on the Mississippi" (Patricia Medina), Katzman production, William Castle to direct; "The Gentle Wolfhound" (not east)—Fred Kohlmar producer, Richard Murphy director; "Trouble On the Streets" (not cast)—Louis J. Rachmil producer, Arnold Laven director; and "Devil Goddess" (Johnny Weissmuller), another Katzman production, Spencer Bennett to direct.

LIPPERT PRODUCTIONS
Lippert Slows Film-Making
Pending Top-Budget Financing

LIPPERT PRODUCTIONS have little current activity, pending Robert L. Lippert's entry into the field of financing top budget productions. Only one picture is shooting at the present time, the Michael Carreras-Anthony Hinds feature, "Shock" (Brian Donlevy, Margia Dean), which is being lensed in England, Val Guest directing.

One new project has been added to the list of films slated to roll between now and the end of the year. That is "The Silver Star" (Jimmy Wakely), which Earle Lyon will produce, with Richard Bartlett set to direct. Wakely has composed a title song which will sing in the film.

Other features set for filming between now and the first of the year are: "The Violent Land" (not yet cast), to be made in Mexico in color, and "The Lonesome Trail," to be produced by Robert L. Lippert, Jr.

Since the last Size-ups report, producer-director Cy Roth has completed filming "Ali Strike." (Richard Denning, Gloria Jean).

METRO-GOLDWYN-MAYER
Todd-AC Deal Near to Shoot 'Charlemagne'; Brando May Star

MGM IS REPORTEDLY ON THE VERGE of closing a deal with the Todd-MGM company to film "Charlemagne" in the 6 mm process, according to Charles Schneer who will produce the picture. Marlon Brando is being sought for the title role of the film which carries a $5,000,000 budget. Shooting is due to get underway in late Spring on the French-Spanish border.

As in the case of "Oklahoma," currently filming on the MGM lot in the Todd-O process, it is likely that "Charlemagne" will be lensed simultaneously in CinemaScope for subsequent release.

Another Metro production which promises to rank among the most expensive films to be turned out by the Hollywood filmakers next year, is "International Revue," which will require more than a year to make. The picture will be made in 40 countries abroad and, when completed, will run between three and four hours in length.
42,736,920 WOMEN ARE READY AND WAITING FOR THIS ONE!

Sister Against Sister!

...for love of the same man!

"You want him to kiss you the way he kisses me! Well...you've had your chance...now it's my turn!"

ALLAN DOWLING presents

LINDA DARNELL - RICK JASON - DAN DURYEA - FAITH DOMERGUE

THIS IS MY LOVE

color by PATHECOLOR

FROM RKO THE SHOWMANSHIP COMPANY
Studio Size-ups
(Continued from Page 14)

and four hours. Leslie Caron, Gene Kelly and Howard Keel are set for the top roles with Metro’s entire star roster scheduled to appear in various sequences. Although no budget has been announced, a high source at the studio tells Film BULLETIN it likely will run around $5,000,000.

If anybody is asking us (and they’re not!) we don’t like the project. These hodge-podge films rarely are successful.

Metro has run into some stiff competitive building on the proposed second Lucille Ball–Desi Arnaz picture, announced here last issue. Both Warner Brothers and Universal–International reportedly are making huge offers to the TV stars.

MGM has six features in production at the present time, with a seventh due to roll next month. In work now are: “Interrupted Melody” (Eleanor Parker, Glenn Ford), CinemaScope & EastmanColor—Jack Cummings producer, Curtis Bernhardt director; “It’s Always Fair Weather” (Gene Kelly, Cyd Charisse, Dan Dailey), CinemaScope & Technicolor—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors; “The Manhattaners” (Dan Duryea, Jeff Richards, Keenan Wynn), AnscoColor—Arthur Loew, Jr., producer, Gerald Mayer director; “Scarlet Coat” (Cornel Wilde, Michael Wilding, Anne Francis, George Sanders), CinemaScope & EastmanColor—Nicholas Nayfack producer, John Sturges director; “Love Me or Leave Me” (Doris Day, James Cagney), CinemaScope & EastmanColor—Joe Pasternak producer, Charles Vidor director, and “Hit the Deck” (Jane Powell, Debbie Reynolds, Vic Damone, Tony Martin, Ann Miller), CinemaScope & Technicolor—Joe Pasternak producing, Roy Rowland director.

Although it is not definite, plans are to start background filming, at least, on “Swordsmen of Sienna” (Stewart Granger), before the end of the year. Director Andrew Marton is now scouting locations abroad.

PARAMOUNT

Lot Leads Laggards
In Meeting Exhibitor Needs

PRODUCT–STARRY EXHIBITORS may find it a bit difficult to get steamed up about Paramount’s publicity in connection with the cost of “Ten Commandments”. They can hardly be blamed if, in reply to this company’s claims that the new DeMille project will carry an all-time high budget, they ask Paramount: “What have you done for us lately?” Needing producer to keep their theatres running today, there is not too much interest in an isolated project a year removed. And this studio is among the laggards in filling the needs of theatre men today.

DeMille, by the way, will complete location filming in Egypt by the end of the year and will return to Hollywood for about three months at the studio work, making a total shooting schedule of approximately six months. Release will probably be around Christmas ’55.

Cameras are due to roll November 15 on “The Court Jester” (Danny Kaye, Gladys George, Angela Lansbury, Basil Rathbone), which Norman Panama and Melvin Frank are producing and directing in Technicolor. Others in work are: “You’re Never Too Young” (Dean Martin, Jerry Lewis, Diana Lynn, Raymond Burr), Technicolor—Paul Jones producer, Norman Taurog director; “The Rose Tattoo” (Burt Lancaster, Anna Magnani)—Hal Wallis producer, Daniel Mann director; and “The Desperate Hours” (Humphrey Bogart, Fredric March, Martha Scott, Arthur Kennedy)—William Wyler producer-director.

Shooting is slated to begin December 1 on “The Vagabond King” (Kathryn Grayson, Oreste Kirkop, John Derek), Technicolor—Pat Duggan producer, Michael Curtiz director. This will be followed on December 6 by Independent Artists’ “The Girl Rush” (Rosebhd Russell, Fernando Lamas, Eddie Albert), which Frederic Brisson will produce and Robert Pirosch direct. “Intermission,” an original story by Robert Smith has been added to the 1956 production program, and Paul Jones has been handed the producer assignment. Story deals with the life of bandleader Red Nicho (who?) and how he left show business in the ’20s to nurse his young daughter back to health.

Furnace Productions, which won up its distribution deal with Paramount with “Lucy Gallant,” has just signed a new deal with the company for an undisclosed number of pictures. First on the new schedule will be “Lincoln McKeever,” novel of frontier defense lawyer, written by Elaine Lipsky.

REPUBLIC

Yates Back At Desk
Activity Expected to Spur

PRESIDENT HERBERT J. YATES is now back at the studio helm after a month’s convalescence following an operation, they are expected to start humming. Several projects that have been on tap will probably be

BLUE CHIP Production

"HIT THE DECK" (Metro-Goldwyn-Mayer) CinemaScope & EastmanColor

"Hit the Deck" was first made by RKO back in 1930. Now, Metro is producing the great musical comedy, with music by Vincent Youmans. It will have a total of 14 songs and dance numbers. It revolves around the troubles of three sailors, on leave in San Francisco. The sister of one of them, played by Jane Powell, is dating Gene Ray mond, and when the boys decide he is a wolf and try to break up the romance they get into complications. Walter Pidgeon portrays the Admiral father of both Jane Powell and Russ Tamblyn, one of the sailors, Vic Damone and Tony Martin are the other two gobs. Debbie Reynolds and Ann Miller are entertainers who become the heart interest of two of the boys.

Started August 31; due to wind in late October. Budget: in the $2,000,000 class.

Studio Size-ups

start rolling within the next few weeks.

The death of product has been reflected in a drop in company earnings. During the 39 weeks ended last July 31, profits skidded some seven percent, compared to last year, due to the small number of 1954 releases.

No one realizes better than Yates that there is a ready market for good films, and he plans to start Republic in the direction of meeting the needs of the market. Meanwhile, he is looking forward to big things from the forthcoming "Timberjack" (Vera Ralston, Sterling Hayden, David Brian), Trucolor outdoor drama now being readied for release.

One picture is shooting at the present time, with another due to roll shortly. Now before the cameras is "Magie Fire" (Yvonne De Carlo, Carlos Thompson, Rita Gam, Velentina Cortesa), shooting on location in Munich, Germany, in Trucolor—William Dieterle producer-director.

Next to go will be "Rebel island" (not yet cast), in Trucolor—Edward Ludwig producer-director.

Sterling Hayden's option has been picked up by the studio for two more pictures within the year. His first assignment is expected to be made within the next two weeks, as Republic reads a substantial pick up in production for around the first of the year.

RKO

Indie Films Stir Studio

Powell Plans Wayne Western

WITH TWO INDEPENDENT PICTURES for RKO release shooting on the lot a third to arrive is a slumbering Gower Street giant is again showing faint signs of life, albeit there still is nothing definitely slated by theHughes-owned company, itself. The nearest indication that anything is even being planned for filming is an announcement by Dick Powell that he has been set to make a western, starring John Wayne, in 1955. This will mark Powell's debut as an executive producer.

Nevertheless, new contracts with independents are being negotiated by RKO executives, indicating that the lot will at least be busier in the months ahead than it has been for most of the year just drawing to a close.

One such deal was just closed, calling for Kleng Pictures Corp., headed by Robert Ehrlich, to turn out a slate of three films in 1955 for RKO distribution. David Butler, who recently left Warner Brothers after an association of many years, has been signed to direct all three films. Stated to roll first is "Miracle At Santa Anita," an original by Robert Harari, to be leased in SuperScope and Technicolor.

Casting is also about to get underway on Sam Weisenthal's upcoming indie, "Bitter Sage," based on the Frank Gruber novel. Weisenthal already has approached MGM about loan-outs of Robert Taylor, as star, and Roy Rowland, as director.

Edmund Grainger confirmed an earlier report that the first of his slate of pictures for RKO release will be filmed in the Hawaiian Islands. He has registered the title, "Hawaii," which will be lensed in color and SuperScope.

The two independent films now shooting are: Filmcrest's "Escape to Burma" (Barbara Stanwyck, Robert Ryan, David Farrar, Murvyn Vye)—Benedict Bogeaus producer, Allan Dwan director, and Nat Holt's "Seven Wild Men" (Ralph Scott, Forrest Tucker, Mala Powers)—Tim Whelan directing. Both are in SuperScope & Technicolor.

November 22 is the tentative starting date for the King Bros', "The Syndicate," although neither a director nor top players have yet been signed.

20TH CENTURY-FOX

CS Making Big Pay-Off

Fox to Increase Indie Releases

20TH CENTURY-FOX, WITH 13 CinemaScope pictures thus far in release, has recouped negative costs in the domestic market alone on all but the most recent ones to go into distribution, according to a top executive at the studio. As of the first of this month, the 13 releases had brought in over $50,000,000 in rentals. Profits on ten of the 13 are now over $2,000,000 each.

Production currently is slightly below normal on this lot, with only two pictures shooting now. An additional pair are set to roll next week. Shooting: "A Man Called

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BLUE CHIP Production

"NOT AS A STRANGER"

(Stanley Kramer—United Artists)

Based on the best selling novel by

Morton Thompson, this is the first film to be directed, as well as produced, by

Stanley Kramer. Robert Mitchum plays

Lucas Marsh, the sensitive young doc-

tor who remains dedicated to his pro-

fession despite his discovery that it is

sometimes mutilated by medical men

whose personal faults affect their work

Olive De Havilland is seen as Krist-

ina, the surgical nurse who becomes

his devoted wife and eventually helps

him find himself. Frank Sinatra is Al

Boone, Mitchum's gay roommate. The

supporting cast is unusually strong.

This cost, combined with the popularity of the novel, should make this an eagerly-awaited film.

Produced September 28; due to wind

late October. Budget: $2,000,000.

Cost: Robert Mitchum, Olivia De

Havilland, Frank Sinatra, Gloria Gro-

home, Broderick Crawford, Charles

Bickford, Myron McCormick, Lon

Chaney. Producer-director, Stanley

Kramer. Cameraman, Frank Planer.

Above: Producer-director Kramer rehearses Olivia de Havilland in a surgery scene. Below: Frank Sinatra and Robert Mitchum with a group of fellow medical classmates. At right: Broderick Crawford, as Dr. Aarons, in a tense moment.
Marly Brunettes” (Jane Russell, Jeanne Crain, Scott Brady, Alan Young, Rady Vallee), Technicolor, a Russ-Feld-Voyager production—Richard Sale and Robert Waterfield co-producers, Sale director; “Not As A Stranger” (Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford), a Stanley Kramer production—Kramer producing and directing; “Big House U.S.A.” (Broderick Crawford, Ralph Meeker), a Bel Air production—Audrey Shayneck producer, Howard W. Koch director, and “Top of the World” (Dale Robertson, Evelyn Keyes, Frank Lovejoy, Nancy Gates) a Landmark production—Lewis R. Foster and Michael Baird co-producers, Foster also directing.

Among those coming up in the near future is “The Beast of Hollow Mountain” (Guy Madison), to be produced in CinemaScope & Technicolor by William and Edward Nassour. This is an interesting project. It will be a combination live action and animation feature employing a new animation process known as Regiscope, which was used by the Nassours previously in “Ring Around Satan.” Madison will cast in the role of a modern-day cowboy who tangles with a prehistoric monster.

Others soon to start are: “Miss Me Deadly” (now being shot at Parklane production—Robert Aldrich to produce and direct; “Canada’s Great Man Hunt” (Edward G. Robinson, George Raffi), to be co-produced by Sam Bischoff and David Diamond, and “Kentucky Riffle” (Lance Fuller, Cathy Downs, Jeanne Cagney, Chill Will), a Howco production in Anscocolor—Carl K. Hittleman producer-director.

**UNIVERSAL-INTERNATIONAL Muhl Sets Up Exec Group To Cope With Expanding Efforts**

EDWARD R. MUIHL, VICE-PRESIDENT in charge of production here, has created a new studio executive committee to keep pace with the company’s expanding operations. This latest step in a long-range program, which he has been putting into effect since taking over the production reins from William Goetz, is aimed at integrating executive and creative functions for greater efficiency.

The new group, which will operate directly under Muhl’s supervision, is composed of James Pratt, executive manager of the studio; Morris Davis, business manager; Robert Palmer, talent executive; Jack Kaysett, scenario and story editor; Wayne Weiner, in charge of industry relations; George Douglas, manager of operations, and Ernest Nims, editorial executive.

Finding and building new talent will continue to play a key role in Universal plans, and will be one of the first matters taken under advisement by the new executive committee.

At the present time, the studio is spending over $1,000,000 annually on this talent program. As of now, there are 48 players on the contract roster, plus 20 others on single-picture contracts.

Two of U-I’s most important pictures of 1954 will get underway late this month, raising the total number of films in work to seven. On November 18, producer Ross Hunter and director Jerry Hopper will launch “Tacey Cromwell” (Anne Baxter, Rock Hudson, Julia London). On November 25, the cameras are set to roll on “Female On the Beach” (Joan Crawford, Jeff Chandler)—Albert Zugsmith producer, Joseph Penney director.

Now shooting: “The Purple Mask” (Tony Curtis, Colleen Miller, Dan O’Herlihy), CinemaScope & Technicolor—Howard Christie producer, Bruce Humberstone director; “Cult of the Cobra” (Father Domergue, Richard Long, Marshall Thompson)—Howard Pine producer, Francis Lyon director; “The Mummy” (Bud Abbott, Lou Costello)—Howard Christie producer, Charles Lanmot director; “Third Girl From the Right” (Rory Calhoun, Piper Laurie, Jack Carson), Technicolor—Sam Marx producer, Eddie Buzzell director, and “Kiss of Fire” (Jack Palance, Rhonda Fleming), Technicolor—Sam Marx producer, Joe Newman director.

**WARNER BROTHERS**

Inde Releases Sought As Production Hits Year-End Dip

PRODUCTION HAS DIPPED SOMEWHAT from its high level of the past few months at Warner Brothers, with only four pictures shooting at the present time. Unless schedules are re-shuffled, there will be no appreciable pick-up before the first of the year.

Nevertheless, Jack Warner is negotiating with several independent units about obtaining releases to bolster next year’s distribution slate. One inde acquisition is “The River Changes” (Rosanna Romy, Harold Marisch), which Owen Crump is currently lensing in India on the fringes of the Iron Curtain. The story, which Crump wrote, deals with the people of a village that is put behind the Iron Curtain when a river alters its course, cutting the residents. The cast is all foreign.

In what is described as a “a judicious tightening up,” the studio has decided to slice 27 minutes from “A Star Is Born.”

Two new features planned on Warners slate for late winter or early spring filming are: “Miracle in the Rain” (Jane Wyman) and “Pete Kelly’s Blues” (Jack Webb), both costars of the orchestra leader.

Four pictures now shooting are: “Strange Lady in Town” (Greer Garson, Dana Andrews, Cameron Mitchell)—Mervyn LeRoy producer-director; “Mister Roberts” (Henry Fonda, James Cagney, William Powell, Jack Lemmon, Ward Bond)—Leland Hayward director, John Ford executive; “The Sea Chase” (John Wayne, Lana Turner, Tab Hunter, Lyle Bettger)—John Farrow director, no producer credit to be listed; and the Moulin production “Moby Dick” (Gregory Peck, Leo Genn, Richard Basehart), Technicolor—John Huston producer-director. All but “Moby Dick” are in CinemaScope and WarnerColor.
our relations with the public—and ourselves

use tv to sell movies—rhoden

(continued from page 7)

proud of our industry. Many of its detractors continue to abuse us because we prefer to take the easy way out and be silent . . . We have not yet learned to be statesmen.

This leads one to wonder how the industry can reasonably expect the esteem, respect and good regard of outsiders when, indeed, it displays so little in itself.

Continuing on this tact, Interstate circuit's Bob O'Donnell would like to remedy the public relations injustice done the industry by those so-called "sympathizers" who lose no opportunity in consoling us over depressed business conditions:

"It is an irritation to receive the constant sympathy of those who believe that our business is on the rocks . . . Success begets success. People follow the crowd. Let's shine up our diamonds and wear them prominently again."

"Let's shine up our diamonds . . ." as sound and happy a PR gesture as any showman could suggest.

Another prominent exhibition man, who desires anonymity states:

"Let's tell the world we're alive and kicking. One reason they were ready to bury this industry is that we did everything expected of the deceased but rent the hearse. Nothing depresses the patron like a long face in the lobby. Showmen must look happy."

Advertising executive Charles Einfeld places the PR stress on the local level:

"Showmanship on the local level is one of the most important links in community public relations, and since it pays off at the boxoffice, I would emphasize, as I have so often done, that a bigger and continuing effort be made."

Good Films PR Factor

And let us not overlook the intrinsic PR value of the movie itself, says Mr. Einfeld, both as to form and substance:

". . . We should lose not opportunity to drive home the superior entertainment values of motion pictures, stressing constantly the revolutionary new developments that have made, are making, and will continue to make movie-going an irresistible habit."

Wometco's Sonny Shepard regards the press, representing but one of the industry's numerous publics, an especially juicy PR target, well worth cultivating:

"Our recommendations are that the industry continue to work through COMPO and to make every effort to win the good will and understanding of the newspaper people on the local level as well as the national level. This can be done through each individual theatre manager, through our large film companies in their publicity and public relations departments, and through our screens, in the case of having newsreels cover events that show the motion picture industry in a favorable light and by being sure that every theatre throughout the country uses film material that is good for us.

"There is no end to the number of things that the motion picture industry can do, such as providing stars for films for television in connection with national drives, or any other appeals that are in the public service and will be a credit to the motion picture industry."

Rhoden Sees TV Ally

While many theatremen regard TV as the deadly threat to their business, National Theatres' newly named president Elmer C. Rhoden makes out an eloquent and persuasive case for television—as a PR ally and a ticket-selling instrument. And Mr. Rhoden adequately documents his brief:

"At the moment the only institutional advertising we have is the Academy Award program. This has directed the public's attention to the motion picture industry in a most effective way over the year, but especially so during the past two years. I doubt very much if the people of this industry, especially the producers, realize the tremendous impact that the last television broadcast of the Academy Award winners had upon the motion picture box offices throughout this country, particularly on the motion picture films that were in current releases, or at least were playing the subsequent runs.

"Let me cite a specific example of just what this television broadcast did for a suburban theatre in Kansas City. This particular theatre had an average gross of $916 per week for the past twenty weeks. The average weekly loss was $20. It had played "Roman Holiday" with a very good companion picture on a double bill, but lost money. In fact, the gross on the original 4-day run was $601 and we lost $20. This house had not played "Here to Eternity", but we had held other suburban runs of this picture and the gross was unsatisfactory. Our city booker was fortunate enough to have "Roman Holiday" and "From Here to Eternity" booked on a double bill opening the day after the Academy Award program was presented and here is what happened. The first week grossed $5,297; the second week $3,322 and the third week $2,146, or a gross total of $10,765 resulting in additional film rental to the producers of over $4,500 and a gross income to the theatre of $3,600.

"Now this is just one instance of the tremendous boxoffice value of National institutional advertising. There are thousands of theatres throughout the United States that had similar experiences.

"Aren't these facts conclusive? Don't they prove that we are 'sleeping at the switch'? That we are passing up the greatest opportunity in show business not to have weekly industry institutional advertising programs on one of the leading networks of television? Our circuit of theatres would be most happy to give a contribution.
to some organization, preferably COMPO (because it represents all branches) to spearhead a series of hour television programs.

"The facts that I have recited are proof of the tremendous opportunities that lie ahead for this industry if they would only unify themselves on a constructive program. Certainly these national broadcasts will not favor special interests. It will be putting over the idea to the millions of television viewers that motion pictures are improving in quality. We are making a direct appeal to the class of people who were formerly theatre goers. We have the opportunity to recapture the lost audience.

"Why did the suburban house in Kansas City do so much business on these two pictures, when the first run on these same pictures failed to do a satisfactory gross? There is only one reason and that is because our former customers had their ears and eyes glued to the television sets. But it proves that if we can present an impelling television program, that they will leave their television sets and go back to the theatres.

"To me our problem on institutional advertising is a very simple one. All it requires is to get the leading men in the production and exhibition fields together in one room and act upon a well conceived program of national advertising via television.

"We have an organization ready and willing to take on such a project. I refer to COMPO. If the Board of Directors of COMPO will issue the appeal and set the date and place, I will drop all future plans and make that meeting the number one on my future agenda! Nothing could be as important, and nothing would do the industry so much good!"

Several respondents praised COMPO's institutional ads, which have been appearing in Editor & Publisher, and called for more of the same. One mid-western theatreman, who asks to be unnamed, cites the ads as "the best example of nationally conceived PR propaganda I've ever seen in my time". Col. H. A. Cole pointed out in the previous installment how the Texas exhibitors circulated the COMPO-sponsored ads directly to their local newspapers and urged Lone Star state theatremen to call personally on the publishers to discuss the ads and movie industry problems. The Colonel has another suggestion for local level PR:

"Speakers on the local level, systematically planned and carried out, constitute another activity. I do not

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MARTIN SPEAKS
E. D. Martin, President of TOA, at Banquet of Milwaukee Theatre Owners, St. Louis.

I enter my year as president of TOA not without fears and trepidation. Today, the exhibitors of this country are in a precarious position. The seller's market created by the distributors, whether consciously or unconsciously, the shortage of good pictures, the shortage of prints, and the prohibitive film price demanded for the pictures that are available are all combining to threaten the continued existence of most of us.

Perhaps these problems are not soluble, but we would be acutely derelict in our duty if we did not attempt to solve them. Our immediate answer and solution is to stimulate independent production. This we shall do except everywhere are cordially invited to join us, whether TOA or not, through the medium of the independent production finance company which was launched at the TOA Convention in Chicago last week.

If that plan fails, and it dare not, we shall return to the classic production we are in now, at the mercy of the producers and distributors. Unfortunately there are many producers and distributors that do not understand our problems and are not sympathetic. This situation must be corrected for an end must come to the strike in our industry.

BIG SCREEN ADVICE
Albert M. Pickus, Vice President TOA, at annual convention Missouri-Illinois Theatre Owners.

There is great confusion in exhibitors' minds on the subjects of large screen projection, new types of equipment, etc. There has been so much confusion that many exhibitors do not know where to turn, or what to do, and they are further frustrated by the fear that any conditions to the physical aspects of the equipment in their theatres are not warranted by the size of the theatre, by the gross of the theatre, or by the value of the theatre. I want to try to clear up some of that confusion.

There is no necessity to change from the so-called small screen to a larger picture ratio, provided, however, that 2D prints of CinemaScope, and of other new processes pictures, are made available. Mr. Al Lichtman, vice president and general manager of Fox, said at our TOA Convention in Chicago last week that his company's CinemaScope pictures were not yet available in 2D; that he hoped they never would be, even though his company still intended to keep its promise to release them.

If you are still waiting for that day, then you have no problem. But for the exhibitors who do not wish to wait, or, because of the shortage of product, cannot wait, there is a problem. It seems to me that the latter group of exhibitors should: (1) install a large screen, after careful investigation and advice, so as to be able to get the best reflective light setup for the particular theatre. For the average small theatre the cost of the large screen is not more than $1,000. And (2) install a short focal lens. For an additional $750, if they wish to be able to show all CinemaScope pictures on the wide screen, they are able to buy a pair of anamorphic lenses. Prints are being released with one-track optical sound.

There is no reason to make any investment in stereophonic sound.

You must make these decisions after due investigation, counsel, and thought. Do not get high pressured into things you do not want and do not need. Take these thoughts into account.

1) What amount of product is available to you if you do nothing, or, if you do part, or, if you do all?

2) What is your competitive position? Are you being hurt because you have not modernized your projection equipment?

3) Have you kept your house in order, aside from equipment? Are your customers getting the best in cleanliness, service and courtesy.

ON DISNEY & SOUND
ITO of Ohio

There's an old joke with the tag line, "Hold your hats boys, here we go again." It is applicable right now to Walt Disney, who, through his brother Roy, has announced that early prints of "20,000 Leagues Under the Sea" will be available only with stereophonic sound. He talks about technical and financial difficulties at the same time uttering the usual platitudes about wanting to do business with everybody. It is difficult to understand that Disney does not have the money to make optical prints and release them at the same time as those with stereophonic sound. It would seem that Spyros Kouras could offer Mr. Disney some "sound" advice.

ON C'SCOPE
ITO of Ohio

After many conversations in Milwaukee and a long and careful study of the situation, I now believe that Fox would be wrong to make its pictures available in the old dimensions. They have eliminated the requirement of stereo sound; they have agreed to sell flat; they have agreed to financially assist an exhibitor who cannot afford the expense of converting to CinemaScope. If "The Robe" and some of the other fine pictures were made available in 2-D it would be, in my opinion, a step backward.

Please note that I am careful to say that this is only a personal opinion. Fox executives have come through on their promise to assist exhibitors financially to install Cine- Scope. This involves a considerable sum in a drive-in and if the exhibitor could not afford it, I believe Fox will assist him. It is an expense that he must go to in order to keep up with the times.

TICKET SALES WORKSHOP
ITO of Ohio

Having arranged for one of these at your convention in Columbus next March, we "scouted" the first one in Pittsburgh last week. Any theatre owner can profit by one of these sessions and he will doubly profit— if he has more than one theatre—by bringing his managers along. When you go home you can add to your list of "Things I never knew I'd do now?"

Although we will have such a forum in March, by that time, new ideas and new advertising and exploitation techniques may be developed, so I will not be dulling the edge of our own workshop by giving you some of the high-lights.

Edward M. Hyde, advertising director of the Sharon, Pa., Herald made a number of interesting observations. He suggested that every ad should carry the time of the feature showings. He also suggested that a lot of the credits that are carried mean nothing and waste space. He urged greater use of the newspaper's own mat services for borders, decorations, etc. He urged that something be said about each picture in addition to the title and the stars.

Discussing these things, one by one, the time of the feature showings is very important. There is a school of thought which is against this because it does not encourage a constant traffic but rather one that comes in spurts. On the other hand, many a theatre goer has not liked a picture because he came in the middle of it, sat through another feature or some shorts and then saw it from the beginning. A picture is made to see from beginning to end. Many pictures are completely incomprehensible to the person who comes in the middle.

On the matter of credits, the film companies are bound by contract to include certain names in the credits. Directors, producers, associate producers, set dressers, sound engineers, etc. are all important to a picture but they don't mean a thing at the box office.

Using the paper's own mat service is an excellent idea. Any advertising man on a newspaper can suggest methods for using it. For example, if you have a double feature show, remove the borders from the press book ads and substitute one border about the two ads for the whole show.

You'll find turkeys for Thanksgiving, holly for Christmas and cupids for New Year's in the newspaper's mat service as well as all kinds of other seasonal designs.

 Saying something about the picture is also an excellent idea. For instance if a picture has had a long run in a nearby city, be sure to mention that. We don't mean New York or Los Angeles or Chicago. Catchlines are not often included in the smaller ads and some of them may not fit your situation but you can find plenty of them in the press book ads which can be used to replace the dropped credits.
THINK OF THE Good YOU CAN DO WITH One HOUR’S PAY

If you could help save a life by working one hour, you’d do it, wouldn’t you? That’s what you, and all other Industry Employees are asked to do in the Annual Christmas Salute—to give at least one hour’s pay each year to your Will Rogers Memorial Hospital.

By doing this you help provide a haven of healing; of TB care and Research, for your friends, for your family, and for yourself.

Give to the Christmas Salute—NOW!

Something to be Grateful for...

At this Thanksgiving Season, let us be grateful that there is a Will Rogers Hospital — that WE own it — where we can conduct TB Research, and where we can heal tuberculosis at NO CHARGE TO PATIENTS.

Located at Saranac Lake, N. Y., your Will Rogers Memorial Hospital has maintained an average rate of TB healing of 90%-plus at all its cases. More than twelve hundred cures have been attained. It's Insurance for you — and Assurance for all in the AMUSEMENT INDUSTRY.

Christmas SALUTE Patients

WILL ROGERS MEMORIAL HOSPITAL

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N.Y.

Will Rogers Hospital gratefully acknowledges contribution of ad production by Universal Pictures Company, Inc., and of space by this publisher.
Viewpoints

(Continued from Page 5)

Columbia plan will bestir some of the other film companies, which are treating the boiling scarcity problem with an almost detached, unhurried, academic air. To the theatremen facing the problem of keeping their theatres in operation, the matter is anything but academic. Finding product, any calibre of product, has become an agonizing 365 day-a-year job.

Accordingly, exhibitors have warmly embraced the intent and substance of the Columbia announcement. Assembled in convention when the news broke, TOA leaders hailed the move as perhaps the first real blast in unloosening the product log-jam. Allied States general counsel Abram Myers said Allied's governmental regulation bill could well go into "deep-freeze" if other film companies were to follow Columbia's lead.

Actually the plan to finance independent production is no panacea. $10,000,000 cannot provide enough pictures, nor can the efforts of one company alone produce a ground-swell. But it is a practical and praiseworthy effort to alleviate the shortage.

The chief values of the Columbia program are threefold: (1) It dramatically substitutes action for lip service at a time of bitter intra-industry discord and ferment. (2) It establishes a precedent for other film-makers to follow either through similar appropriations for independent films, or by utilizing their own facilities for increased product. (3) It definitively acknowledges the existence of the problem through the good offices of a top film executive. Some others have adopted the ostrich-in-the-sand attitude, disavowing by their silence that there is, indeed, any problem at all.

In both the long and short run Columbia stands to benefit through this move. Diversification of production activities is sound business, a shrewd hedge against losses in one phase of operation or the other. But beyond this, the company will gain immeasurably in good will by striving to meet its customers' needs.

Roy and Walt Disney are, I hope, touching wood.

The next few months could be crucial to them.

They have their costliest picture, "Twenty Thousand Leagues Under the Sea" almost ready for business.

They have severed their distribution contract with RKO and are now in the throes of setting up a release organization of their own.

Out in California they have embarked on creation of a vast fun fair type of project.

And at this decisive moment in their affairs they have dared do something no other important film producer would have risked. They have moved into television with a weekly hour-long show, called Disneyland, for which they are using material originally made for theatrical release.

The second stanza of Disneyland featured "Alice in Wonderland"—certainly not an old film. It was premiered in New York as recently as the Spring of 1951; hence it cannot be classified as an "oldie".

Though the TV version was abbreviated from the original, all its essential elements were presented on TV. I estimate that about two-thirds of the film was seen by viewers.

Disneyland is so good that it has most of the critics turning handsprings and predicting that it will replace all existing Wednesday night TV favorites in the popularity listings.

Experts tell me that it may not make much money for the Disneys, but it will be of immense help to their merchandising department (toys, books, badges, etc.) and will give them a strong publicity boost.

How exhibitors will feel about this entry into television is another matter. There will almost certainly be squawks of dismay from those theatremen who hold that anyone who provides TV with saleable film material is engaging in hostile activities.

The brothers Roy and Walt must have weighed that possibility. Presumably they hold the view that the re-release possibilities of "Alice", or of anything else they supply to TV, can be enhanced by "airing" them to home viewers in condensed form—on the theory that only by going to the motion picture theatre can the public see the "real thing" in full, rich color, life-size and without cuts.

There is something to be said for that opinion, but if we accept the view that public interest in movies can be intensified by pre-release over TV, there is no telling where we will all end up.

Perhaps the most significant result of the Disneys' new venture is the possibility of their having opened the floodgates.

Jack Cohn, executive vice-president of Columbia, has already announced the sale to the Hygo Corporation, a TV sales outfit, of 200 old cartoons and 20 westerns "which have no further potential for reissues". All are between ten and fifteen years old.

Personally I don't take this deal too seriously. The more old, out-of-date junk of this kind that is sold to TV the better it will be for theatre business, which is handling product vastly superior to that of only a few years ago.

There has been such improvement in it, in fact, that the major studios' backlog pictures in general probably have a far smaller TV value than has been commonly supposed. Films like "The Robe", "Waterfront", "Eternity", "Star is Born", "Moulin Rouge" and others have educated the public to better things.

Nevertheless, Wall Street's financial bloodhounds, who are rarely interested in looking farther than the next fast dollar, are already sniffing about for purchasable backlogs. If they succeeded in getting hold of any there could well be a temporary outburst of pressure-selling of damage to the film industry.

About the best unpremeditated comment on the films-versus-television controversy I have heard for some time came the other day from Dick Powell, who has just finished producing Howard Hughes' multi-million dollar "The Conqueror".

We were lunching at Sardi's when Dick let slip the remark, "If the picture flops—though I don't think it will—I guess I'll have to stay in television".

"And if it doesn't?" I asked.

"In that event," said Dick, "I'll get out of TV".

Thus did Powell—who with Charles Boyer and David Niven controls one of television's most successful dramatic shows, "Four Star Playhouse"—admit, rather devastatingly, that TV is still second choice as a medium of mass entertainment.

One of these days the brothers Roy and Walt Disney may reach the same conclusion. Critical acclaim is one thing, financial success another.

—Leonard Coulter

Exhibitors & Disneyland

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Despite the success that Disneyland is meeting,

The proof of the TV pudding in the eating!

Page 24 Film BULLETIN November 15, 1954
Big 'Hansel & Gretel' Tie-ups

A sparkling array of promotional tie-ups has been set for Michael Myerberg's "Hansel and Gretel" by RKO boxoffices that should generate a wealth of national and local publicity and advertising. The campaign is timed for nation-wide coverage in conjunction with playdates. Local level promotions will be ready for the Christmas holiday release of the Technicolor puppet film, reports World-Wide Sales Manager, Walter Branson.

The National Biscuit Company will distribute a "Hansel and Gretel" cookie with the new product being advertised on the packages of NBC's three leading products, Ritz Crackers, Grahams and Saltines. Package ads plug the RKO release with the line, "At Your Local Theatre." Similar counter displays will boost the product and the picture. NBC is also launching a national newspaper, TV and radio sales campaign for the cookie, with appropriate credit for film.

The Independent Grocers Alliance Distributing Company is running a "Hansel and Gretel" coloring and jingle contest through more than 5,000 of its outlets and will tie it in with local booklings of the film. In addition, IGA will run full-page ads in some 2,000 newspapers carrying the local theatre playdate, and will distribute handbills and posters plugging the contest and the picture.

Other tie-ins in the voluminous merchandising campaign include co-ops with Mars Candy and Dell Publishing Company.

'Desiree' Disc Campaign

With campaigns tied to recordings of film theme songs paying off so handsomely for recent 20th-Fox releases ("Three Coins in the Fountain", "Woman's World", "Hajji Baba"), Charles Einfeld's boxoffices have set the biggest recording tie-up to date for the latest CinemaScope, "Desiree".

A total of eight versions of "The Song From Desiree" are being rushed into national release by the top disc producers. Among the name artists to release versions of the new ballad (subtitled, "We'll Meet Again") are Bing Crosby (Decca), Johnnie Desmond (Coral), Jane Froman (Capitol) and the Paul Weston Orchestra (Columbia).

All of the record companies are providing their outlets with promotional material boosting the Marlon Brando starrer, and record shops are being urged to cooperate with exhibitors on local level campaigns.

Blockbuster Mag Co-op

Credit United Artists' showmen, under Francis M. Winikus, with promoting one of the biggest magazine co-op advertising campaigns of all time to herald four of the company's upcoming specials.

A series of full-page, five-color, as well as black-and-white, ads placed by the Van Heusen Shirt Company will showcase "The Night of the Hunter," "The Kentuckian," "Not As A Stranger" and "Vera Cruz" in Life, Esquire, Time, and The S.P. Combined reader ship will total close to 70 million in the U.S. and Canada. Ad series kicks off in February, 1955, and runs through June.

'Merchandising & Exploitation Department'

What the Showmen Are Doing!
EXPLOITATION PICTURE

Her shoes—oddly enough they were what made me suspect something. I found them in the strangest place...

A public relations counselor can be many things, some of them punishable by law.

Whatever it is you name it—whether you’re born with it or catch it, Maria had it...

Above are catchline excerpts from the series of six excellent teaser ads. They lend themselves to lobby enlargements.

The newspaper ads are outstanding. The two seen below give some idea of the strong emotional impact they convey.

TRIP CONTEST

This contest, which has been arranged in cooperation with Italian Lines, is a national contest closing July 1, 1955, which will give every theatre playing "Contessa" a chance to cash in on the promotion. Exhibitors can stage the contest by distributing entry blanks thru travel agencies, their theatres, and possibly in cooperation with local newspapers. A tie-in box should also be possible with radio and TV outlets. Deadline for entries should coincide with the last day of the theatre’s run. Entries will be sent to the UA home office and a national panel of judges will select the best letter on "Why Would Like To Win, For Myself And A Companion, A Trip To Italy where UA’s The Barefoot Contessa Was Filmed, Because!"). Contest is geared to create plenty of hot-word-of-mouth which should pay off at the b.o.

"THE BAREFOOT CONTESSA"

Pressbook Offers Showmen
Striking Ads. Tie-ins. Stunts

Already one of the most highly publicized pictures of the year, via a glittering New York premiere and star Ava Gardner’s U.S. and South American p.a.’s, the Joseph Mankiewicz Technicolor drama, "The Barefoot Contessa," boasts one of the strongest campaigns generated for a film this year.

For several months in advance of the film’s opening, Miss Gardner received a whopping play in the national magazines, from LIFE down. Her beauteous physical assets were displayed in every conceivable posture, and the role of the Contessa was proclaimed as revealing a “new Ava.” And many critics agree that it is her finest dramatic role.

United Artists’ box office, under the direction of Francis M. Winikus, have backed this advance build-up with a splendid press-book that is crammed with promotions, ballyhoo stunts and sock ads, while capitalizing fully the star values of Bogart and Gardner. The campaign is focalized on one of the most magnetic pieces of advertising art seen in recent years: a striking illustration of the glamorous Contessa carrying her shoes and embraced by a shadowy male figure (see opposite page). Accompanying this attractive art is the startling catchline that describes her as “The World’s Most Beautiful Animal.” All of which should serve to conjure up in the public mind the attractive concept of a very intriguing lady.

Innumerable tie-ins have been arranged to keep interest mushrooming. Macy’s department store adopted a "Contessa" theme for window and in-store displays in all of their five stores and similar tie-ins can be arranged on a local level; a national tie-up with the Florists Association is set and theatremen can promote flower shops to develop window displays using stills from the picture plus window cards giving full film and star credits, and five shoe companies are servicing their dealers with promotion material, giving instructions to cooperate with local theatre playdates.

Jantzen has launched a "Contessa" swim suit tie-in in 200 leading department stores backed by a full-page two-color ad in Harper’s Bazaar. Here too, theatremen can work with local Jantzen dealers for co-ops on playdate.

Sure-fire TV and radio aids also are offered exhibitors. A set of three TV slides are available which can be flashed on the screen in rapid succession, providing an effective attention-getter. Free radio spot discs allow for live policy announcements at the tag end and contain 1-minute, 30-second and 15-second announcements.

The free-trip contest tie-in (see below) is practically ready-made for all theatres. Read the details and participate in a stunt that will excite your patrons.
THE BAREFOOT CONTESSA

Writer-director Joseph L. Mankiewicz, who wrote such fine film plays as "All About Eve" and "Letter to Three Wives", has again woven a striking entertainment involving Hollywood lore and personalities. "Contessa" is the story of a Spanish peasant dancer, Ava Gardner, who is brought to stardom through the efforts of a skidding Hollywood director, Humphrey Bogart. Although desired by many men, her affairs of the heart are reserved only for those of her own lowly, earthy origin. That is, until she is swept off her feet by the handsome Count Torlato-Favruni (Rossano Brazzi). This is her one real love. But the Contessa is a woman marked for tragedy. Learning on her wedding night that her noble husband is impotent as the result of war wounds, she seeks to give him a son through another. But the Count, not understanding, fires a bullet into her heart.
SHOWMAN CALL
WORKSHOP ‘TONIC’

With enthusiasm running high among showmen who attended the first session of MGM’s Ticket Selling Workshops in Pittsburgh, Indianapolis theatremen are giving every indication of a record turn-out for the second stanza on November 16. Metro branch manager Foster R. Gauker of that city will host the conference, which is being coordinated with the convention of the Allied Theatre Owners of Indiana.

The successful Pittsburgh forum was conducted by Mike Simons, Metro customer relations chief; Emery Austin, exploitation head, representing Howard Dietz; Ern Clumb, Milwaukee theatreman; Herbert I. Brown, Massachusetts exhibitor; Edward M. Hyde, newspaper ad man, and Max Reilly, TV station ad chief.

More than 300 theatre owners, managers and ad-publicity men participated in discussions and exchange of ideas on methods of boosting business at the boxoffice. The success of this roundtable can be measured by the messages of commendation which flowed into the Metro home office. These comments indicate that the forums, while they may not introduce new and startling innovations for attracting patrons to theatres, are performing the valuable service of refreshing exhibitors in the basic concepts of showmanship and public relations. The general attitude of the Pittsburgh assemblage was that the workshops, if they accomplish nothing more than that, are a tonic.

For many it will inspire re-evaluations, as it did for Mel Katz (Fabian Theatres, Johnstown, Pa.) who said: “Surprised to learn how much I knew—and how much I forgot!” Marty Shearn (Fairmont Theatre, Fairmont, W. Va.) also gained a new perspective, saying it was “like looking into a mirror to try to find out what may be wrong with yourself. The answers were given to you at this meeting.”

For Ray Smith (Shea Circuit, NYC) it meant the clarifying of a goal—“Forums of this kind brings us face to face with the realization that we generally do not do all we could to sell our attractions. In other words it gives us a new incentive.”

Bennett Amdur (Garden Theatre, North Side, Pittsburgh) believed that—“Psychologically these meetings are good for our business. Future meetings should stress greater advertising aid for the neighborhood theatres.”

Industry observers generally agree that Metro’s Ticket Selling Workshops will provide an exhibitor with a blueprint, by which he can clarify his individual problems, re-acquaint himself with the basic principles of showmanship, and thereby plot a constructive campaign to improve boxoffice grosses.

Fabian Drive Winners

Concluding its three-month showmanship tribute to president Si Fabian, Pittsburgh's Stanley Warner zone has chosen ten managers as winners of its Fabulous Forty drive. Zone manager M. A. Silver, along with district managers, film buyers and bookers, and advertising chiefs, reviewed pressbooks, newspaper tear sheets, and other campaign evidence in selecting the winners of $475.00 in prizes.

In first place was William Wyatt (Virginian Theatre, Charleston, W. Va.), with Anthony Collincini (Manos, Greensburg, Pa.) and Henry Rastetter (Warner, Erie, Pa.) tying for second place.

In awarding the prizes, Silver said he was pleased to see such outstanding campaigns from men in the field, and that excellent representation had come from the subsequent and small town situations, as well as the larger first-runs. Silver stressed that only by continuously applying and revamping the many tried and true result-getting ideas of showmanship to fit today's needs can the continued upturn in the nation's box-offices be maintained and increased.

Pittsburgh's outstanding campaigns for the past three months are being sent to New York, where, in competition with work from managers in other SW zones, a final winner will be chosen, to receive a two-week trip to England.

Briefs

UA's "Shield for Murder" is receiving some effective plugging on a nation-wide TV bet via co-op commercials sponsored by better field cigarettes. Tie-up includes the Jerry Como Show and Dragnet.

Large aquariums are being made available or lobby displays and publicity stunts for the world premiere and openings of RKO's "Underwater"! The sinks will be used to hold mermaids, sharks, or whatever gimmicks theatre showmen can dream up, and are constructed of a new laminated glass fibre which assures constant water temperature and allows clear photographs to be taken.

Gag picketing gimmick was used by Paramount Theatre manager Don Haley, in the campaign for Los Angeles four-theatre premiere of UA's "Suddenly". This teen-age group staged mock protest over star Frank Sinatra's switch from crooning to straight drama. The "new" Frankie routine aided potent promotions with disc jockeys, music stores, and radio stations.

‘Desire’ Promotion

20th Century-Fox's premiere specialists, under Charles Einfeld, are firing the boilers for a Command Performance opening of "Desire" at the Roxy. The promotional campaign, which is launching the Marlon Brando starrer, shapes up as one of the most extensive ever prepared for a CinemaScope production.

The premiere will be attended by descendants of royal European families, who will be announced by six heralds, dressed in authentic styles of the French Directoire period. Proceeds from the opening go to the March of Dimes.

Groundwork is being also set for the national release of "Desire" (around Thanksgiving) in a drive that includes: department and specialty store tie-ins in conjunction with clothing styles; and national and local co-ops with publishers and reprint publishers of the Annamarie Selinko best-selling novel.

‘Carmen Jones’ Premiere

A natural for music shop tie-ups is this striking window display on 20th-Fox's "Carmen Jones" in Gimbel's NYC store. This large poster from the Otto Preminger production, scene stills and record albums of the film's famous score, with credits to the Rivoli Theatre are included in display. Similar tie-ins can be made on local level bookings.

Top: Police struggle to hold back crowds that came to cheer celebrities arriving at "Carmen Jones" premiere. Middle: Mr. and Mrs. A. Lichtman, and Mr. and Mrs. Jack John entering Rivoli Theatre. Bottom: Mr. and Mrs. Charles Einfeld, and Mr. and Mrs. John Reiss chat before curtain goes up. Top right: Jammed sidewalks indicate interest premiere created.
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Stop Selling Sex. Rembusch Asks

(Continued from Page 21)

mean by this a speaker sent from New York or somewhere in Idaho, although this might occasionally be valuable, although expensive. But in nearly every state, if the effort was made and the planning was efficient, there could be found local speakers for audiences at local gatherings. You know, you do not necessarily have to have a big convention to make this true: a Lions, Rotary or Kiwanis luncheon gets pretty close to the grass roots!

Self-regulation, to rid the industry of evils which he claims are deeply rooted in certain aspects of the business, is the strongly worded recommendation of outspoken Trueman Rembusch, the Indiana independent:

"Let's stop emphasizing sex to sell motion pictures. Right here and now, I want to declare that the American people are fed up with sex. They get it morning, noon and night in the newspapers, on the radio, on television, and by other advertising media which handle it much more artfully than the exploitation departments of the motion picture companies.

P. R. Everybody’s Job

The public relations chore, says Walter Reade, Jr., is part of the overall duties of each individual member of the industry, be his station high or low:

"Every person on our payroll is in public relations, and everyone of them should be made aware of that fact. Because the function of public relations is not limited to a small staff of experts, or to any one executive. It is a philosophy of operation that must permeate the entire industry—from the presidents of the major companies down to the cashier and janitor of the theatres. Everyone in this business should share in the job of getting the essential facts about our industry—production, distribution, and exhibition—across to the public—the services it renders and the high place it occupies in every community."

Nonetheless, there remains the main day-to-day problem of planning tangible public relations efforts, formalizing them, translating them into action, coordinating activities between the several branches, and generally administering whatever campaigns and operations that are to be undertaken. All this requires leadership—and organization. Someone or some agency must perform the groaning task. By the almost unanimous acclaim of industry leaders, COMPO is the only agency on the scene today with a potential for doing this. But does its current setup of finances and organization qualify COMPO realistically to assume such a burden? The general view seems to be that it is not adequately equipped to carry out the task. Here’s what some respondents say:

A Far West shoe salesman, operator of a small circuit who asks that his name be withheld, qualifies his COMPO support for the job with a big "if":

"The Council of Motion Picture Organizations could be the greatest thing that ever happened to movie industry public relations if the film executives and the big circuit operators would not regard it as their private property. COMPO needs money to carry out its function. I say the big companies would profit immeasurably if they would provide funds and some personnel, then turn the task over to the direction of a small committee of practical big city and small town showmen—without further direction from film executives."
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Montague Suggests Seminar

The head of one of the nation's largest circuits, also requesting anonymity, states:

"COMPO is a great implement to improve public relations for us—if we give COMPO the freedom, manpower and money with which to do the job ... It seems that in recent years everybody has suddenly become a public relations expert. I recommend that we place ourselves in the hands of men skilled and trained in that profession, and that we have confidence in their abilities. We have many such men in our industry."

Industry advertising men, keen to the practical factors, have other interesting views. For instance, Francis Winikus, who writes with first-hand experience in COMPO activities, suggests an industry-wide forum approach to aid in solving PR problems:

"I have had the experience of participating in suggested COMPO programs with advertising-publicity-exploitation heads of our industry's major film distributors. The problems existent were interpreted generally on an individual company level. Each company had its own pre-conceived advertising and publicity policy which it was concerned about protecting. To my way of thinking, the various producer, distributor and exhibitor interests should nominate a slate of COMPO personnel, supply this group with an agreed upon budget for operation and allow them freedom of action. Most certainly, financial backing for this set-up should not be the sole responsibility of the distributing companies but should be subscribed to by all phases of the industry.

Calls for PR Conference

"As a step toward implementing this program, I would suggest an industry-wide conference or forum which would specify institutional problems on the local and national level. Nor would the responsibility of the participating organizations end with the conclusion of the meeting. Producers, distributors and exhibitors would continue to supply ideas, personnel and facilities to back a continuing campaign. But once a plan was adopted and a full-fledged COMPO ad-pub-exploitation force created, the major obstacles to an effective institutional selling effort would be surmounted."

Allied Artists’ John Flinn also believes it is extremely difficult for a company man to render an unbiased picture of the overall industry without somehow emphasizing the importance of his own employer. Therefore, say he:

"Perhaps like other industries, we should hire an outstanding industrial public relations firm, with each branch of the business contributing to its support."

Abe Montague, the Columbia Pictures executive, comes up with a somewhat similar suggestion:

"It would be a worthwhile seminar if the best brains of the industry, without the pride of authorship, would sit down and review what has not been done and review what should have been done, and then have somebody who has the confidence of the industry—if that be possible—do what should be done, because in my book public relations is very, very important."

'Speak Up', Says Seadler

No set of recommendations for improving our public relations would be complete with further reference to Silas F. Seadler’s wonderful little pamphlet, "Speak Up, Movie Folk!" The M-G-M advertising executive presents a set of general PR principles for movie people to use in boosting their industry as an institution. "You've Got A Right To Say", Mr. Seadler points out:

"I'm proud to be part of the motion picture industry, to work in it and make my future in it. The movie industry has always aimed at serving and pleasing the public. We can't always be right, but our average is high. Ours belongs high among American industries that contribute to the economy, the happiness and the welfare of the nation. We employ some 200,000 persons in the Hollywood studios, the home offices in New York, the film exchanges in 31 American cities, and the 19,311 theatres in all communities throughout America.

"It’s a patriotic industry to which the President of the United States said after the war: ‘I express my gratitude to the motion picture industry for the extraordinary service it rendered.’ That's a continuing service, in peace as well as war. I'm proud to have a share in this service and happy to be one of a mighty industry that has millions of loyal fans whose applause and support are the most conclusive vote of confidence of all."

The job of sifting the voluminous recommendations offered by a large number of exhibitors and film men was not an easy one. Many in each branch wrote with strong unprintable feelings about the alleged failures of the other branch to perform their PR functions for the benefit of the industry. We endeavored to sort out only the more temperate and constructive suggestions.

The inevitable conclusion this writer formed from the contributions of practical industryites is that virtually everyone in movie business knows that a formalized PR program is needed, and that it would profit the industry at large vastly. The question in everyone's mind is how this idea can be translated into concrete action.

There must be an answer, and we might suggest that it is the duty of the industry's practising showmen to construct it and set it in motion.

Let us close this chapter on a note of caution by Charles Einfeld:

"Because we so often have, after reaching an advanced position, gone into a retrograde movement, my principal recommendation is that, taking cognizance of the foregoing points, we hold the line and continue to push forward from there."

* * *

The next chapter will deal with Intral Industry Relations—a discussion of what is perhaps the movie industry's most neglected public: itself.
ALLIED ARTISTS

JULY

RETURN FROM THE SEA—Jan Sterling, Neville Brand, Producer Scott B. Davis. Directed by Stanley Sander, War drama; Chief Bos'N. Mate takes charge of destroyer when skipper is killed in battle; Returns home to marry girl he loves; 80 min.

WEAK AND THE WICKED—The Glynn Johns, John Gregson; Directed by Brian Desmond Hurst, War drama; Framed in fraud case young woman is sentenced to two years and solution. She is among women tried and involved in escape; 72 min.


SECURITY RISK—John Ireland, Dorothy Malone, Producers William F. Broidy, Director Harold Schuster, Melodrama; FBI agent on vacation thwarts communists who tell skilled and steal secret papers; 69 min.

SEPTEMBER

JUNGLE GENTS—Leo Gorcey, Huntz Hall, (Bowery Boys); Producer Ben Schwalb, Director Edward Bernds, Comedy; Discovering that one of the boys can actually smell diamonds, the gang goes to Africa to find a fortune in stolen diamonds; 84 min.

TWO GUNS AND A BADGE—Wayne Morris, Director Lewis D. Collins, Producer Vincent M. Fennelly, Western. Ex-convict is made deputy sheriff. Finds love and new life by ridding town of outlaws. 69 min.

November

CRY VENGENCE—Mark Stevens, Martha Hyer, Jean Yohs. Producer Lindsey Parsons, Director Stevens. Melodrama. Former detective released from prison after serving long term for crime he didn't commit sees his wife's beauty and is driven mad; 83 min.

TARGET EARTH—Richard Denning, Virginia Gray, Producer Howard Hawks. Directed by Howard Hawks, Science Fiction. Earth is invaded by army of robots from the planet Venus; 75 min.

Tonight's the Night—Technicolor, David Niven, Yvonne de Carlo, Barry Fitzgerald. Comedy. Irish fantasy with comic flavor. 88 min.

Coming

ANNAPOLES STORY—The Technicolor. John Derek, Kim Novak, Directed by Lewis Milestone. Director Don Siegel. Drama. Brothers who graduated from Annapolis. Directed together over a duel but are eventually reconciled during combat as jet fighter pilots; 80 min.

Bowery to Baghdad—Leo Gorcey, Huntz Hall, (Bowery Boys); Producer Ben Schwalb, Director Edward Bernds, Comedy. Bowery Boys become magic lamp and resulting adventures take them to Baghdad. 64 min.

October

BLACK KNIGHT, THE Technicolor. Alan Ladd, Patricia Neal, George Macready. Directed by John Farrow, Western. A successful bandit turns to a life of heroism and rescues a woman from the clutches of villainous warlord; 78 min.

CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh. Producer Sam Katzman, Director Albert S. Rogell, Adventure. Explorer involved in a racketeers' domination of longshoremen is moved to rebel against the evil force; 72 min.

THREE HOURS TO KILL—Technicolor, Dana Andrews, Donna Damante, Jack Carson. Producer Harry Joe Brown. Director Alfred Werker. Western. Framed for murder three years earlier, cowboy returns home to clear his name. 77 min.

AFFAIRS OF MESSALINA, THE Maria Felix, Georges Marchais. Directed by Lucien Mulliez. Drama. A two-hour epic about the scandalous affair of Roman Emperor Caligula; 95 min.


December

Pheffy Judy Holliday, Jack Lemmon, Jack Carson. Producer Fred Kohner. Director Mark Robson. Comed. Bored by their marriage, professional couple find their happiness is even worse. 88 min.

They rode West—Dick Dale, Robert Francis, Director Karl Pankow. Producer Lewis Rachmil. Western. Doctor at frontier Army post pursues eminity of fellow officers when he administers to hostile Indians. 84 min.

Cancasoero—Produced by Vera Cruz. Production by Arciay. Director Lima Barrato. Action drama. Spirit of Mexican perseverance is embodied in this epic; 99 min.

November


Samoo Prison—Robert Francis, Dianne Foster, Keith Kellogg. Producer Bryan Roy. Director Lewis Siler. War Drama. U.S. Navy officers are imprisoned in a Korean prison camp in order to spy on the Communists in the area; 58 min.


September


Love in the City—English Language. All cast producer. Directed by Zavattini. Comedy. Portrays a variety of situations in which women take the stage in "March of Time" style; 110 min.


HUSBAND FOR ANNA—English Language. Silvana Pamintia. Producer D. F. Davantani. Director G. De Santis. Drama. Trial of a woman and the adventure of women in search of love and husband. 105 min.

Too Young for Love—English Language. Producer Nicola Theodorou. Director Alfred Fields. Drama. Story of love between two 15-year-olds which ends from tragedy. 85 min.

Indiepends

September

Private Hell 36—(Filmmakers) Ida Lupino, Steve Cochran, Howard Duff. Producer Collier Young. Director Don Siegel. Melodrama. Police detect wartime murder case steals some "hot" women and are eventually trapped by police captain. 81 min.
INDIEPENTS (Continued)

October
ANISHING PRAIRIE (Buena Vista) Technicolor. Pro- ducer Walt Disney. Directed by Sam Chayin. 71 min.

November
ALF A CENTURY OF SONGS (Continental MP Corp.) dramatic, eng. sub-titles. Silvana Pampanini, Be- rko Roberto, Chip Hanauer, Tina Modotti, Ral- lah-Noma Romas. Musical. History of Italy during the first century is told in 100 min. 95 min.

Coming
IAD AT THE WORLD (Filmmakers) Frank Loyle, Keefe. Technicolor. Producer-Director Korea Loo. feature film by the noted sculptor. The film is about a possible world war. 75 min.

RASHOUT (Filmmakers) William Bendix, Arthur Ken- nedy, and Andrew Duggan. Technicolor. A six-shooter just wants to resign and retire with his money. A gang of six escapers from prison stealing a cloak from the stage to achieve their goal. 80 min.

LIPPIE JULY
IVER BEALL Phyllis Kirk, John Bentley, Producer Her- man Cohen. Director Guy Green. Mystery drama. Girl solo operator on U. S. freighter becomes unwitting casualty to diamond smugglers. Teams with detectives to investigate murder and round up gang. 73 min.

August
HUNDER PASS Daniel J. Travanti, Director. Producer Robert A. Nurse. Producer Frank McDonald. Western drama. A bigamous half-caste Indian country woman suspected of being an Indian renegade. She is suspected of being an Indian renegade. She is convicted in a military court. 79 min.

September
SILENT RAIDERS Richard Widmark, Carol Lyon. Producer Steve Kan. Director Richard Bartlett. Action drama seven-man patrol lands on dangerous beach. World is threatened by enemy forces. In preparation for the battle, the patrolmen attempt to mislead the enemy. 79 min.

ERROR SHIP William Lundigan, Naomi Chance. Pro- ducer W. H. Williams. Director Varnon Sewall. Mystery. World's biggest freighter sinks. It has been used to test highly explosive atomic formula. When the young crewmen are threatened with death by the Secret Service, 79 min.


October

November
ARGE FOR LIFE, A Richard Conte, Marie Aldon. Pro- ducer Howard Delmar. Director Terence Fisher, Action rama. Forging a car with four-wheeled drive in busy New York City. 83 min.

December
HEY WERE SO YOUNG Scott Brady, Raymond Burr. Melodrama. Fashion model sold into Brazilian slavery and escapes and wins the aid of American who exposes real Brazilian as ring leaders. 85 min.


Conning
THE JOHN THE Irelan, Medora. Side- howl barber is driving his big race horse, and his best friend crashes to death. He makes a comeback in the same race, hoping to win the grand prize.

August
BE TWELVE MEN Anson Cue, Greer Garson, Robert Mitchum. Producer Robert Z. Stockton. Comedy. Romance. Small woman in a school with the problem of sharing her ring with only 12 males. 86 min.

September

October
BETRAYED EastmanColor, Gene Gable, Lane Turner, Victor Mature. Melodrama. Beauty, girl becomes involved in a love triangle and romance and in occupation in occupied Holland during World War II. 105 min.

November
BEAU ERUMMEL Technicolor, Stewart Granger, Eliza- beth Taylor, Olivier, David Niven. Technicolor. Director C. Barks- hard. Drama. In England during a war of domination, dash- ing cavalry king gains reputation for revolutionary exploits in the Western. 113 min.


ROGUE COP Robert Taylor, Janet Leigh, George Raft. Technicolor. Producer Nicholas Ray. Technicolor. Director Fred Zinnemann. Stilt detective sergeant plays both sides of the law until he finally learns and a woman show him the error of his ways. 92 min.

December

January

Coming
BAD DAY AT BLACK ROCK CinemaScope, Technicolor. Spencer Tracy, Eddie Albert, Keenan Wynn, Dea- n Jagger, Anne Francis. Western drama. Whole town tries to protect group of Japanese-Americans who were murdered during the war. 126 min.


GREEN FIRE CinemaScope, EastmanColor, Grace Kelly, Stewart Granger, Robert Alda, Director Armand Mastro. Drama, comedy and pathos told entirely through the entire body of Michael. 127 min.


November
SABRINA Humphrey Bogart, Audrey Hepburn, Melvyn Douglas. Technicolor. Producer-Director Nicholas Ray. Western. Two rich brothers fall for their chauffeur's daughter after she returns from a year in Paris. 113 min.

December
TRUE RING CIRCUS VV-Technicolor, Dean Martin, Joan Leslie, Director John Farrow. Producer John Farrow. Hal Wallis. Director Joseph Peynne, Comedy. Ex- cols a man who was to be tried for murder and is released on the way. 128 min.

Coming


COUNTRY GIRL, THE Bing Crosby, William Holden, Grace Kelly, Producer Wm. Perlberg, director George Seaton. Western. Romance of the little girl and the other becomes involved in a romantic triangle. 139 min.

Conning
August

ALLEY OF THE KINGS EastmanColor, Robert Taylor, Olivia de Havilland. Technicolor. Producer Roberts, Producer-Director Robert Z. Stockton. Comedy, Romance. Small woman in a school with the problem of sharing her ring with only 12 males. 91 min.
FILM BULLETIN—THIS IS YOUR PRODUCT


WE'RE NO ANGELS V-Tech Technicolor. Humphrey Bogart, John Garfield, and Deborah Kerr elevate his acting to new heights. As an Italian POW, Bogie must rely on his wits to survive.

REPUBLIC July

LAUGHING ANNE Technicolor, Wendell Corey, Margaret O'Brien, and Donald Crisp. Produced-director Herbert S.顷ing. A group of schoolchildren try to save their school from closing.

August


September


Coming


October


November


December


UNDERWATER SuperScope Technicolor, Jane Russell, Dan Dailey, and John Sturges. A drama set in the ocean.

Coming


November


UNDERWATER SuperScope Technicolor, Jane Russell, Daniel Mann, and John Sturges. A drama set in the ocean.


September

MADE TO ORDER CinemaScope, Technicolor. Anthony Quinn, Susan Hayward. Produced-director Delbert Mann. A drama set in Mexico.


November


JESSE JAMES' WOMEN Print by Technicolor, Pergolotti. Produced-director John Farrow. A drama set in the American West.


January


Living


December


UNDERWATER SuperScope Technicolor, Jane Russell, Dan Dailey, and John Sturges. A drama set in the ocean.

November


Snow

CRIME SAFARI. Color. Produced-director Peter Raw. A Western set in the American West.
"Hansel and Gretel" broke every attendance record at the Broadway Theatre, N. Y., grossing $40,287 in six days!

...and Xmas will come early (and stay late) when you play "Hansel and Gretel", this year's great holiday show!

"Hansel and Gretel" is the miracle that happens only once to the very young...at heart.
And all the New York critics and the long lines at the box office must be young at heart, because they agree that "Hansel and Gretel" is great entertainment for everybody.

"A fine film for children...should delight fanciful grown-ups, too! Mr. Myerberg's daring has admirably paid off...a charming entertainment in both the musical and the novelty line. This picture has the quality of a truly visualized fairy tale."
— Bosley Crowther, New York Times

"It calls for cheers. The Kinemons walk, talk, sing and dance as though they were really alive. Displays an imaginative eye for the picturesque."
— Kate Cameron, Daily News

"Hansel and Gretel" certainly solves the problem of where to take the young ones on a holiday or birthday outing. The elusive spirit of fantasy has been caught with sprightly deli-
cacy that is likely to spread its enchantment over Broadway for many a month."
— Allon Cook, New York World-Telegram

"The picture can be summed up as a very remarkable achievement."
— Archer Winston, New York Post

"A charming musical fantasy."
— Rose Pelzwick, New York Journal-American

"Rises into great and exalted beauty...literally sings its way into your heart."
— Jesse Zunser, Cue Magazine

"Amazingly Real. Myerberg has created a wonderful fairy tale that will be loved by all children and many adults. 'Hansel and Gretel' is a masterpiece of mechanical creation that evolves with delightful charm and whimsy."
— Frank Quinn, Daily Mirror

MICHAEL MYERBERG presents

HANSEL and GRETEL

Full Length Feature Musical Fantasy in FAIRYLAND COLOR by TECHNICOLOR

"HANSEL AND GRETEL" WILL BE BACKED BY THE GREATEST MERCHANDISING CAMPAIGN IN MOTION PICTURE HISTORY
168 major tie-ups are now available
POLL

“This Is My Opinion”

What Exhibitors Think About Government Regulation

They Vote No!... but Ask for Some Industry Control of Film Prices
DORIS DAY AND FRANK SINATRA

TOGETHER FOR THE FIRST TIME! TERRIFIC FROM THE FIRST MOMENT!

ALSO STARRING

GIG YOUNG  ETHEL BARRYMORE  DOROTHY
A MAS-PRESENTED BY WARNER BROS.

Story with All That's So Swell about
Doris Day and All That's So Special
about Frank Sinatra!

'Til My Love Comes To Me
'Just One Of Those Things'
'You My Love'
'One For My Baby'
'Someone To Watch Over Me'
'Young At Heart'
'Hold Me In Your Arms'
'There's A Rising Moon'
'Ready Willing And Able'

WITH ROBERT KEITH - PRINT BY TECHNICOLOR SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE
THEY'RE FIGURING HOLIDAY PROFITS ALREADY WHEREVER FILM MEN MEET!

"Hello MGM—I want it for Christmas New Years!"

"The Greatest array of musical talent in all picturedom."

— Hollywood Reporter
Lichtman's Proposal

The proposal by Al Lichtman for an all-industry roundtable conference for the purpose of airing differences on a face-to-face basis is a statesmanlike effort. Every element in the industry should give it every chance to succeed in melting the ice-barrier that presently chills the relationships of exhibitors and distributors.

The plan is noteworthy for a number of reasons. Primarily, it would break precedent by banding together not only sales managers and other distribution personnel for huddles with exhibitor leaders, but it calls for the presence of film company presidents as well. This would certainly facilitate the effectuation of decisions without untoward delay.

Then, again, reconciliation may move a step closer to realization by exposing the company presidents to a direct, first-hand encounter with exhibitor grievances. It is a difficult task for theatremen to elicit sympathy from filmdom's top brass by such proxy devices as convention oratory, news stores, letters, and public declarations. It is a matter of concern to contemplate the number of company presidents who possibly might not possess a complete and thorough grasp of exhibition's thinking or appreciate in full the tone of its present temper. Nothing in this world can remedy discord between parties so effectively and sensibly as the face-to-face unburdening of differences. In this type of atmosphere, each side is free to argue rebut, bargain and bend—all without recourse to the transmission of results second-hand to top echelon, policymaking levels. These are but a few of the fruits to be gained by endorsing Mr. Lichtman's idea.

It is unfortunate that doubts already are being raised about the feasibility of the plan. The contention that it is virtually impossible to collect a group of busy film presidents together in the same city is as lame and specious an excuse as we've ever heard. Company presidents are distinguished and respected gentlemen all, but they are not Olympian deities. Those who might imagine they are beyond the pale of meeting with their customers had better come out of their ivory towers.

We can only hope that all film company presidents will match Mr. Lichtman's statesmanship by embracing his idea. We suggest that it behooves them to do so, for there exists deadly peril to the entire industry in the real or imagined sickness of any one of its segments.

If nothing ultimately comes of the Lichtman suggestion, he, personally, at least, will have scored a signal victory. Mr. Lichtman is to be commended for his sincere interest in improving intra-industry relations.

This Is My Opinion

What is pulse-beat of exhibition on the raging issue of Federal regulation of film terms? This is the subject-matter of Film BULLETIN's recent "This Is My Opinion" poll.

Beginning in this issue is a two-part study of exhibitor thinking on such topics as the Allied States Federal intervention measure, other forms of government relief, intra-industry regulation of sales practices and arbitration. The poll sought also—in order to rationalize all the sound and fury of late—to learn how deep-seated is exhibitor antagonism to current film pricing.

It will interest the reader to learn that pollies come from every corner of the nation. They include exhibitors of the stripe of National Theatres' president Elmer Rhoden, as well as one operating a 226-seat house in a tiny New Mexico desert town.

A short time ago about two-thirds of the Allied States Convention approved the measure petitioning Federal regulation of film prices. The poll covers a great many Allied members, including president Ben Marcus, as well as members of the TOA and other independent associations. Grass-roots, neighborhoods, circuits—all are represented.

It is our hope that the results of this study will shed some light upon matters that are currently beclouded.

Are We Misusing Television?

The value of television as an advertising medium is solidly established: no question about it. Film company and theatre showmen are

(Continued on Page 7)
"Track of the Cat" (CinemaScope)

**Business Rating **

Best returns in prospect for action situations. Robert Mitchum name will aid initial draw. Will require strong exploitation of sex-violence angles. Only fair values for class and family spots. CinemaScope, unusual Warner Color filming of basically black-and-white settings are word-of-mouth assets.

In telling the story of a ranch family isolated by winter and plagued by a marauding mountain lion, director William A. Wellman again uses the character-study technique reminiscent of his "High and the Mighty." Performances are sharp and the action generates some tight suspense, but the overall result produces depressing entertainment. Weakness of this Wayne-Fellows production is that it is bogged with down-beat characters and motivations. Head of the family (Philip Tonge) is an alcoholic; the mother (Beulah Bondi) a nagging cynical woman; the oldest sister (Teresa Wright) an embittered old maid; the youngest son (Tab Hunter) a weakling dominated by his hard-bitten brother (Robert Mitchum), and the hired hand (Carl Switzer) an old Indian half-childish with age. Only bright spot is the appearance of pert Diana Lynn, but she is involved in a blighted love affair with Hunter. Early events move slowly, but interest picks up when Mitchum actually sets out to shoot the lion and is killed. Hunter's pursuit of the cat results in his becoming a man. (Phil)

**Warner Bros. 102 Minutes: Robert Mitchum, Teresa Wright, Diana Lynn, Tab Hunter, Wayne-Fellows production, Director William Wellman.**

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"Desiree" (CinemaScope)

**Business Rating **

On basis of Marlon Brando name, sure-fire exploitable, and strong pre-selling campaign by Fox boxoffices, good business is in prospect for lush first runs and class houses. Fair elements for family audience appeal. Unsuitable for action enthusiasts. CinemaScope and DeLuxe color will aid draw.

Filmization of Annemarie Selinko's novel, about the silk merchant's daughter who loves Napoleon, shuns the spectacular military aspects of the Little Corporal's life to deal with his romance and family problems. "Desiree" leans heavily on characterization and dialogue for its drama. In the hands of Marlon Brando, the great general becomes a vital human being, always fascinating. Scripter Daniel Taradash ("From Here to Eternity") has resorted to the episodic technique in order to cover behind-the-scenes facets of Napoleon's personal intrigues during his rise to power and eventual downfall. As a result, many of the momentous events which shaped his life take place off stage. In the title role, Jean Simmons' characterization is often no more than a surface show, although a few scenes with Brando achieve a fair measure of dramatic impact. Director Henry Koster has turned out a colorful pageant, elegant in costuming and settings, which will provide discriminating patrons with pleasure, if not exciting entertainment. (Neil)

**20th Century-Fox. 110 Minutes: Marlon Brando, Jean Simmons, Michael Rennie, Merle Oberon, Cameron Mitchell, Producer Julian Blaustein. Director Henry Koster.**

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"The Last Time I Saw Paris"

**Business Rating **

Boasts sure-fire boxoffice factors in Elizabeth Taylor, Van Johnson, Technicolor and Paris. Should strike home in appeal to family market. Story has poignancy, but overly contrived for class audiences.

This M-G-M technicolored heart-throb drama, adapted from F. Scott Fitzgerald's famous novel, "Babylon Revisited", offers bright star appeal in uniting Elizabeth Taylor and Van Johnson, but the sentimental story, set in Paris immediately after the last war, is overlong and sometimes superficial. Latter factor, and some skin-thin dialogue, may not please discriminating filmgoers. Taylor and Johnson portray a married couple deeply in love; he a struggling Paris journalist continually aiming at "best-seller" authorship, she a fun-loving daughter of an elderly American expatriate (Walter Pidgeon) living in France. Story takes them thru a poignant courtship in whirlwind-paced Paris, their marriage and parenthood. An improbable marital flare-up winds up in tragedy; bitter and drunk after a night escape, Johnson accidentally locks his wife out in a freezing rain. She catches pneumonia and dies. This plot unfolds as flashback; the present sequence has the unhappy, reflective widower returning, after a trip to America, to reclaim his daughter from his sister-in-law (Donna Reed), who had sheltered the girl since her mother's death. Close-up of breath-taking love scenes between the pair gives film a warm romantic quality. (Van)


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"Deep In My Heart"

**Business Rating **

Lavish musical, should get big money. Romberg's biography replete with universally loved melodies, sung and danced by host of "guest" stars. Will delight music lovers. Strongest appeal to family trade.

Metro's version of Sigmund Romberg's life story is one of the year's big musicals—probably the biggest, if not the most original. Interspersed throughout an easy flowing, albeit overlong plot about the composer are renditions of many of his wonderful songs, performed by a galaxy of guest stars. Rosemary Clooney, with husband Ferrer, depict "The Midnight Girl"; Gene Kelly and brother Fred tap out a snappy routine to "Dancing Around"; Jane Powell and Vic Damone musically portray "Sweethearts" from "Maytime"; Ann Miller and company swing it in "Artists and Models"; William Olvis, a promising newcomer, powerfully sings "Deep In My Heart" from "Student Prince"; Tony Martin and Joan Weldon do an atmospheric "Lover Come Back To Me" from "The New Moon"; Howard Keel sings the title song from "My Maryland". Best of the musical sequences is an exotic dance to "One Alone", from "The Desert Song", by Cyd Charisse and James Mitchell, a bit of topnotch choreography by Eugene Loring. Jose Ferrer rolls through the Romberg characterization with one hand tied behind his back. Highlight is his one man play scene, running thru all the characters in a resume of an Al Jolson musical comedy. (Wall)

**MGM. 132 Minutes: Jose Ferrer, Merle Oberon, Helen Traubel, Don Avedon, Walter Pidgeon, Paul Henreid, Tamara Toumanova, Paul Stewart. Producer Roger Edens. Director Stanley Donen.**

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Page 6 Film BULLETIN November 29, 1954
Viewpoints

(Continued from Page 5)

firmly convinced that TV is an in-
comparable instrument for promot-
ing public interest in motion pic-
tures, and that it has played no small
role in the boxoffice boom of recent
months.

In the rush to adopt video, one
pertinent question should be asked,
and answered: What is the best
method of presenting our movie
merchandise to the vast living room
audience? It must be answered lest
we rush pell-mell to the enticing, but
uncertain, conclusion that the mere
showing of scenes from the new
films is the one effective and the
most dramatic method of advertising
them. We are not so sure: as a mat-
ter of fact, we are developing some
gnawing doubts.

Film clips, when viewed on a tele-
vision screen, tend to degrade the
quality available in the motion pic-
ture theatre of today. They convey
absolutely nothing of the scope and
magnitude of a wide-screen film pro-
jected by modern methods. Indeed,
they are usually so imperfect as to
suggest to the average TV viewer
that today’s movies, far from having
made fabulous technical strides in
the past two years, are pictorially
about on par with those of the Key-
stone Cops era.

Film clips, unfortunately, are sub-
ject not only to the physical limita-
tions of the television screen—par-
ticularly in reproducing film—and
the inability of the TV cameras to
translate the rich detail obtainable
in a well-equipped theatre; they
suffer additional hazards of poor rec-
ception in “fringe” areas and other
places where interference with elec-
tronic signal plays havoc with re-
cception.

Ed Sullivan recently televised an
amusing sequence from “The Last
Time I Saw Paris”. It was an abor-
tion of the scene as the theatre audi-
ence saw it a few days later at its
New York premiere.

On the following Sunday, Sulli-
wan’s program presented filmed in-
terviews with Gregory Peck and
John Huston, star and director of
“Moby Dick”, and this proved to be
a highly effective bit of promotion
for that forthcoming Warner release.

This, by no means, is meant to
decry the immense publicity impact
of a feature spot on the “Toast of
the Town” program Sunday even-
ings, nor to deny that Sullivan has
proved himself, among broadcasters,
one of the best friends our industry
has. The sole purpose of these ob-
servations is only to recommend an
open mind on the techniques we
should employ in using TV as an
advertising medium.

U-I’s Policy
of Serving
ALL Theatres

Universal-International is to be
congratulated on its policy of pro-
viding exhibitors with conventional,
as well as anamorphic, prints on all
its CinemaScope pictures. Announ-
cement was made last week that U-I’s first C'Scope production,
“The Black Shield of Falworth”, al-
ready has played some 600 theatres
in conventional aspect ratio—and on
regular availabilities.

The announcement proudly de-
clared that this policy has been so
“overwhelmingly endorsed by exhib-
itors from Coast to Coast” that the
company will pursue the same prac-
tice with regard to all future Cine-
maScopics, including the forthcom-
ing spectacle, “Sign of the Pagan”.

We say “proudly” because it is
quite evident that Universal’s man-
agement does take pride in this
phase of its operations, regarding it
as a manifestation of the company’s
interest in the welfare of ALL the-
ares, whatever their physical limita-
tions or grossing capacity. In this
day of BIG pictures, BIG theatres,
BIG grosses—and the devil take the
little guy—it is a most refreshing
attitude.

This is business democracy in ac-
tion. By thus endeavoring to serve
the needs, and meet the desires, of
all its customers, Universal-Inter-
national has adopted a practical, com-
mon-sense policy, which should be
accepted by every film company.
U-I, meanwhile, will reap a harvest
of goodwill, which it fully deserves.

Exhibitors
Would Tell
Mr. Goldwyn . . .

Samuel Goldwyn, who enjoys fly-
ing trial balloons, has just sent an-
other up. He has been telling news-
papermen in Hollywood that he’s
not sure which of the new filming
processes he will use to shoot “Guys
and Dolls”. He is reported deliber-
ating between CinemaScope, Todd-
AO and VistaVision.

Since Sam Goldwyn’s loquacity is
seldom without motive, we can as-
sume that he let loose these remarks
with the object of stirring up exhibi-
tor reaction. With a total invest-
ment that will run between three
and five million dollars, the producer
can hardly be blamed for testing
customer sentiment in advance. Per-
haps we can give him some idea of
how theatremen are thinking.

Since Mr. Goldwyn has given
some indication that he is consider-
ing a special distribution setup, ala
Disney, and an advance release of
“Guys and Dolls” in several key
cities, a Todd-AO version of the
musical might be an effective road-
show medium. Exhibitors would ob-
ject only because they need product
badly, and this would delay its gen-
eral release.

As between CinemaScope and
VistaVision, exhibitors would hard-
ly hesitate to give Goldwyn their
choice. CinemaScope is an estab-
lished, pre-sold boxoffice factor,
whereas VistaVision is generally

(Continued on Page 8)


**Toll-TV Showdown**

**Fabian's Thoughts**

Word from Washington is that the Federal Communications Commission has now buckled down to the job of preparing for hearings into the question of whether pay-as-you-see television is to be allowed.

Apparently, the procedure to be followed is that the FCC will make a ruling and will then invite interested parties to offer their comments, or register their objections.

My spies in the capitol tell me a ruling is likely within the next two or three months.

If this is true, I hope concerted exhibitor action in self-defense won't be long delayed.

Toll-TV could, in some parts of the country, be disastrous for the motion picture exhibitor.

And remember, the exhibitor can look for some of the Hollywood producing interests to oppose them in this battle. Paramount Pictures, for instance, is the controlling factor in Telemeter, one of the leading slot-TV outfits. It is not inconceivable that Paramount's long-range policy is aimed toward plunging into toll-TV.

As things stand today it is doubtful whether even the present television networks would put up much opposition to the Toll-TV idea. They're too busy fighting each other to bother much about it.

And, contrary to earlier expectations, they tend to the view that so long as they can sell program time to advertisers and sponsors—who provide their income—they haven't need to worry.

Exhibitors are probably going to have to wage this fight themselves, and they had better gird themselves for this struggle. Their big hope is that outside support might be organized to help, for the root and essence of this problem is of great public significance.

Can channels on the air be reserved for those who can afford to pay, or should they be available to all?

I wonder what Si Fabian was thinking when, at the Motion Pictures Pioneers' showmanship dinner this year, they saluted him for his 40 years in the business?

When, for instance, after Si had carefully prepared a speech, chairman Herman Robbins got up and said he had decided whoopled "Hooray!"

When the Deep River Boys opened the proceedings with a harmonious rendition of "Our Gal Sal" but with a different lyric, in which appeared the line relating to the Stanley Warner company's purchase of the International Latex Co.: *For Latex makes Playtex And girdles jump hurdles."

When news analyst John Daly turned back a few pages in "Our Guy Si's" family history; back to the days when Si's father, Jacob Fabian, once a penniless immigrant, opened the for-then-fabulous Regent Theatre in Paterson New Jersey, where Si, a lanky redhead, worked as a balcony usher (10 cents admission in the afternoons, 15 cents in the evenings and 25 cents for reserved loge boxes).

When he heard, after many years, his old pig-Latin nickname "Yulme"—translation, Mule.

When Walter Abel described the opening of one of the Fabian theatres (in Atlantic City) featuring a street parade of the local constabulary, during which time there were four jewel robberies!

And of how Si, as a youngster, wrote poetry and in later years, became the industry's champion snorer ("even including Ned Depinet").

It was quite an event. Old hands tell me it was the best Pioneers' dinner for some years.

For a change, instead of the audience rising and applauding the gentlemen on the dais, the dais customers rose and saluted the audience.

It was refreshing, too, to notice that when distinguished visitors were introduced two of them, Serge Semenenko, banker and film financier, and David G. Baird, financial genius of the Stanley Warner Corporation, both stood up—and blushed deeply.

Lowell Thomas was the only one of a long list of narrators who didn't use a script. He was word perfect. Excusably he used the opportunity to plug Cinerama. But he didn't forget to make one admission: if Si Fabian hadn't acquired the exhibition rights of Cinerama when he did, it would possibly have died.

And, for once, the fellow who wrote the show, Mort Sunshine, was given program credit for his work. About time!

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**Viewpoints**

(Continued from Page 7)

viewed as its country cousin, with little drawing power.

Exhibitors, we believe, would tell Mr. Goldwyn: Give us "Guys and Dolls" in our most popular process, CinemaScope, and if you give us a great musical, there is no reason why you can't draw a gross of many millions. "The Robe" in CinemaScope has earned, to date, $38,000-000, of which $31,000,000 has come from the U. S. and Canada alone.

**Broidy on Merchandising**

The age of specialization and departmentalization will soon be catching up with our industry's ancient merchandising system, according to Steve Broidy, dynamic president of Allied Artists. He seems to believe that our sales and exploitation operations are chugging along like a Model T on industrial highways full of Thunderbirds.

Speaking before the Screen Publicists Guild in Los Angeles last week, Mr. Broidy had this to say:

"In place of the so-called endless belt operation of sales and exploitation as we know them today, I envision units of three or four men from the publicity and advertising departments devoting their entire efforts over a period of months, perhaps a year, solely on three or four pictures.

"In other words, I think our industry soon will be operating under a new system of merchandising specialists."

Whether movie merchandising methods are antiquated or not, Mr. Broidy should be saluted for bringing into true perspective the crucial role played in the progress of our industry by its advertising, publicity, exploitation manpower.

As Mr. Broidy pointed out, this is a business of talent and personalities, and every film produced is a brand new piece of merchandise. The men who have the job of exploiting those products to the trade and to the public are as important as any single element in this art-industry of ours.

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**Coulter Column**

Metro's salesmen have been told, "Don't talk your product down: Just treat our films as though they're gold. The finest 'bus' in Town. No matter what your private view, Be careful what you utter. For every downbeat word from you Affects your bread and butter."
When Annemarie Selinko's novel was published early last year, it was acclaimed by book reviewers as another "Gone With the Wind." There was the strongest competitive bidding for the motion picture rights to this immediate best-seller and, because he recognized so well the potentialities of "Desiree" in the CinemaScope medium, Darryl F. Zanuck proudly purchased the book for 20th Century-Fox.

Now I have seen "Desiree" on the CinemaScope screen. I looked at it with my eyes, but I saw it with my heart.
is the greatest story of the Napoleonic era ever brought to the screen, but it is not a story of war and conquest—it is a profoundly moving, deeply human story of Napoleon’s back-street love you will not find in the history books. You look into the heart of Napoleon and understand the forces that motivated him and the ambitions that swept him to his destiny.

It has striking parallels to the world we live in today.

Every role in “Desiree” has been perfectly cast. There are memorable performances by the principal players including Marlon Brando, as Napoleon; lovely Jean Simmons, as the gentle, child-like Desiree Clary; Merle Oberon, as the notorious paramour Josephine, and Michael Rennie, as the other man in Desiree’s life, Count Bernadotte, Napoleon’s rival in love and war.

“Desiree” is a picture for everyone to enjoy, but above all it is a woman’s picture. The responsiveness of several groups of women at advance screenings has been unanimous and overwhelming.
The advance interest in this production is strikingly evidenced by the tremendous space devoted to it long before it was ready to be shown. For months the most important magazines, including Life, Time, Collier's, Woman's Home Companion, This Week, Parade, and Redbook, etc., have been telling your audiences about "Desiree," and the many millions of readers of these mass-circulation periodicals are eagerly looking forward to "Desiree" in CinemaScope.

There are many who deserve congratulations for bringing us this inspiring entertainment: Mr. Zanuck, our vice-president in charge of production; Julian Blaustein, the producer, who has to his credit "Broken Arrow"; Henry Koster, who directed "The Robe"; scenarist Daniel Taradash, who earlier wrote the screen play for "From Here to Eternity"; Milton Krasner, the director of photography who also filmed "Three Coins in the Fountain"; the De Luxe Laboratories, which are responsible for the great advance in the glorious color perfection of "Desiree"; and many other gifted craftsmen and organizations.

I believe "Desiree" is one of the finest motion pictures ever produced—it is what we mean when we say that CinemaScope is the golden key to the creation of truly superior entertainment.

“IT'S A PLEASURE TO DO BUSINESS WITH 20th!”
QUIETLY AND WITHOUT FANFARE, motion picture shares staged a stirring November comeback. At 1613/4 in the Film BULLETIN Cinema Aggregate, industry securities are now pegged at their highest levels since mid-1948, down-side turning point of the attendance depression.

To accomplish this trick, the entire cinema slate had to rebound sharply from a severe October sell-off and stem a flood of profit-taking, which reached alarming proportions within the ranks of several film company issues. A considerable amount of "in and out" speculation in film shares culminated in October, a month traditionally given to re-assessment and gain-realizing. Movie stocks have been the subject of numerous investment firm touts all year long, especially as solid short-term capital gain bets. As the chart below bears out, considerable profits were registered in both August and September, thereby building the climate for October's sharp decline.

It has been the contention of this corner that security prices still have a short way to go to achieve levels in consonance with the general improvement of business conditions. November's rally justifies that belief. Film BULLETIN's Cinema Aggregate records this gain and illustrates the year-long status of both film company and exhibition issues.

**Film BULLETIN Cinema Aggregate**

The film company group is now at its 1954 high point, having dashed a thumping 17 3/4 points over the prior month. As encouraging as the collective highland firming in the Aggregate are the individual performances of the constituent companies. Columbia bolted 3 3/4 points over the one-month term; Loew's spurted 1 3/8; Paramount, 3 3/8; 20th-Fox, 2 3/8; Universal a whopping 5 3/4. Among the lower priced shares Republic picked up ¾, but inactive RKO fell ½ in the midst of more Howard Hughe confusion—a rumor which had Hughes selling all of his diverse holdings, except RKO, to financial wizard Zeckendorf. Nothing materialized—natch!

Allied Artists moved up ¼, but still manifests doldrum tendencies. This could be good news to eagle-eyed investors looking for good, underpriced situations. Some exciting prospects are latent in this company—come mid-1955—when its new-look in production policy will just begin to reveal itself.

Improvement within exhibition ranks likewise developed during November, but failed to show the fire of the film-makers. All in all, the theatre list gained 1 3/8 over October, but failed to match its year high of 37 ½. Currently recorded at 37 ½, exhibition stocks are priced at their second best level of 1954.

**TRENDS TO WATCH:** 1955 will see a record number of bank loans to independent producers, as film money grows softer, in the realization that the climate for quick return, as well as safety, has seldom been better. In the meantime, more and more of the major studios will follow the Columbia lead by establishing revolving funds of their own, in order to woo profitable independent ventures. Under this condition, product scarcity may well abate by the time the warm weather rolls around.

**A DYNAMIC POPULATION TREND** is playing directly into the hands of the movie industry, according to Robert S. Driscoll, vice president of Affiliated Fund, one of America's leading investment trusts. He writes:

"The motion picture industry can realize larger admissions from the millions of youngsters now reaching school age. The greatest proportionate attendance at motion pictures is by young people, 65% of attendance being not above 30 years old. In the 12 to 30 year groups, where attendance normally is 55%, there presently exists a subnormal population distribution. But time is all that is required to remedy this shortage. There is considerable evidence that as a child approaches the end of his grammar school stage, he tends to lose interest in television and wants to assert his 'independence' by being entertained away from home."

**IT IS COMFORTING TO KNOW** that film directors, who must venture the hazards of the stratosphere and the perils of under-water, will be fully and liberally re-compensated. The Screen Directors Guild and the Association of Motion Picture Producers have drafted a pact calling for extra pay when their members work in airplanes or shoot under water. The scale runs like this: maximum per day for flight work, $73.15; for filming requiring below-water work, a maximum of $44.00 a day. Just how the value of these specialized performances was measured was not stated, but it makes fascinating reading all the same.
PO Kl

"This Is My Opinion"

Exclusive Film BULLETIN Feature

What Exhibitors Think About Government Regulation

In the issue of Federal regulation of film prices, the motion picture industry sits astride a volcano. No one can be certain when, if at all, the top will blow off. But this much is known: the lava of exhibitor acrimony rages close to the surface. A formal measure petitioning relief by government has already been drafted and approved by a majority of a leading exhibitor body—the Allied States Association. Its introduction on Capitol Hill awaits only the pleasure of Allied’s board of directors.

In the face of this eventuality, it is incumbent upon industry leaders to determine quickly the mind of exhibition at large as respects this explosive subject. Film BULLETIN has undertaken a project in that direction by conducting a national poll of 1000 representative theatre operators, touching upon the issue of governmental control of the pricing structure, as well as number of corollary subjects.

Aims of the poll were fourfold: (1) to determine the temper of exhibitor thinking regarding government regulation as set forth by the Allied bill, as well as other forms of federal controls; (2) to learn, in the event governmental relief is unacceptable, what alternative solutions exhibition is prepared to endorse; (3) to determine if, indeed, the alleged abuses of distribution are as grievous as claimed; (4) to solicit these findings far from the heat and oratory of association meetings. Voting conditions resembled the private, reflective calm of the ballot booth, a place where citizens theoretically vote as their good conscience dictates. Each “voter” was required to identify himself and his interests, but had a pledge of anonymity, if he so desired.

Five questions were put to the theatremen. They are reproduced below, together with the voting results on each:

1. I do □ do not □ favor Allied’s Bill to regulate film prices by having the Federal Trade Commission govern classification of films and theatres.
   (RESULT: 29% “do”; 71% “do not”.)

2. I do □ do not □ favor any form of government regulation to control film rentals.
   (RESULT: 26% “do”; 74% “do not.”)

3. I believe film rentals have risen to an un-economic level for: (a) All Theatres; (b) Small Theatres; (c) None.
   (RESULT: 48.4% “all theatres”; 47.2% “small theatres”; 4.4% “none”.)

4. I do □ do not □ favor a system of intra-industry regulation to classify films and theatres as a means of price control.
   (RESULT: 47% “do”; 53% “do not”.)

5. I do □ do not □ believe an arbitration system for our industry should make film terms arbitrable.
   (RESULT: 62% “do”; 38% “do not.”)

The mere recital of the figures above do not tell the whole story of exhibition thinking. Comments were solicited on the poll forms and a large number offered their views in detail thereby affording this study an insight into the reasons behind the vote, as well as a recital of the reservations felt by many who voted one way or the other on the various questions. A cross-section of these comments has been culled to document representative points of view.

A total of 519 returned poll forms—an amazing response of approximately 52%—which points up the keen interest in the issues. Allied, TOA and non-affiliated members were polled in a ratio consistent with membership in the various exhibitor groups. Care was taken to achieve geographic diversity, as well as balance between small, medium and king-size theatre operators. The majority of respondents might be classified as “grass-roots” theatre-

(Continued on Page 14)
Vote Against Allied Bill

L. M. Conrad, Park Theatre, Meadville, Pa., speaks for a huge group that vote government protection only—

“If an equitable agreement cannot be reached with distributors . . . All we ask is fair play, a chance to make a profit, a chance to preserve in our business.”

Mr. Conrad and the group his words represent feel that good conscience dictates a vote in the negative—for the moment.

Although he personally rejects government regulation as a solution, Joseph P. Uvic, the Detroit independent, levels a sharp attack against what he terms “monopolistic” distribution practices, as the cause for exhibitor agitation. The producers obeyed the law and gave up their own theatre holdings, but, contends Mr. Uvic, they made themselves the partners of all exhibitors by “declaring themselves in via percentage demands plus preferred playing time.” He accuses the film companies of “adhering to arms-length, mistrustful methods of carnival days . . . exhibitors are still treated as itinerants.”

His conclusion: “Exhibitors flounder, then protest, then turn to government, as they did before. Is it any wonder, even if we know that government interference is not the right course?”

As stated earlier, a large block of the polltees felt that the clutches of government would be a greater evil than the wrongs requiring remedy. In the words of Harry Fickett, Jr., Carver Theatres, Charlotte, N. C.:

“I feel that Allied’s attempt to bring more government regulation in the industry is the worst thing that could happen. The government was brought into the industry and now instead of knowing that we will at least have product for another year, as under the old system of buying, we hardly know if we will have product for another month.”

The blessings of independence takes primacy over all else to an unusually well populated complement of polltees. The language of A. E. Blakkolb, of Bonesteel, South Dakota, fairly bristles with freedom’s old sweet song:

“I certainly do not believe in government regulation in the theatre industry. And I sincerely hope that the producers and theatres will be able to work out something equitable for both parties before this bill is adopted. After all, what made this country of ours so great? What are we fighting for? Government regimentation or individuality?”

These, the defenders of an unrestricted, free-enterprise climate of business relations, might be termed the “minute-men” of this survey. Another, W. V. Nervins, 3rd, Campus Theatre, Alfred, N. Y. puts it this way:

“I just prefer to do my own battling on prices. Government regulation would not help anything along the lines needed in the film industry.”

T. A. Higdon, of Texas’ Frontier Theatres, suggests

(Continued on page 18)
Packs thrill after thrill! Pungent, stirring drama! Well paced, exciting!"

"A real thriller! From opening credits to final fade-out . . . increasingly mounting suspense!"—M. P. HERALD

"Certain to be well to the forefront in both revenue records and audience satisfaction! Gripping . . . exciting, action-laden, suspenseful!"—BOXOFFICE

"The exhibitor who plays this hard-boiled action story will have little to worry about!"—HOLLYWOOD REPORTER

"Packed with suspense from start to finish! Breathtaking action . . . startling violence!"—M. P. DAILY

"Tension and suspense of a high order!"

—INDEPENDENT FILM JOURNAL

SHIELD FOR MURDER

EDMONT O'BRIEN
exhibition devote less time to griping, more to the immediate problem of stimulating business:

"When our rentals reach an uneconomic level, we prefer to take our complaints direct to the distributor . . . and with very few exceptions, we get results.

"In my opinion, too many people are spending too much time trying to figure too many ways to buy film cheaper—when if this same allotted time were devoted to a concentrated effort to increase grosses, the uneconomic rentals would at least partially adjust themselves."

Another anti-regulationist, Clive Waxman, of the Independent Exhibitors Theatre Service, Grand Rapids, Michigan, envisions little reform in governmental interference. Merely look back to the consent decree, says he:

"It is my personal opinion that government regulation will do less for the exhibitors than it will do for the distributors—as has proven to be the case with the Consent Decree, which was never the basic idea of the majority of exhibitors it was supposed to serve . . . The government is not the answer. Self government within the industry can be the answer."

Among the larger circuit heads, Myron Blank of Central States Theatre Corp., sees in federal stewardship the possible death knell of the entire industry:

"I am sure most exhibitors realize that government control of a creative art will just plain destroy the entire industry. Many exhibitors faced with the problem of going out of business and losing most of their investment anyway don't care and if they are going out of business would just as soon pull everyone else down with them. It is an understandable situation, but in my opinion government regulation of the industry will be a similar cure to a doctor prescribing potassium cyanide for a sick patient."

Jack Clark, of Chicago's Tiffin Theatre, sheds some light on the circumstances surrounding the Allied convention's vote on the bill:

"I attended Allied's Milwaukee Convention, at which the motion was made and 'passed' authorizing Allied's officers to request Federal Control of our industry. The motion was originally passed so quickly that it was all over before the delegates were aware of what was taking place. It was only as a result of the grumbling on the part of some plebeians that the chairman reopened the subject for further discussion. This was followed by more pep talks in favor of Federal Control by Allied leaders, and men who had previously committed themselves. Once more a vote was taken—approximately two-thirds of the delegates stood in favor of the bill. When they were seated, only three of us rose in opposition to the bill. In other words, approximately one-third of the delegates, not understanding the nature of the bill, did not vote one way or the other."

The roll-call of these opposed to Allied's measure is so extensive, space does not permit additional "anti" com-

HOW BEN MARCUS VOTED

This is how Ben Marcus, president of National Allied, answered the Film BULLETIN poll on Government regulation of film prices: No. 1—DO; No. 2—NO ANSWER; No. 3—ALL THEATRES; No. 4—DO; No. 5—DO. He made the following comments:

"It is very difficult to answer definite I DO OR DO NOT APPROVE or favor government regulation in control of film prices. Any definite answer would be subject to certain qualifications.

"No one is foolish enough to think that government regulation is the best answer to our problems. However, as a last resort and self-preservation, I would favor government regulation if all other efforts of self-regulation have been exhausted.

"I am sure that the Allied leadership, and I can safely say the rank and file members, would welcome another try with distribution to settle our problems in a fair and suitable manner.

"I am of the opinion that there is still time to try and settle our differences in an amicable manner, if distribution will signify a sincere desire to further discuss these problems."

While the anti-regulationists offer a wide variety of rationalizations of their votes, the "pro" segment (29%) is a much more homogeneous body. The common refrain: Distribution has simply gone too far. Deep-seated ire pervades the majority of replies. It was an oddity—and evidence of the great confusion that exists in the industry's thinking—that whereas quite a few opponents of federal intervention openly apologized for failing to vote distribution into the clutches of government, many proponents apologized for taking that very course. The bill, said they, is exhibition's last, desperate hope. This ring of frustration is amplified in the words of J. Unger, Mayfair Theatre, Hillside, N. J.:

"I am reluctant to have government step in, but what is there to lose? Distribution is now regulating entirely their way! Can it be worse if the government steps in? I don't see how that is possible."

(Continued on Page 18)
ALLIED ARTISTS

AA Pushing Its Way Into Ranks of Majors

ALLIED ARTISTS CONTINUES TO push its way forward to its announced goal of major studio status. The company has been voted into the Association of Motion Picture Producers, and it declared its first dividend on common stock.

In aligning itself with the AMPP, the studio automatically was withdrawn from membership in the Independent Motion Picture Producers Association. The new affiliation becomes effective January 1, 1955.

Shooting schedules, on the company's expanded program of top-budget features, are undergoing a reshuffling in order to get underway immediately after the turn of the year. First of the big films to be made, under the recently signed participation deals, will be a Gary Cooper starrer to be produced and directed by William Wyler. It will be a human interest story made under the aegis of Cooper's own company.

Next on the schedule will be "Aviate," to be produced and directed by Billy Wilder, starting shortly after mid-year.

Walter Wanger has assigned Norman Taurog to direct "Mother-Sir" (Joan Bennett) which will get underway in January. Also slated for a January start is "Hold Back the Night" (Richard Basehart, Neville Brand) which will be produced by Walter Mirisch.

Writers are currently at work on a trio of upcoming productions to be turned out by William F. Broidy, following his "Twilight Alley" (not yet cast), which rolls next month. The three stories being scripted are: "Woman's Reformatory," to roll shortly after the first of the year; "The Last Mission;" and "Yauqui Drums."

Two pictures now shooting are: "Code Three" (Bill Elliott, Keith Larsen)—Vincent M. Fennelly producer, Dan Ullman director, and "Sweet Charity" (Richard Conte, Ruth Hussey)—William F. Broidy producer, Frank MacDonald director.

COLUMBIA

Will Be Busiest Lot

For Balance of the Year

IN A MOVE TO CORRAL TOP notch properties, both from the best-seller book lists and the Broadway stage, Columbia is completing plans to bankroll legitimate shows. Particular emphasis, we understand, will be placed on musicals.

Teasing off this new program is the purchase of film rights to the current Broadway hit comedy, "The Solid Gold Cadillac," as the next vehicle for Judy Holliday. It is reported that songs and music may be added to the film, although "Cadillac" will not be a musical.

Among the important new tune films being lined up for 1955 production is a musical remake of the old Clark Gable-Chandette Colbert comedy hit, "It Happened One Night." Negotiations have been on hot and heavy during the past fortnight to secure June Allyson and Robert Mitchum for the starring roles, and Dick Powell to handle the directing. Casting of Betty Grable in the starring role of another top-budget musical, "Pal Joey," also appears to be near the inking stage. Moss Hart, recently signed to a three-picture screen-writing deal, checked in this month to start scripting: "The Eddy Duchin Story," which Jerry Wald will produce and George Sidney (borrowed from Metro) direct. It appears likely that Hart also will direct a limited number of pictures for the studio.

A survey of all major studio production schedules indicates that Columbia will be the busiest lot in town for the next two to three months. By mid-December, there will be a total of ten pictures shooting, with a half dozen more lined up to start during January and February. Six are working now, including: "My Sister Eileen" (Janet Leigh, Betty Grable, Jack Lemmon, Aldo Ray), CinemaScope and Technicolor—Fred Kohlmar producer, Richard Quine director; "The Man From Laramie" (Jimmy Stewart, Cathy O'Donnell), a William Goetz production in CinemaScope and Technicolor—Anthony Mann director; "Five Against the House" (Guy Madison, Kim Novak, Brian Keith)—Sterling Silliphant producer, Phil Karlson director; "Chicago Syndicate" (Dennis O'Keefe, Abbe Lane, Xavier Cugat)—a Sam Katzman production, Fred Sears director; "Deadlock" (Stewart Granger, Jean Simmons)—a Mike Frankovich production in Technicolor, shooting in England—Maxwell Seton producer, Arthur Lubin director, and "Duel On the Mississippi" (Patricia Medina), Sam Katzman production, William Castle director.

Slated to roll during the first two weeks in December are: "Devil Goddess" (Johnny Weissmuller)—Katzman production, Spencer Bennet director; "The Gentle Wolfhound" (still being cast)—Fred Kohlmar producer, Richard Murphy director; "Trouble on the Streets" (not cast)—Louis J. Rachmil producer, Arnold Laven director, and the Andrew Stone indie, " Terror in the Night" (Vince Edwards, Hildey Parks), which Stone both produces and directs.

Early 1955 starters will include "Queen Bee" (Joan Crawford)—Jerry Wald producer, Ronald MacDougal director; "The Gilded Rooster" (Victor Mature)—William Fadiman producers, Robert Parrish director, and two from the Sam Katzman unit. Mature was signed to a two-picture pact.

In order to execute this heavy schedule, Columbia is making a concerted effort to build up its roster of producers and directors. Joan Harrison and William H. Wright have been added to the producer roster during the past fortnight, bringing the total count to eight, not including exec producer Jerry Wald.

LIPPERT PRODUCTIONS

Two Films Now Shooting

Four Added to Release Slate

THE LIPPERT RELEASING SLATE got a boost this month with addition of four features to be turned out by Earle Lyon and Richard Bartlett, starting with the currently filming "The Silver Star" (Edgar Buchanan, Mark Windsor). Lyon will produce and Bartlett direct all four. The second, "Lonetime Trail," originally slated as a Robert L. Lippert, Jr. production, gets underway around mid-December.

Only one other film for Lippert release is now shooting, "Shock" (Brian Donlevy, Margia Dean, Jack Warner)—Val Guest directing, which is being lensed in England by (Continued on Page 20)
GOVT REGULATION & FILM PRICES

Reject Any Form of Federal Control

(Continued from Page 10)

Pal Amusement Company's (Georgia) Pete Brice put the problem in these practical terms:

"If our industry is to continue to expand and exert its growth, then the distributor must realize this to the extent of rendering fair and equitable film terms.

"We are now in the process of converting many of our theatres to CinemaScope. Many of our situations need renovating with air conditioning, modern seats, up to date fronts. But how can all this be done with conditions under which we find ourselves to date?

"... Surely we grossed more dollars but our profits have certainly taken a decided decline ... We are making a concerted effort to keep some of our theatres open which have continually operated in the red. And unless we get some assistance from the distributor, these houses will close . . . I am definitely in favor of some form of price regulation..."

Talk of conspiracy among distributors crept into a near dozen comments. Agent Forrest White, of Ind-Ex Booking service, Dallas, Texas, exemplifies this viewpoint:

"Apparently the distributors concertedy have cut down on releases and prints and stupidly tell their customers they are not interested in their operating overheads. What other resort do we have? I believe there is more collusion among distributors today than at any time in the history of our industry."

But, like Allied president Ben Marcus, and most in the minority category, Mr. White prefers not to seal the regulation issue with too much finality:

"I prefer no government regulation if distributors by proper film rentals and trade practices would recognize exhibitors right to make money too."

There are some who may say recourse to governmental administration of film prices is symptomatic of weakness in a free enterprise society. Fight your own fights, they say. A handful of others interpret this form of petition as having socialist significance, foresee the day when the state may directly control the very means of film-making. Lest the reader misconstrue the motives of those in support of the Allied measure, let it be said no such thinking is even remotely evident. In their considered judgment, the exhibitor has been maneuvered into an inferior position in negotiating for films, and they simply feel that a call to the government is justified. Under some circumstances, this line of reasoning commands the greatest degree of respect. Unpopular, but necessary, alternatives are never easy to accept, and it takes men of courage to advance them in the face of the severest opposition.

The pro-regulation crowd is no band of ninnies. Among their advocates are such large and respected leaders of exhibition as Michael Naify, Glen Dickinson, Joseph Finneran—a few of the toughest fighters in the trade. These men, together with a large number of grass roots operators, do not seek hand-outs, charity, or gifts of government. They ask the opportunity to compete in a free market, wherein supply and demand are allowed to function along natural and unrestricted lines. When some agency disrupts this natural balance of the marketplace, police action, they reason, is clearly the logical step.

Actually, says Joseph J. Rohan, of South Gate, Cal., it is a purely democratic, highly American tradition for the unprotected to pray the powers of government in the preservation of its self-interest:

"Because of the power of influencing the American voter is still possible by the less powerful exhibitors (exhibitors have no influence in our courts and are not united) the use of legislation is the only practical means left to balance the scales to bring about the fair pricing of film so necessary to the existence of the average exhibitor. No exhibitor should be forced to pay a price for film which necessarily brings to him a certain loss for operation during that period."

And thus it stands. For the Allied measure 29¢; against it 71¢. On each side we have noted a gnawing frustration, an uncertainty, a disinclination to plunge "whole hog" into the uncharted waters of Federal regulation, yet finding present conditions intolerable, unworkable. If one conclusion can be drawn from Question 1, it is this: while our study of opinion shows a strong tide against Government regulation, the feeling against present film pricing practices is so strong that it could force a shift in the current before long.

QUESTION NO. 2

Do [] do not [] favor any form of Government, etc.

Do 26¢

Do Not 74¢

If significance can be drawn from the results above, it is twofold: (1) even fewer respondents would favor a substitute or differently worded government measure than the one drafted by Allied counsel Abram F. Myers; (2) among those favoring regulation in the first instance, the Allied bill is quite adequate.

The validity of the foregoing figures may be attacked from several vantages. First, it is obvious that no other regulatory proposals could be compared with Allied's, simply because there are no others in existence. It is asking too much of busy exhibitors, not one in a hundred of whom are lawyers, to visualize other forms of bureaucratic control. If exhibitors want relief, it is up to their local and national association leaders to supply the means and the language. Another difficulty flows from the generality of the question. Joseph Finneran, for instance, found use of the word "any" objectionable. He would have preferred a more qualified query specifying other forms of Government control. Actually, the purpose of Question No. 2 was to test the satisfaction of pro-regulationists with the specific shape and content of the Allied bill.

As the percentages reveal, opposition to intervention
In view of the results to Questions 1 and 2, the casual reader may ask himself: Why all the fuss? If so great a segment of exhibition is unwilling to accept a federal wardship over film pricing, perhaps the abuses are not so grievous as they appear. Lest this misinterpretation arise, let the reader study carefully the figures of the instant section. Notwithstanding the resounding vote of "NO" to all modes of governmental regulation, there can be no doubt as to the existence of a problem. A thumping 95.6% of all pollees—large, medium and small operators—believe that film prices have risen to uneconomic levels. This sentiment was practically as strong among powerful circuit buyers as among one-theatre operators.

It was no surprise to find that 47.2% of the respondents checked "small theatres". The trade's little fellows were the hardest hit by the attendance depression, and they have been slowest to recover. It was the general cry of those grass roots exhibitors who voiced detailed opinions that, although their grosses have increased, most of the added revenue is being siphoned right back to distribution in the form of higher film rentals.

On the other hand, a major surprise developed in the tabulation of the "all theatres" vote. It ran ahead of "small theatres" by 12.3%, indicating that even the large theatre operators are protesting current film pricing. Certainly, it is significant to find men of the calibre of E. C. Rhoden, National Theatres head, checking "all theatres" in his ballot.

The thinking of many circuit executives is summed up by a prominent New England operator (who asked that his name not be used) in these words: "Things have picked up, but today's film prices will have us going a long way to amortize the red ink of the depression years."

Complete objectivity demands this explanation: among those scoring "all theatres", at least 30% of pollees could be classified at small- or medium-sized exhibitors who may or may not have knowledge of large theatre conditions. It is quite possible that some of them, taking for granted that the plight of their own smaller houses is typical, followed through by checking "all theatres".

On the main issue, however, there can be no question; the percentage of those feeling that film prices have reached uneconomic levels would have been no different, and the very weight of the figure (95.6%) attesting that sentiment should—more than any other result of this poll—cause distribution's leaders to sit up and take notice.

The majority of smaller exhibitors were quite candid in stating that they knew nothing of the problems of the bigger houses, there being quite enough to fret about in their own situations, thank you. Listen to Thomas E. Orr, of Alabama's DeKalb Amusement Co.:

"I am unadvised as to the large, deluxe operations, but I do know in small operations film rentals are becoming disastrous."

Mr. Orr voted "do not" to Federal regulation.

Among those who voted in favor of regulation is M.

(Continued on Page 24)
Par Says Don't Blame Us
Alone for Product Shortage

DESPITE THE PERSISTENT NUDGING of product-hungry exhibitors, it appears that there will be no increase in Paramount's limited production schedule for next year.

Executives of the company, taking a defensive stand, doggedly retort that they are ready, willing and able to make more pictures if exhibitors can provide them with acceptable ideas. They claim their only limitation is in the number of suitable properties available.

In line with this somewhat negative reasoning, they argue that the cut-back in releases for next year, is considerably less than their detractors make out. "We haven't made more than 26 pictures in any of the last five years," one high-ranking official of the company said, "so there is no reason for shifting the responsibility for the current situation onto our shoulders."

At the present time, the Paramount lot is quite busy, with five pictures shooting, two in preparation, and 11 in various stages of editing. This marks the peak of activity here for the entire year. Of course, no one can tell how long it will be before this product ever gets to theatres.

Now lensing are: "The Desperate Hours" (Humphrey Bogart, Fredric March, Martha Scott, Arthur Kennedy)—William Wyler producer-director; "The Rose Tattoo" (Burt Lancaster, Anna Magnani)—Hal Wallis producer, Daniel Mann director; "You're Never Too Old" (Dean Martin, Jerry Lewis)—Paul Jones producer, Norman Taurog director; "The Ten Commandments" (Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Edward G. Robinson, Vincent Price, John Derek)—Cecil B. DeMille producer-director, and "The Court Jester" (Danny Kaye, Glynis Johns)—the team of Panama and Frank producing and directing. The latter three are in Technicolor.

Coming up in December are: "The Girl Rush" (Rosalind Russell, Fernando Lamas, Eddie Albert)—Frederick Brisson producer, Robert Pirosh director, and "The Vagabond King" (Kathryn Grayson, Oreste Kirkop)—Pat Duggan producer, Michael Curtis director. Both are in Technicolor.

First of the quintet to go before the cameras will be "I Cover the Underworld," which associate producer William J. O'Sullivan has set for late next week. This will be followed by "Man From Texas," which associate producer Joseph Kane will lens on location in Texas.

On January 3, two films, "Rebel Island"—Edward Ludwig associate producer, and an untitled feature still to be assigned to a producer, are due to start. "San Antonio De Bexar"—Frank Lloyd associate producer-director, will complete the slate, rolling January 20.

Ray Milland signed his contract to direct, as well as star in, "The Gunman," which will be one of Republic's two costliest productions to date. A topline actress is being sought for the film lead. Production is scheduled to start in March.

Pre-recording gets underway within the next two weeks on the upcoming Judy Canova starrer, "Stay That Rifle Done," which goes into actual production around the first of February.

More than 120 theatrical western films starring Gene Autry and Roy Rogers were placed on the TV bidding block by Republic at a reported asking price of $80,000 per picture. The deal is said to be for three runs per video market over a three year period.

RKO Stages Completely Dark
Nothing Set Before Year's End

WITH THE COMPLETION OF TWO independent productions rolling on the lot, and the postponement of a third, slated to have started a week ago, RKO is once again a ghost studio. Not a single one of its sound stages is lighted. Everything is in the talking stage.

"The Syndicate," which the King Brothers had previously scheduled to start on November 22, was called off until some time next year, due to casting difficulties. It will probably follow another of their upcoming projects, "The Bay and the Bull," which may get underway in late January.

Both "Escape to Panama" (Barbara Stanwyck, Robert Ryan, David Farrar, Myrna Loy) and "Seven Bad Men" (Randolph Scott, Forrest Tucker, Mala Powers) wound up shooting ten days ago—the latter several days ahead of schedule. "Parma" was a Filmerest production, produced by Benedict Bogeaus and directed by Allan Dwan. "Bad Men" was a Nat Holt idea, lensed in Technicolor and SuperScope—Tim Whelan directing.

Holt is reported to be so enthused over the rushes on "Seven Bad Men," that he is allocating a $25,000 ad budget on the film, with the intention of boosting the figure even higher if pre-release datings hold up to his expectations.

Negotiations were almost completed at press time for producer-director David Butler to buy Gene Markey's novel, "Kingdom
Studio Size-ups

of the Spur," as his second picture under a three-feature deal with King Pictures for RKO release. This would follow "Miracle At Santa Anita," which he has given a January 1 starting date.

Whether or not any of the other inks committed for RKO release will get under way before the end of the year is still undecided. However, it seems altogether likely that the current hiatus will carry through the entire month of December. Only Sam Weisenthal's production of "Ritter Sage" (not yet cast) appears to be a possibility for December filming.

20TH CENTURY-FOX

Zanuck Stocking 20th

With Top-Drawer Stories

THERE WILL BE NO SHORTAGE of story properties for filming in 1955 at 20th Century-Fox, no matter how loudly certain other companies lament the dearth of adequate film material. The constantly growing array of best-selling novels, plays and original story ideas being corralled by Darryl F. Zanuck proves beyond any question of a doubt that there are plenty of properties around if the movie-makers will seek them out and gamble on their judgment.

Within recent months, Fox has invested over $5,000,000 in story material, with new purchases continuing at the rate of one and two per week. Since the last Size-Ups report, for example, the Westwood company has acquired the novel, "Good Morning Miss Doc," 13th ranking book on the national best-seller list; "The View From Pompey's Head," a highly-touted new novel by Hamilton Basso, and a Lionel Shapiro original, "Of Hope and Glory," which has a romantic theme laid against a background of war. At least two other important properties are expected to be added to the list within the next few days.

Fox also appears in line to obtain distribution rights on a picture based on Ernest Hemingway's forthcoming novel, to be produced independently by Frank McCarthy and William Lowe, former editor of Look magazine. The novel, as yet untitled, will have an African locale, and will be filmed on location in that country, starting some time in 1955.

Zanuck has ordered a speed-up in pre-production planning on three important properties, which he hopes to place before the cameras immediately after the first of the year. These are: "The Tokyo Story," to be filmed on location in Japan—Buddy Adler producing, Samuel Fuller directing; "Violent Saturday," also to be produced by Adler, with Richard Fleischer, who recently completed directing Walt Disney's "20,000 Leagues Under the Sea" set to direct, and "The Left Hand of God," which has been postponed twice previously due to other commitments of Gregory Peck, who was set to star. Rather than hold it up still further, Zanuck is now trying to get Humphrey Bogart as a replacement.

Four pictures are shooting at present, with a fifth due to start this week. Those now in production are: "A Man Called Peter" (Richard Todd, Jean Peters, Marjorie Rambeau)—Samuel G. Engel producer, Henry Koster director; "Daddy Long Legs" (Fred Astaire, Leslie Caron, Terry Moore)—Sam D. Engel producer, Jean Negulesco director; "Soldier of Fortune" (Clark Gable, Susan Hayward, Michael Rennie)—Buddy Adler producer, Edward Dmytryk director; and "Magnificemn Matador" (Anthony Quinn, Maureen O'Hara), formerly titled "The Number One." The latter film, incidentally, is being made under Edward L. Aliperson's National Pictures banner instead of as a Budd Boetticher-Carroll Case production, as previously reported.

Rolling this week is "Lord Vanity" (Clifton Webb, Robert Wagner), which has been held up due to casting of a few leads. It is almost a certainty that a loan-out would be okayed by MGM for Lana Turner to take over the role. Charles Brackett produces the picture, with Delmer Daves directing.

UNITED ARTISTS

Youngstein Cites Financing,
Low Overhead as Lures to Inks

UNITED ARTISTS, WHICH HAS A revolving fund of $20,000,000 currently being used to finance inde producers releasing through the company, will shortly up that figure to $30,000,000, according to Max Youngstein, UA vice-president. The current $20,000,000 figure, incidentally, is exclusive of funds being recouped from pictures now in release.

Youngstein told the Hollywood press that his company has virtually unlimited funds at its disposal to back and develop sound independent packages. "No pictures is too big for UA to back, provided it has the ingredients for commercial success."

He further pointed out that UA grants-inde producers complete creative autonomy, with sales and merchandising approval. More often than not, he said, the distribution organization doesn't even see the film in rough cut unless it is by invitation of the producer.

"In addition," Youngstein said, "producers can make their own deals for studio space and facilities which has resulted in the reduction of overhead costs to as low as five per cent on recent UA releases." He compared this to studios offering their own facilities, where overhead is figured at a minimum of 25 per cent.

One financing deal has just been worked out with Anatole Litvak, whereby he will produce and direct three high-budget films for UA release. The first project will be an adventure yarn with a Far East background, to be lensed on location there.

Three pictures for UA release are before the cameras at the present time. They are: "Gentlemen Marry Brunettes" (Jeanne Crain, Jane Russell, Scott Brady, Alan Young, Rudy Vallee), a Russ-Field-Voyager production in Technicolor, shooting in Europe—Richard Sale and Robert Waterfield co-producers, Sale also directing; "Not As A Stranger" (Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford), a Stanely Kramer production which he both produces and directs; "Marty" (Ernest Borgnine, Betsy Blair), a Hecht-Lancaster project—Harold Hecht producing, Delbert Mann directing.

Next to roll likely will be "Kiss Me Deadly" (Ralph Meeker), third of the Mickey Spillane novels to be produced and directed by Robert Aldrich.

UNIVERSAL-INTERNATIONAL

Promise of 'Paris' Revives
Studio Interest in Musicals

MUSICALS, WHICH ONCE PLAYED such an important role in the success of this studio, are again receiving much attention. The enthusiastic response which has greeted preview showings of "So This Is Paris," prompted studio toppers to make plans for increased tunefilm production. Story analysts have been instructed to be on the lookout for prospective musical properties, and talent scouts are combing the woods for new singers and dancers.

Five pictures currently are in production, with a sixth scheduled to roll around mid-December. Those working: "Third Girl From the Right" (Rory Calhoun, Piper Laurie, Jack Carson, Mamie Van Doren, Reginald Gardiner), in Technicolor—Sam Marx producer, Eddie Buzell director; "Female On
Studio Size-ups

(Continued from Page 21)

the Beach” (Joan Crawford, Jeff Chandler)—Albert Zugsmith producer, Joseph Pennev director; “Abbott and Costello in the Mun-mur”—Howard Christie producer, Charles Lamont director; “Tacey” (Anne Baxter, Rock Hudson, Julie Adams), in Technicolor —Ross Hunter producer, Jerry Hopper di- rector, and “Kiss of Fire” (Jack Paunce, Barbara Rush), also Technicolor—Sam Marx producer, Joe Newman director.

Starting in mid-December will be “All That Heaven Allows” (Jane Wyman, Rock Hudson)—Ross Hunter producer, Douglas Sirk director.

Universal-International executives have issued instructions to all directors hence- forth to confine the action in CinemaScope productions to a 2 to 1 aspect ratio, although the films themselves are shot in the 2.55 to 1 ratio. The order is the result of reports that certain exhibitors have been showing Cine- maScope films in the lower ratio, thereby lopping off the sides of any action that may be taking place there.

Also, U-I is eliminating the standard camera for shooting duplicate versions of CinemaScoes, relying solely on optical re- duction prints made from the original ana- morphic negatives. Universal, incidentally, is the only company releasing CinemaScope and standard versions of its film simultane- ously.

Producer Howard Christie has been quoted as saying that the making of standard prints from the CinemaScope negative adds only about $40,000 to the cost of the production, whereas standard prints obtained by the use of a second camera run around $100,000.

working conscientiously to bolster the num- ber of releases to come out of Hollywood next year. At the present time, 13 features are being edited at the studio, four more are in production, another is ready to roll within the next few days, and a half dozen more are slated to go in the first few weeks of the new year. Shooting now are: “Strange Lady In Town” (Greer Garson, Dana Andrews, Cameron Mitchell)—Mervyn LeRoy produ- cessor-director; “The Sea Chase” (John Wayne, Lana Turner)—John Farrow direc- tor, no producer credit to be given; “The River Changes” (Roseanna Renshaw)—Owen Creram in both producing and directing in Germany, and “Moby Dick” (Gregory Peck, Leo Genn, Richard Basehart)—Moulin Production, John Huston producer-director. All but the latter two are being lensed in CinemaScope & WarnerColor.

The cameras will roll in about ten days on “The McConnell Story” (Alan Ladd, June Allyson), story of the late jet ace— Henry Blanke producer, Gordon Douglas director. It will be in CinemaScope & WarnerColor.

Among the productions being readied for lensing early next year are: “Illegal” (Edward G. Robinson)—Frank P. Rosenberg producer, Lewis Allen director; “Giant” (Rock Hudson), to be produced and directed by George Stevens; “So Shall I Live,” a story of juvenile delinquency—to be pro- duced by Frank Rosenberg. Another likely project is “U.S.S. Marblehead,” also to be produced by Rosenberg.

“The Darkest Hour,” a new novel by William P. McGivern has been set as the next Alan Ladd Jaguar production for the studio. No starting date has been set, pending the completion of Ladd’s role in “The McConnell Story.”

INDEPENDENTS

Whitney-Cooper Unit Adds Lustre To Inde Ranks

CONELLIUS VANDERBILT WHIT- ney, one of the country’s wealthiest men, is back in pictures again, having formed C. V. Whitney Pictures, Inc., with Merian C. Cooper named as vice-president in charge of production. Whitney is due to arrive in Hollywood in a couple of weeks to take an active part in the unit which will turn out two or more films annually. First to go will be “The Searchers,” a new novel by Alan Ladd, to be produced on a $2,000,000 budget.

Vanderbilt’s first motion picture venture was when he and his cousin, Jack Whitney, helped back David O. Selznick’s “Gone With the Wind.” It is understood that he will wholly finance the new company’s operation.

Another new company which plans to go into immediate production has been formed by John Colton (who recently completed the screenplay on “I Am A Camera”) and direc- tor Henry Cornelius. Their initial venture will be an omnibus feature, “Weird Tales,” based on three Collier yarns. It will be filmed in London after the first of the year. Each short story will have a British and American star in it. Alec Guinness is the only name set thus far.

Thomas Les, author of “The Wonderful Country”, and director Robert Parrish have formed another inde unit. They plan to film Les’s novel early next year.

Production of independent pictures not committed for major company release promises to hit the highest peak in many months during December. Seven productions definitely will be in work, with two or three others possibly to be added within the next few days. The line-up, as of now, is: “The Big Bluff” (John Brownfield, Martha Vickers, Robert Hutton), being produced and directed by W. Lee Wilder, “I Am A Camera” (Julie Harris, Shelley Winters), a Remus Produc- tion for Distributors Corp. of America re- lease—Henry Cornelius director; “No Place to Hide” (David Brian, Marsha Hunt), a Josef Shafelt production shooting in Mani- Shaelt both producing and directing; “Kentucky Rifle” (Chill Wills, Lancaster Fuller, Cathy Downs), a Howco production in AnscoColor—Carl D. Hitlerman producers- director; “The Indestructible Man” (Lon Chaney, Jr., Marian Carr), a Pollexfen produc- tion—Jack Pollexfen producer-director; and a cartoon version of the Broadway musical, “Finnian’s Rainbow,” which will feature the voices of Frank Sinatra, Ella Logan, Barry Fitzgerald—Maurice Binder co-produ- cessor, John Haffinan director. The latter will be released by Distributors Corp. of Amer- ica, which now has nine releases either com- pleted, in production or in preparation.

Elmer C. Rhoden, new president of Na- tional Theaters told a Hollywood press con- ference, the other day, that the chain will bankroll more independent pictures, in keep- ing with the wishes of the late Charles P. Skouers, whom he succeeds. He estimated that exhibitors need from 30 to 35 more top quality pictures annually to end the product shortage. He said the National Thea- ters chain would only provide finances, how- ever, and would not enter production on its own.

The Theater Owners of America have been petitioned by Filmmakers Corp., to pro- vide enough additional financing to allow for a production increase up to 12 films per year. Previous plans called for seven Filmmakers releases in 1955.

“Day of Triumph” (Joanne Dru, Lee J. Cobb), the recently completed James K. Friedrich-Century Films feature, will be dis- tributed by George J. Schaefer, who will form a special organization to handle the EastmanColor spectacle based on the life of Christ. The pictures will open in key cities during the holidays, with extended road show runs at increased prices.
JOHN DAVIS, managing director of the J. Arthur Rank organization, arrived in Hollywood declaring reports that Rank would secure American houses to exhibit his product were "premature." Davis said that no action will be taken until free convertibility of sterling had been restored. Davis also denied stories that he would discuss a production deal with Republic, saying Rank's only business with that company was their current five-picture distribution deal.

A. MONTAGUE, Columbia distribution v. p., told a meeting of Allied of Illinois that his company would help theatre owners in distress, but cautioned exhibition against trying to get help for theatre men not really in need. Montague declared that Columbia's recent allotment of $10,000,000 to aid independent production emphasized the company's desire to help theatre owners and relieve the product shortage.

RAY MILLAND & HERBERT J. YATES signed a contract for the actor to direct, as well as star in, Republic's "The Gunman." This will be Milland's first effort with the megaphone, culminating a long-awaited ambition to direct. The film will be one of Republic's costliest productions.

HERBERT BARNETT, president of the Society of Motion Picture and Television Engineers, and not an exhibitor, urged theatre men to welcome rather than fight Slot TV. Barnett told the annual convention of Motion Picture Exhibitors of Florida that rather than wait to see what effect pay-as-you-see TV will have on theatres, "it may be well to consider playing an active part in providing this service."

WILLIAM GOLDMAN, prominent Philadelphia exhibitor and film producer, has agreed to serve as general chairman of the Motion Picture Associates Dinner Committee, which will stage one of the season's biggest industry events in the Quaker City on January 18. Occasion will be highlighted by dedication of a replica of the early movie nickelodeon, donated by Goldman, at the Franklin Institute.
GOVT REGULATION & FILM PRICES

Strong Antagonisms Stirred Up

(Continued from Page 19)

C. Moore, Lakeshore Theatre, Jacksonville, Florida. Mr. Moore, who has served as president of the Southeastern Theatre Owners Association, as well as the Florida Theatre Owners Association, blasts out against alleged mal-practices of distribution in this language:

"I am firmly convinced that the producers have risen to an all time high of arrogance and indifference to the plight of theatre owners and their declining grosses, countering with ever-increasing film rentals, percentages, road shows, preferred playing time and print shortages. I can personally assure you that availability means nothing anymore, but yet we are sold that way, but there are no prints, and we are frankly told that we are sold on print availability. In my instance I have a 49-day availability, which means simply nothing, as many times that means six months, yet the prices are the same. Regulation is bad, but anything is better than the present condition."

A Rocky Mountain circuit leader (small town operations) presents the practical problems of the grass-roots theatreman in a liberally documented argument. This exhibitor, preferring anonymity, voted for Federal controls, but believes a greater appreciation of the case herein offered could forstall that course:

"If the film companies would sell films to small towns on a small guarantee before percentage commences, a lot of the agitation now prevalent in the industry to get the Government to intercede would be eliminated.

"On small grosses small towns cannot pay 35% or 40%, or say nothing about 50%.

"Small towns should not be forced to have to play 'extended time'. A picture, if played a week in a small town, will show some gross each night, but if it is played two days, 90% of the week's business will come in on the two days. On an extra day booking, even if on a big picture, a small town does $150.00, 60% of this would have come in on one of the other days, leaving only $60.00 extra for the exhibitor, which won't take care of his house expense, as he only gets 35, 40 or 50% of the $60.00, so the third day is a definite loss. Forced additional playing time is a very bad abuse the film companies are forcing on the small towns. In small towns we have to change often so people will have a place to go. If we run long runs our customers will find other things to do and we eventually lose many customers.

"Sell 'em so the exhibitor can make a few dollars. Let him play 'em on his house policy, which he must believe is the best for his theatre, and you won't have exhibitors getting behind the movement to get the Government's help, by talking to their congressmen about needing help."

J. K. Makover, of the Edmondson Village, in a Baltimore suburb, speaks for a number of respondents who run specialized operations.

"Our theatre is a high cost operation because we believe in top maintenance and unusual services to our patrons. The average weekly gross is between $4,000 and $5,000. We operate at a profit, and always have in the five and one half years we have been open. However, due to high film rentals we are unable to make a profit that is consistent with the investment or the effort that is expended. We thought, when the tax was removed that profits would increase, but the film distributors are getting practically all of the difference. Never before, has the industry, as a whole, had such wonderful opportunities for the future, but it is being, and will continue to be, frittered away by shortsighted people who do not have the industry as a whole at heart, but are interested only in making a fast buck, come what may. It is truly a pity!"

This lament is of the same fabric as many others written in reply to Question 3. It is simply impossible to devote space to the voluminous complaints received. But enough already has been shown to show there is no doubt that exhibition feels deeply aggrieved by present film pricing policies. As pointed out earlier, the distribution branch of the industry can derive little comfort from the vote against Government regulation, since the antagonisms that have been stirred up in exhibition's ranks might quickly widen support of that undesirable recourse.

So, let us sum up the results of Questions 1, 2 and 3, taken together. Since exhibition so lopsidedly believes film prices rest at uneconomic levels, but nonetheless scuttles the recourse to government, it must mean (1) that theatre men maintain that their problems with the film companies can still be worked out by intra-industry means, or (2) that theatre men would do nothing but wait for the problems to iron themselves out by evolutionary economic forces.

The poll makers made it clear with a vengeance that the latter course is not what they intend. Exhibition is impatient, faultful, restless. It rejects government intervention in its affairs, but it demands some solution to film price problem. The next two questions were couched specifically to determine what kind of a solution they desired. The response to Questions 4 and 5 will be examined and analyzed in the next issue of Film BULLETIN.

DO EXHIBITORS WANT A SYSTEM OF INTRA-INDUSTRY CONTROL OF FILM PRICES?

DO THEY PREFER FILM PRICES TO BE ARBITRATED?

The December 13 issue of Film BULLETIN will give you the answers.
**Newspaper Cooperation**

Credit an outstanding p.r. project to Fox Inter-Mountain's publicity director, Paul H. Lyday. As the result of a suggestion made by Lyday to the News Editor of the Rocky Mountain News, the institutional advertisement at right ran in the News to boost movie-going in the area.

Art work, make up and space were all contributed by the News staff. This unique newspaper break, of course, received favorable reception and, as Lyday suggests, it is something that could be used in other situations. Mats or glossy proofs can be obtained, on request, from Jack Foster, Editor, Rocky Mountain News, Denver, Colorado.

The Denver paper used the idea to build good will among an important segment of its advertisers. The following letter was sent to all exhibitors in the area by the News' advertising director, B. W. Lewis:

"Once again, the Rocky Mountain News has demonstrated its friendship and cooperation for your industry by publishing the attached page, over our own signature and at our own expense, urging the public to go to the movies.

"We hope this will produce bigger and better boxoffice.

"We thank you for your continued support and good will."

**NT 'Showmanship' Meet**

Elmer C. Rhoden, new National Theatres president, one of the most exploitation-minded men extant, designated "Showmanship" as the theme of the circuit's first divisional conference since he took charge. It will take place Nov. 29 in Los Angeles.

Included among the 86 executive heads from 21 states will be John B. Bertero, Frank H. Rickston, Jr., Alan May, Edwin F. Zabel and Richard Braus. Also to attend: James Runte, Senn Lawler, M. Spencer Leve, William Thedford, William Moclair, Robert W. Selig, Gordon Hewitt, Dave Idzal and Harold Seidenberg.

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Schine's Ford Tie-In

Schine Showmen are being advised of a neat tie-in which can be worked with local Ford agencies to plug 20th's "Woman's World," or any other film.

Ford has made a scale model of their new Thunderbird, powered by batteries, which the company is planning to give away to its leading franchises. Foster Liederbach, manager of the Kentucky Theatre, Lexington, arranged with his local Ford dealer to display the model in his lobby. Plans are being made to give the Thunderbird replica away at a special Christmas show. In the meantime, the Kentucky Theatre has a potent gimmick for drawing passersby into its lobby. Where this Ford co-op cannot be used, perhaps a tie-in could be set with some other local sport-car dealer to showcase one of his models in a busy theatre lobby.

Top: Attractive window display tie-in was made with the R. H. White Co. department store for Warner Bros. "A Star Is Born" engagement at Boston's Metropolitan Theatre. Bottom: J. R. Osterstock, manager of the State Theatre, Easton, Pa., arranged this window break with the local Woolworth outlet for theatre's run of the Judy Garland starrer. Similar displays were also set with record shops and music stores.

Gardner Tours for 'Contessa'

Ava Gardner is launching another global publicity spin to boost "The Barefoot Contessa." The star of the Joseph Mankiewicz production had previously conducted an explosive, headlining international tour thru Latin America.

Following appearances in Tokyo, Hong Kong and Singapore, Miss Gardner will fly to Rome, where "Contessa" was filmed, to attend Italy's first showing of the United Artists release. Paris, Berlin and Madrid are also scheduled, with London the terminating point on New Year's Day.

Miss Gardner will be accompanied by David Hanna, publicity man for Figaro, Inc., producers of "The Barefoot Contessa."
A Fine Piece of Fancy Flacking
By Fox For "Desiree" Premiere

The debut of 20th-Fox's latest Cinematographic, "Desiree," was the beneficiary of a most fortunate coincidence, when just two days before the premiere, N.Y. newspapers carried prominent stories concerning the discovery of letters written to Napoleon by his empress Marie Louise, during the most dramatic years of his life. Articles in the Sunday Times and Post, and an editorial in the Herald Tribune reported the letters had turned up in the archives of the King of Sweden. They had been placed there by Napoleon's one-time sweetheart, and later queen of Sweden, Desiree. Naturally, the Fox film comes in for prominent mention. Whether this break was coincidence, or just some fancy flacking by Charles Einfeld's box-officers, the result is the same: aroused public interest, and crowded theatres.

Bob Turner, manager of Seattle's Fifth Avenue Theatre, had this shoeless model tour downtown streets carrying a handbag with a provocative sign, "It's better with your shoes off!—Main 1868." Teaser effectively aroused curiosity of passersby, and on dialing the number they heard a recorded theatre talk inviting them to come up and see UA's "Barefoot Contessa" sometime.

Magazine Breaks
Several upcoming releases are being plugged to good advantage in a number of the country's top-rated mags. Kicking off the national publicity push on Darryl F. Zanuck's presentation of Irving Berlin's "There's No Business Like Show Business" is a striking two-page layout in Look which tags the film as "1954's most opulent musical" and gives some neat breaks to the CinemaScope's six stars.

Mert Blumenstock and his Warner exploiters launched their long-range campaign on the Moulin Production, "Moby Dick," via a Life mag showcase titled "Moby Dick is Missing." Story involves loss of 92-foot model whale used in the filming of Herman Melville's classic novel. The Gregory Peck starrer also received a whiff of a selling job on Ed Sullivan's "Toast of the Town" TV-er through the presentation of Sullivan's filmed location interview with director John Huston and Peck.

Warner boxofficers have also arranged a series of fan mag breaks for the New Year's release of "Young At Heart." Ten film-addict slicks will devote their covers to stars Doris Day and/or Frank Sinatra with liberal credits for the WarnerColor musical.

RKO's first SuperScope production, "Underwater!" is effectively heralded via a provocative cover shot of star Jane Russell on the December 1st issue of People Today. Inside, a four-page feature headed, "Jane Russell—Torrid New Film," deals extensively with the RKO drama.

UA's Hecht-Lancaster production, "Vera Cruz," was brought to the attention of millions of Tempo's readers when the Nov. 15 issue of the pocket mag selected the Gary Cooper-Burt Lancaster starer as Movie-of-the-Week. Same issue also carried a three-page illusory on Ava Gardner, spotlighting "Barefoot Contessa."
ALLIED ARTISTS

August


SECRETS OF A LONE SHACK John Ireland, Dorothy Malone, Producer William F. Broydy, Director Harold Schuster. Malone is a FBI agent on vacation thawing emotions who kill scientist and steal secret papers. 69 min.

September

JUNGLE GENIUS Leo Gorcey, Hunts Hall, (Bobby Boys). Producer Ben Schwalb. Director Edward Bernds. Comedy. Discovering that only small diamonds, the gang goes to Africa to find a fortune.

TWO GUNS AND A Badge Wayne Morris, Director Lewis D. Collins, Producer Vincent M. Fennelly. Western. Without his country and wife, the boys set their hands on love and new life by ridding town of outlaws. 69 min.

October

BOB MATHIAS STORY The Bob Mathias, Melba Mathis, Walsh Bond, Producers James L. Fallon, William E. Burger, Director Lewis D. Collins. Biography of Olympic Decathlon champion from high school days to present. 80 min.

HUMAN JUNGLE The Gary Merrill, Jan Sterling, Producer Hayes Gordon. Director Joe Newman. Murder-mystery of a spy story, which deals with, the boys find out in communist plant to destroy the harbor. 80 min.

November

CRY VENGEANCE Mark Stevens, Martha Hyer, Jean Yolts. Producers Lindley Parsons, Director Stevens. Melodrama. Former detective (Yolts) is hunt for killer of his partner.

December

PORT OF HELL Wayne Morris, Dana Clark, Marole Mathews, Producers William F. Broydy, Director Harold Schuster. Melodrama. Port Wonder of Los Angeles harborJeans docked freighter has atomic bomb, which Schuster is sent out in communist plot to destroy the harbor. 80 min.

COLUMBIA

August

LAW VS. THE BILLY THE KID THE Technicolor. Scott Brady, John Agar, Lynn Bari, Evelyn Ankers, Director Elia Kazan. In the 1870's, Billy the Kid has his life to avoid law and is eventually killed by his best friend. 73 min.

PUSHOVER Fred MacMurray, Philip Carey, Producer Paul Brinegar. Director Richard Quine. Melodrama. Detective falls in love with gangster's girl. His desire for her turns him into an illegal killer. 71 min.

September

BLACK DAKOTAS THE Technicolor, Gary Merrill, Wanda Hendrix, Producers Wallace MacDonald, Director Ray Kellogg. A grave covey of airplanes plots to send Sioux Nation on warpath thereby driving up large Union army force. 85 min.

BULLET IS WAITING A Technicolor, Jean Simmons, Rory Calhoun, Stephen McNally, B. A. Borden. Producer Howard Welsh. Director Jack Farrow. Melodrama. Korean war veteran becomes involved with married woman who sells secrets to help her husband become partner in murder to achieve self ends. 70 min.

October


THREE HOURS TO KILL Technicolor, Dana Andrews, Patricia Neal, Producer Harry J. Smith. Director Alfred Werker. Western. Framed for murder three young girls, cowboy returns home to clear his name. 77 min.

November


BLACK KNIGHT THE Technicolor. Alan Ladd Patricia Medina. Producers Irving Allen, Albert R. Broccoli. Western. Adventure, a sword-maker rises up to become king and save King Richard the Lion Heart. 85 min.


FIRE OVER COLUMBUS Technicolor, Maureen O'Hara, MacDonald Carey, Producer M. J. Frankovich. Director Richard Sale. Adventure melodic. Young customs officials employ woman secret agent to help break up smuggling ring. 84 min.

December

PHIFFFY Judy Holliday, Jack Lemmon, Jack Carson, Producer Fred Kohlmar. Director Mark Robson. Comedy. Bored by their marriage, professional couple find that their freedom is even worse. 83 min.

THEY RODE WEST Donna Reed, Robert Francis, Director Roy Del Ruth. Producers Lewis D. Collins, Barry Fitzgerald. Western. Doctor at frontier Army post incurs enmity of fellow officers when he begins to hatchie hindus. 84 min.

January


CANGAICERO Productions with all-Brazilian cast. Director Lima Barretto. Action drama. Story of bandits who terrorized Brazil for almost 100 years and lived by their particular code of honor and justice. 92 min.

DETECTIVE, THE Alan Ladd, Joan Greenwood, Pitted against by popular local. 91 min.

BAMBOO PRISON Robert Francis, Elaine Devry, Producer, Brian Keith, Producer Bryan Foy, Director Lewis Seiler. War Drama. U. S. intelligence officers massacred as combat in Korean war camp in order to save the U. S. Army. 92 min.

JUNGLLE MOON Men Johnny Weissmuller, Jean Byron Producers Lewis D. Collins, Frances Langford, Director BenJ. Adven-ture. Johnny breaks spell of white jungle princess by using his own. 91 min.


SEMINOLE UPRISING Technicolor, George Montgomery, producer Carl Brahms. Western. story of a Seminole chief who had known Apaches.

TENANTED Men Technicolor, Randolph Scott, Jocelyn Brando, Richard Boone, Producer Harry Joe Brown. Director Bruce Humberstone. Western. Cattlemen tries to bring law and order to the area which carries with blood, sweat and gunpowder.


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

LIFE

August

HELL RAIDERS OF THE DEEP English Language. Eleonora Ross Dugl, Gussa, DeLaurentis Producers, Director Duilio Coletti. War drama. Deals with the adventures of Italian Navy frogmen during World War Il. 93 min.

September


October

GIRLS MARKED DANGER English Language, Silvana Pampanelli, Amedeo Nazzari, Producer Luigi De Laurentiis. Drama. 17th century tale of beautiful actress. 105 min.

HUSBAND FOR ANNA, A English Language, Silvana Pampanelli, Producer D. F. Davanzelli, Director C. De Santis. Drama, Trials and tribulations of a woman in search of love and happiness. 113 min.

TOO YOUNG FOR LOVE English Language, Virginia Mayo, Producer Nuccio Theodoli, Director L. De Felice. Drama. Story of love between two 15-year-olds which ends tragically.

November

AGAINST THE WALL English, Lang, Silvana Pampanelli, Producer Luigi De Laurentiis, Director C. De Santis. Drama. 17th century tale of beautiful actress. 105 min.

SEMICOLON Path, Technicolor, Producer, Leo Films. Producer, Ettore Gianni. Ballet-drama. 20th century story of Naples told thru metaphor of ballet. Continuity provided by drama involving "show business" family thru the ages.
COME FROM AMERICA, a popular radio series, was voted by fans to be the best serial of the year.

December

THEODORA, SLAVE EMPRESS

December

VINDICATED, 270, a film that aired in Italian cinemas, was voted by fans to be the best serial of the year.

December

LIPPERT

August

MAY RIVERS TO CROSS Cinemascope EastmanColor, Robert Bolt, Julie Andrews, and John Ford present a new Western.

September

WHITE CHRISTMAS VV-Technicolor Bing Crosby, Danny Kaye, Rosemary Clooney, and Vera-Ellen, Producer Robert E. Dolan, Director Michael Curtiz, Musical. Two sailors, one Navy and one Coast Guard, come to New York City to perform at the annual village Christmas dance.

October

Three RING CIRCUS VV-Technicolor, Director RKO, Producer Hal Wallis, Director Joseph Penn yak, Producer Michael Curtiz, Musical, Two World II ballet dancers meet and decide to form a new company.

December

CONQUEST OF SPACE Cinemascope, Warner Brothers, Producer George Pal, Director Byron Haskin, Science fiction. A spacecraft is sent to explore the universe.

January

Bridges at Tokio-ri, Director Akihiko, Producer William Holden, Director Billy Wilder, Melodrama, A World War II soldier returns to his village to find his family has been destroyed.

January

FILM BULLETIN—THIS IS YOUR PRODUCT

DECEMBER SUMMARY

The total of 25 new features, which will be available to exhibitors in December, ranks among the very lowest one-month quotas of the year. RKO, RKO, 20th-Fox, and UA will be the leading distributors with three each. One RKO's releases will be the first film in the SuperScope process. These Cinemascope features will be distributed, one each from Fox, U-I and Warners. Fifteen of the films are in color. Releases fall into the following categories:

- 6 Melodromas
- 2 Musicals
- 5 Dramas
- 3 Westerns
- 5 Adventures
- 1 Fantasy

PAHMAUT

August

ABOUT MRS. LESLIE Shirley Booth, Robert Ryan, Producer Robert E. Dolan, Director Michael Curtiz, Melodrama. A woman and her family's house owner finds tenant's problems lead her to a secret romance.

September

LIVING IT UP Technicolor, Director Dean Martin, Jerry Lewis, Producer Paul J. Weinberg, Musical. A young man and his friends experience a week of adventure.

October

SABINA Humphrey Bogart, Audrey Hepburn, Producer William Holden, Director Billy Wilder, Comedy. A woman and her daughter meet a handsome young man.

November

VIKING COMES KENTUCKY VV-Technicolor, Director David Butler, Producer Hal Wallis, Musical. A woman and her family go on a road trip to Kentucky.

January


Coming

JUPITER'S DARLING Cinemascope, EastmanColor, Esther Williams, Howard Keel, Margo & Gower Champion, Producer Edgar Anson, Director George Sidney, Children's. A young girl's musical comedy set in Rome.

January

DECEMBER

THE DEATH OF THE DANCE Technicolor, Director Gene Kelly, Merle Oberon, Producer Michael Curtiz, Musical. A star's career comes to an end.

January

DECEMBER

BLACK PIRATES, THE Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

December

GREEN FIRE Cinemascope, EastmanColor, Grace Kelly, Stewart Granger, Paul Douglas, Producer Armand Schaefer, Director Frank Borzage, Drama. A marine engineer battles the tides of the Sahara desert.

December

DECEMBER

INVITATION TO THE DANCE Technicolor, Director Gene Kelly, Merle Oberon, Producer Michael Curtiz, Musical. A star's career comes to an end.

December

JULIUS CAESAR Cinemascope, Director William Wyler, Producer David O. Selznick, Historical. The story of Caesar's rise to power.

January

DECEMBER

SILVER STAR, THE Cinemascope, Director David Butler, Producer Hal Wallis, Musical. A young woman and her family go on a road trip to Kentucky.

January

DECEMBER


November

SEIGE, THE Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

December

RACE FOR LIFE, A Richard Conte, Marla Aiden, Producer Mickey Duncan, Director Nancy Johnson, Western. A race between two mountain men.

November

BLACK PIRATES, THE Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

December

THEY WERE SO YOUNG Scott Brady, Raymond Burr, Melodrama. Fashion model sold into black market slavery escapes and enlists aid of American who exposes Brazilian slavers as ringleaders.

January

FLYING ALBUM, The Cinemascope, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

December


December

MEAD-GOLDWYN-MAYER

August

HER TWELVE MEN Anscolor, Greer Garson, Robert Ryan, Producer John Sturges, Director Henry Hathaway, Western. A young woman and her family go on a road trip to Kentucky.

November


November

PRIVATE HELL 36 (Filmmakers) Ida Lupino, Steve Cochran, Producer Samuel Goldwyn, Director Richard Bartlett, Western. A group of pirates come to the New World to seek their fortune.

October

VANISHING PRAIRIE (Buen Vista) Technicolor, Producer Walt Disney, Documentary. 71 min.

November

SHOCKING BRIEF, Cinemascope, Jack Warner, Producers Michael Carreras, Anthony Hinds, Director Y. A. Epstein, Drama. A young woman and her family go on a road trip to Kentucky.

September

THE SIEGE OF JERICHO Cinemascope, Technicolor, Director Howard Keel, Producer Jack Cummings, Director Stanley Donen, Outdoor Musical. A young woman and her family go on a road trip to Kentucky.

September

ATTENA Cinemascope, EastmanColor, Edmund Purdom, Jane Powell, Debbie Reynolds, Vic Damone, Producer Joseph Pevney, Director John Sturges, Musical comedy. A young woman and her family go on a road trip to Kentucky.

November

SILENT RAIDERS Richard Bartlett, Earl Lyon, Producer Anthony Dexter, Director Richard Bartlett, Action drama. A group of pirates come to the New World to seek their fortune.

September

THUNDER PASS Dan Clark, Andy Devine, Producer Robert A. Nudes, Director Frank McDonald, Western. A group of pirates come to the New World to seek their fortune.

August

INTERMINABLE Cinemascope, EastmanColor, Edmund Purdom, Jane Powell, Debbie Reynolds, Vic Damone, Producer Joseph Pevney, Director John Sturges, Musical comedy. A young woman and her family go on a road trip to Kentucky.

August

BAMBOOZLED Cinemascope, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

August

LABYRINTH Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

August

BOMB ON THE BRIDGE Cinemascope, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

August

THE LAST OF THE TERRITORY Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

August

DEADLY GAME Lloyd Bridges, Producer, Robert Dumar, Director Dan Milster, Mystery drama, American. A young woman and her family go on a road trip to Kentucky.

October

THE DEATH OF THE DANCE Technicolor, Director Gene Kelly, Merle Oberon, Producer Michael Curtiz, Musical. A star's career comes to an end.

October

BAD DAY AT BLACK ROCK Cinemascope, Technicolor, Spencer Tracy, Walter Brennan, Robert Ryan, Director John Sturges, Western. A group of pirates come to the New World to seek their fortune.

October

DEADLY GAME Lloyd Bridges, Producer, Robert Dumar, Director Dan Milster, Mystery drama, American. A young woman and her family go on a road trip to Kentucky.

October

SIEGE, THE Cinemascope, Director Anthony Dexter, Lon Chaney, Producer Robert Lipton, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.

November


November

THEY WERE SO YOUNG Scott Brady, Raymond Burr, Melodrama. Fashion model sold into black market slavery escapes and enlists aid of American who exposes Brazilian slavers as ringleaders.

January

FLYING ALBUM, The Cinemascope, Director John Ford, Western. A group of pirates come to the New World to seek their fortune.
Yes, you've got the greatest “captivate audience” in the world sitting in your theatre! 100% of your advertising dollar buys 100% coverage when your trailer is on the screen! Not 23% as with newspaper readership...not 28% as with magazine readership...not any percentage as with other media...but 100%...because the audience you reach with trailers is there looking, listening, waiting for your message!

So sock 'em hard with trailers that sell your shows...in advance...from your screen. Trailers that sell your special events, contests...trailers that sell what you want to sell!
PIN POINT REVIEWS

A FUND IS NEEDED TO FIGHT SLOT-TV!

INSTALLMENT 2

POLLS

“This Is My Opinion”

Exhibitors Favor Film Arbitration
MERRY CHRISTMAS

FROM THE BOYS WHO WILL KEEP YOU TALKING AT THE 20TH CINEMA

"It is our policy to do the way he likes."
Christmas

Prosperous Year After Year!

cope fox

Business with an exhibitor to do business.”

Al Lichtman
CHEERFUL EARFUL!

GOOD NEWS FROM M-G-M!
The tentative line-up of Big M-G-M attractions below is just a sample of what's to come. They've been screened in various stages of completion and are assured hits! Following right after "THE LAST TIME I SAW PARIS" and the great Christmas-New Years musical "DEEP IN MY HEART," showmen may happily depend on a consistent flow of top product from M-G-M. THRIVE IN '55!

M-G-M's STAR-HIT LINE-UP!

JANUARY
"BAD DAY AT BLACK ROCK" (CinemaScope—Color)
M-G-M presents in CinemaScope • Spencer Tracy • Robert Ryan in "BAD DAY AT BLACK ROCK," co-starring Anne Francis Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine Lee Marvin • Russell Collins • Screen Play by Millard Kaufman Adaptation by Don McGuire • Based on a Story by Howard Breslin • Photographed in Eastman Color • Directed by John Sturges • Produced by Dore Schary

JANUARY
"GREEN FIRE" (CinemaScope—Color)
M-G-M presents in CinemaScope • Stewart Granger • Grace Kelly Paul Douglas in "GREEN FIRE," co-starring John Ericson with Murvyn Yvye • Written for the Screen by Ivan Goff and Ben Roberts • Photographed in Eastman Color • Directed by Andrew Marton • Produced by Armand Deutsch

FEBRUARY
"MANY RIVERS TO CROSS" (CinemaScope—Color)
M-G-M presents in CinemaScope "MANY RIVERS TO CROSS" starring Robert Taylor • Eleanor Parker • with Victor McLaglen Russ Tamblyn • Jeff Richards • James Arness • Screen Play by Harry Brown and Guy Tropper • Based on a Story by Steve Frohse • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Jack Cummings

FEBRUARY
"JUPITER'S DARLING" (CinemaScope—Color)
M-G-M presents in CinemaScope "JUPITER'S DARLING" starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest • Screen Play by Dorothy Kingsley • Based on the Play "Road to Rome" by Robert E. Sherwood • Songs: Burton Lane and Harold Adamson • Photographed in Eastman Color • Directed by George Sidney • Produced by George Wells

MARCH
"HIT THE DECK" (CinemaScope—Color)
M-G-M presents in CinemaScope "HIT THE DECK" starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn with Kay Arren • J. Carrol Naish • Richard Anderson • Jane Darwell • Written by Sonya Levien and William Ludwig • Based on the Musical Play "Hit the Deck" by Herbert Fields • Presented on the Stage by Vincent Youmans • From "Shore Leave" by Hubert Osborne • Music by Vincent Youmans • Lynce by Leo Robin, Clifford Grey and Irving Caesar • Choreography by Hermes Pan • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

MARCH
"INTERRUPTED MELODY" (CinemaScope—Color)
M-G-M presents in CinemaScope "INTERRUPTED MELODY" starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway • Screen Play by William Ludwig and Sonya Levien • Based on Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings

APRIL
"THE GLASS SLIPPER" (Color)
M-G-M presents "THE GLASS SLIPPER" starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Harry Jones • Written for the Screen by Helen Deutsch • Ballets by Roland Petit • Featuring Ballet de Paris Photographed in Eastman Color • Directed by Charles Walters • Produced by Edwin H. Knopf

APRIL
"BEDEVILLED" (CinemaScope—Color)
M-G-M presents "BEDEVILLED" in CinemaScope • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen • Based on an Original Story and Screen Play by Jo Eisinger • Photographed in Eastman Color • Directed by Mitchell Leisen • Produced by Henry Berman

1955-—THE YEAR OF M-G-M'S "THE PRODIGAL"
Funds To Fight Slot-TV

Subscription TV is effecting a beachhead that seriously threatens the exhibition forces of our industry. Already, advanced battalions are striking to seize a foothold within the FCC by a means of well-reasoned and convincing petition. Heavier batteries incessantly assault the Congressional fort with compelling propaganda. Psychological warfare devices tell the public battle is being waged in its name. And alliances, meanwhile, have been drawn with certain diverse and articulate interests, principally on the basis of economic considerations. Others will surely be weaned into the Toll Entente out of similar concern. In sum, the enemy is strong in numbers and resourceful.

At this very moment, the motion picture industry must rally to defend itself. Nor is this call to arms mere sabre-rattling. The alarums are sounded. The issues are clearly staked out. The battle is on. The potential damage to our industry is no less than catastrophic.

A frightening complacency is noted in some quarters. There are theatremen who soothe themselves with reassurances that some mechanical hindrance or the problems of distribution and collection will stymie pay-as-you-see television, or that it will fall of its own economic impracticability. Discard those false hopes! Any engineering or distributive roadblocks, rest assured, will be overcome by American ingenuity.

Whether the coin system can be economically feasible in the long run is a moot question. Some argue that it will fail, that the gregarious American public will tire of sitting home, and of watching a small screen. Maybe so. But the motion picture theatres, only now recovering from the ravages of commercial television's initial onslaught, cannot sit out a couple years' test of the public's appetite for slot-TV. Even if the pay-as-you-see ultimately fails, there would be no theatre industry left when the issue is resolved.

This is chiefly an exhibitor's problem. True, the film companies have a stake in the issue, but they might conceivably be tempted to take a gamble on those wild estimates of untold millions that are supposed to flow from first-run films via the toll system. Haven't we already seen Paramount Pictures flirting with it, investing in Telemeter, sponsoring tests with its new films? While the other film companies today stand firm for theatre exhibition, who can tell what legal, legislative or economic pressures might be brought to bear to change their course.

So, this is a battle theatremen will have to fight—and it could very well be their struggle for survival.

Spadework has been started by the Joint Committee on Toll TV, led by Messrs. Rembusch and Starr, but its efforts thus far have been limited by a makeshift organization and lack of funds. The best defense is a slashing offense. The campaign cannot be confined to the legalistic argument that pay-to-see TV is an infringement of the free airwaves. The full story of theatres versus home-confining slot-television, with all the economic implications, must be carried dramatically to every retail, wholesale and production branch of every industry in the land. On the theme, "when people go out, they buy!", we should be able to enlist the support of American business at large. On this ground, we believe, the menace of the coin system can be exposed to Congress, to the FCC, to the public.

This kind of a campaign cannot be run on air and water. It requires fuel, in terms of cash. We call upon every exhibitor to recognize the danger, and to be prepared to pay the costs of this fight for survival.

'A Star' Still Glows

We cannot agree with those who contend that the cutting of 30 minutes from the original version of "A Star Is Born" will noticeably impair the boxoffice potential of the great Warner Brothers' musical-drama.

In a recent Sunday column, Bosley Crowther, eminent movie critic of the New York times, declared himself "in a grave dilemma" in considering "A Star Is Born" for his list of Ten Best for 1954. He deplored the trimming of the film, and called for "reviewers to show disfavor for such post-release tampering." One exhibitor organization bulletin expressed the fear that publicity about the cuts would have an unfavorable effect on the public.

In our own test of audience reactions, we asked four people to view the trimmed 154-minute version, two of whom had already seen the 184-minute original, and to submit opinions in writing, without prior discussion with their co-viewers. Here are their brief comments, the first two being by those who had also seen the original:

(1) "The shorter version moves faster in developing the story. I..." (Continued on Page 13)
REST EASY, YE MERRY GENTLEMEN, good tidings are on the way. At yuletide, 1954, come omens of such portent as to brighten the countenance of a Scrooge. The year ahead—by majority investment forecast—promises much the same bull-fever as sun-drenched 54. This consummate judgment envelops the market as a whole, but holds—beneath the surface—special significant to the cinema category—which we shall examine shortly.

In assessing the '55 market at large, the language of Arthur Wiesenberger & Co., as projected in a unique manual entitled "Favourable Omens for 1955, is representative:

"Economic progress has lagged in the sense that business activity has not yet shown marked improvement. Nevertheless, earnings and dividends have maintained their broad upward trends. The balance of evidence continues to suggest that we are still in a major bull market that 1954 has not exhausted, and that stocks will sell materially higher prior to any truly heavy liquidation resulting in serious decline.

"Our view is and has been that September, 1953, witnessed the beginning of a major bull market that should carry the Dow-Jones Industrial Average well above 400 and last through 1955 and probably beyond."

The Wiesenberger report submits a theory for contemplation far over and beyond the ordinary prognosis. Back in 1939, a serious student of the market, named Lawrence Smith, made the discovery that "a 10 year pattern or cycle had more or less faithfully reproduced itself in stock price movements over a period of 58 years." Within these 10 year frameworks certain years were characterized by dominant stock movements, either upward or on the downside. For instance, seventh and tenth years (i.e. 1937, 1940; 1947, 1950) showed declining tendencies. Second, fourth and sixth years showed firm qualities. Strong gains were evidenced in the eighth and earlier months of the ninth year. The most powerful and consistent advances were reserved for the fifth year slot (those ending in the "5" digit). The Wiesenberger inference, as if you didn't know already, is that there are only a few stock shopping days to 1955.

One further note on this cycle theory. In the 15 years since its publication, actual movement has run counter to projected movement only six times, removing the major thesis of the study far from the realm of chance. The distortion years 1943, 1946, 1947, 1948, 1950, 1951 were fraught with unnatural economic and wartime influences. Four of the non-conformities showed gains rather than declines. As final evidence, Wiesenberger broke down the total 69-year analysis into months, coming up the finding that 73.8 of all fifth year months were marked by rising prices. Well!

FILM SHARES GENERALLY ARE LONE WOLF performers, more often than not deviating from the course of overall market movements. Over the past fourteen months industry issues resisted four prominent average declines, powered to one of its greatest one month (August) rallies while the blue-chippers remained sluggish. The reason: cinema industry conditions had little in common with external business activity. Movies had to shake a slump peculiar solely to itself. While many an industry over-extended in the early Fifties, cinema was digging in, pruning waste, effecting economies. When it cut the corner in late '53, it had a big gap to close to catch up to the pack. Accordingly, with profit conditions rife, industry issues actually outgained the field. But it was less a race for leadership than that of a lapped runner trying to get back into the contest.

By this date cinema shares have rejoined the balance of big business as a relatively healthy, liquid and self-sustaining enterprise. We look for this return to normalcy to produce a broader sympathy between film shares and the balance of the market. Industry securities should no longer remain the bastard play of the big board, photo-plate sensitive to every speculative current and whisper. With boxoffice returns on a steadily rising, unfluctuating keel, the movie business bodes well to take its place among the semi-blue chip elements of the market and keep a balanced pace with American business in general.

LEAP-FROG ADVANCES BY REPUBLIC have the traders talking. Low-priced speculative plays (Republic moved from 5 to 7 in three sessions) are hearty meat to the "in and out" boys, and to listen to them talk, the Yates operation drew clear of them before you could say Gene Autry. Probable reasons for the rise: (1) A notable year end shopping spree for stocks lagging badly behind wide gains in their respective industrial groupings. There's quite a bit of this at the moment among the lesser rails, liquor distillers and holding companies. The idea is to dig out the underpriced issues before the momentum of the industries at large pulls them up by their bootstraps. (2) A contemplated sale of some Republic pictures—produced between 1940-1947—to television for a fancy figure.
POLL
"This Is My Opinion"

Exclusive Film BULLETIN Feature

What Exhibitors Think About Government Regulation

INSTALLMENT II

Favor Arbitration Of Film Terms

In the preceding installment, the Film BULLETIN study of exhibition's attitudes toward regulation of film prices by the Government, or by other means, revealed decisive answers to the first three questions in our "This Is My Opinion" poll:

(1) A strong tide of sentiment against Allied's proposed bill to regulate terms by having the Federal Trade Commission govern a system for classifying films and theatres: 71% against—29% in favor.

(2) Equally strong sentiment against any other form of government regulation to settle the film pricing issue; 74% against—26% in favor.

(3) Expression by an overwhelming majority of the polled theatremen that film prices have reached an un-economic level: 48.4% said for "all theatres"—47.2% for "small theatres"—4.4% voted "none".

Thus, having learned that government regulation of any design is unacceptable to exhibition, but that some 9 out of 10 exhibitors regard present-day film pricing with disaffection, the answers to Questions 4 and 5 in the poll take on real significance. What, we asked, are exhibition's views on the pricing problem as an intra-industry matter? Should there be some form of industry control? Should film terms, as Allied has insisted, be arbitrable? It was to search out the answers to these general queries that we directed the specific Questions 4 and 5, which are discussed in the second section of this study.

QUESTION NO. 4

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<tr>
<th>Do</th>
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<td>47%</td>
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It is immediately evident from the closeness of this vote that many theatremen, who would not consider any form of government regulation, do favor a system of regulating prices via some industry agency. Whereas only 29% voted for having the Federal Trade Commission do the regulating, 47% would accept the intra-industry method of classifying films and theatres.

Let us make it clear promptly that the 47% who voted "do" on Question 4 did not plump for the idea wholeheartedly; there were plenty of qualifications.

Typical of endorsers of an intra-industry method of price regulation is Philadelphia's I. Borowsky, who asserts that it would be workable only if pains were taken to ensure adequate exhibitor representation:

"If an intra-industry system is established, it must be very impartial, consisting of members of all types of distributors and exhibitors, down to the smallest operator; representatives who can look out for the views of men in his same position. Otherwise I don't think it will mean anything. It must not be controlled by the distributors or the type of exhibitor who sides with the distributor for his own benefit."

But even though he is an advocate of some kind of intra-industry regulation, Mr. Borowsky proceeds to sound the keynote worry which caused the majority to veto the classification idea:

"I think No. 4 is the most important question. You cannot classify each theatre individually as to price—but something has to be done to help the small theatre by not pricing him out of business."

* * *

The chief reason behind rejection of a classifying system lay in the skepticism advanced by so many exhibitors as to its workability. "Exhibitors are not sufficiently one-minded, cohesive, as compared with producers to make it a practical system," says a Detroit exhibitor, who asked to remain anonymous. M. Miller of Passaic, N. J., visualizing
GOVT REGULATION & FILM PRICES

Against Classifying

(Continued from Page 7)

perhaps a trend toward blanket classifications—the path of least resistance—"Each theatre is an individual problem."

* * *

What is to happen to those situations that fit into no hard and fast niche? G. G. Griffin, of the Caso Theatre, Plattsmouth, Nebraska, talks for the small town showman:

"If prices of film were regulated according to size of town it would put us out of business. We are a 5,000 population town only 18 mile from Omaha. All pictures are held back until Omaha milks them with extended runs. What theatregoers are left here will not wait until we get them, so they go to Omaha to see them. When we do get a picture, it is only natural that Omaha is playing a bigger, newer and better picture. We cannot pay near the film rental that outstate towns of similar population pays. How could any commission classify towns like ours near big cities."

* * *

A New York City exhibitor, preferring to go unnamed, terms any classification system "a premature form of regulation." He wonders why classifications and modes of redress should be established before the grievances are registered. "The determination of whether or not a picture is over-priced, should wait," says he "until the exhibitor in the case actually files a specific complaint." He goes on to state that it will be virtually impossible to rationalize pre-fashioned, inflexible class categories for every type of film, every type of house; what may be an A picture in a class theatre could be a D picture in a neighborhood, and vice versa, of course.

* * *

It is interesting to return to two pollies, both typical of their respective groups, who were cited earlier in comments on Question 1. California's Joseph J. Rohan voted for government regulation but has his own intra-industry ideas as to how that extreme may be avoided:

"An honest approach to counteract the trend now so evidently approaching us for governmental control would be the setting up of a bureau, financed jointly by the distributors and the exhibitors, whose function would be to assist all exhibitors by showing them how to obtain the best method of operation for their situations. Such an organization, by helping exhibitors to cut their costs by better management and increase their revenue by better promotion and merchandising, would enable the ultimate number of theatres to remain open. Such an interwoven organization could get the distributors an honest look at the exhibitors problems and also insure their films high profits."

* * *

Clive R. Waxman, it is recalled, voted against federal controls, stating that it would do even less for exhibition than for distribution. Now head of the Independent Exhibitors Theatre Service, a buying-booking agency, Mr. Waxman served eight years as sales supervisor in the home office of a major distributor. He believes self-government is the only answer. But most important to
GOVT REGULATION & FILM PRICES

Local Sales Autonomy

Ex-distributor Waxman is the lack of personal considera-
tion and understanding shown to the exhibitor by the
home-offices of distribution. His formula: let the field
people of distribution, the folks who know first hand the
individual problems of their exhibitor customers, establish
and approve the terms. Here's what he says:

"It is my personal opinion that, until such time as the
local branch managers of the several distributors are
recognized as being the only distributor-representative
who know their territory, and are given the authority with-
in their local exchange territories to establish terms, and
approve deals for the theatres under their jurisdiction,
there will never be an equitable basis for establishing
rental terms for the several classifications of theatres in-
olved."

During his work in distribution Mr. Waxman, as sales
supervisor, enjoyed the authority of approving or reject-
ing film contracts without ever visiting the branches that
obtained the deals.

"It is my personal opinion that the same condition ap-
plies today to those whose assignments are to govern the
approval or rejections of contracts from theatres whose
only existence is on a typewritten sales control card, and
whose location merely appears as a 'fly-speck' on the map.
In this seller's market—even the branch manager is im-
potent to establish fair terms for any situation."

This thesis, that film terms be regulated at the local
level of distribution by branch managers fully conversant
with the problems of the individual theatre, is fully en-
dorsed by Harry Pickett, Jr., of Craver Theatres, Char-
lotte, N. C.:

"I am of the firm opinion that each theatre must be
handled on a basis of the house's ability to pay. No one
man or group of men sitting in New York or Hollywood
can set a policy that will fit all theatres. The branch ma-
agers should be chosen for their ability to know the territ-
ory and to make the best deals possible. If they accept a
deal that should be approval enough. If they are not this
type of manager, then they are in the wrong position."

A considerable number of pollees branded the classi-
fication proposal as unworkable solely on the grounds of
the time it would waste, the delays that would inevitably
arise. In practical terms, they see a cumbersome bureau-
cracy of filing, hearings, meetings, deliberation, and finally
execution of the decision. What happens in the meantime?
The complainant may lose his run, availability, not to men-
tion his customers. Other opportunistic exhibitors on
a similar run may seize the opportunity to capitalize upon
the situation by meeting the terms asked and beating the
run.

All in all, it appears that the idea of setting up a sys-
tem of classifications for films and theatres strikes a vague-
ly responsive chord in the thinking of many exhibitors, but
it would have to be refined down to the ultimate detail to

(Continued on Page 26)
MILTON R. RACKMIL announced that Universal has allocated "the highest production budget in the 42 year history" of the company. Opening the studio sales conference, Rackmil declared: "My goal in assuming the presidency of Universal Pictures Company in 1952 was to keep the company in the forefront of the motion picture industry and to continue to advance its successful destinies." He said these aims have not only been realized, but "each successive year has seen our company better its record-breaking performance of the previous year." Pointing to features scheduled for release in 1955, the U-I president voiced his confidence in the future. "We are looking forward to another year of successive boxoffice hits which should further add to the splendid relationship which we at Universal feel we enjoy with our exhibitor customers."

S. H. FABIAN added a new head of steam last week to pressures building up the one big exhibitor organization idea. The Stanley Warner president told the Oklahoma Theatre Owners: "It is my firm conviction that all the energy being expended by both sides in exhibition is being largely wasted. This same amount of effort channelled into one big organization, could in six months, move the motion picture industry ahead five years in its thinking."

PAT McGEE proposed a plan to solve distribution's problems with small situations which are too costly to sell and require low flat rentals. He suggested establishment of a cooperative buying and booking service in each exchange center to service them. Speaking at the Theatre Owners of Oklahoma convention, McGee said, "The co-op should be headed by a man of integrity, . . . acceptable to distribution . . . with no participation in proceeds of either the theatres he buys for, or in the savings on film rentals."
ELMER C. RHODEN, National Theatres chief, set an aggressive promotion pattern for the circuit in a four-point business booster program at NT's recent convention in Los Angeles. Main feature of the blueprint is a $500,000 budget for research work in promotional advertising and sale of motion pictures. NT executives are (l-r): John B. Bertero, Frank H. Rickeson, Jr., Rhoden, Edwin F. Zabel, Alan May, Richard P. Brouse, Senn Lawler.

WILLIAM GOLDMAN, prominent Philadelphia exhibitor, discusses plans for his presentation of a model Nickelodeon at Franklin Institute. Dedication of this shrine to the industry, will highlight the Motion Picture Associates Dinner honoring pioneers of the Philadelphia movie industry in the Quaker City, Jan. 18. L. to r.: George Beattie, Goldman, Lester Krieger, Sam Diamond.

CHARLES M. REAGAN called the trade press together last week to "MGM's 1955 Motion Picture Theatre Celebration" which will salute the nation's exhibitors and encompass a high-powered product promotion bearing the slogan, "There's More Fun at the Movies." In heralding the campaign, Metro's vice president-sales chief said, "I believe there is every indication that 1955 will be a great movie year and that the upswing started in '54 will continue and will be accelerated." Reagan said 15,000 theatres are expected to participate in the "Forward In '55" drive, which kicks off on New Year's Day and runs until April 30, or beyond.

DAVID A. BADER, who recently joined Atlantic Television Corp. as sales chief, has been made a v.p. of the company, it was announced by president R. M. Savini.

SPYROS P. SKOURAS will be honored at a dinner concert sponsored by the American Fund for Israel Institutions "in recognition of his leadership on behalf of Israel through the American Fund" at the Waldorf, Jan. 5. Stanley-Warner chief Si Fabian, chairman of the Dinner Concert Committee, made the announcement.

MAX E. YOUNGSTEIN heads the entertainment committee of the National Home for Asthmatic Children at Denver and will co-sponsor, with TV's Robert Q. Lewis, a "Parade of Stars" show in NYC on Jan. 8 for the benefit of the institution.

WILLIAM J. HEINEMAN serves as distributor chairman in the 1954-55 National Conference Drive in observance of Brotherhood Week, it was announced by John H. Harris, National Chairman of the Amusements Division. UA ad-pub director, Francis M. Winikus, will direct publicity for the Brotherhood campaign. Industryites heading regional groups for the drive are: Jack Beresin, Si Fabian, Theodore R. Gamble, Robert Harvey, John F. Jones, M. A. Lightman, Bob O'Donnell, F. H. Rickeson, Jr., Robert J. Wilby, Marc Wolf.

TOA's joint Board of Directors and Executive Committee mid-winter meeting is scheduled for Feb. 13-15 in Washington, D. C. Walter Reade, Jr. and Alfred Starr, chairmen of the board and committee, respectively, will preside at the meetings.

LEWISTOWN, Pa. witnessed one of the season's brightest theatre openings when Harold D. Cohen relighted the completely renovated, 2400-seat Centre Theatre on November 30.

DUKE CLARK replaces W. C. Hames, resigned, as branch mgr. of UA's Dallas exchange, it was announced by general sales mgr. B. G. Kranze.

NATHAN FLEXER, Waverly, Tenn. exhibitor was elected president of MPTO of Ark., Tenn., and Miss. at the organization's 45th convention in Memphis.

MORT MAGILL, former UA Phila. branch mgr., is now Buena Vista's district sales chief for the Philly, Wash., and Pitts. exchange areas.

NAT D. FELLMAN, veteran industryite was made executive assistant to Stanley-Warner v.p. Harry M. Kalmine. Kalmine also announced the promotion of Charles A. Smakwitz from Albany zone mgr. to zone mgr. of S-W New Jersey theatres, succeeding Frank Damis, resigned.

Film Bulletin December 13, 1954 Page 11
“So This Is Paris”
Business Rating 🌟🌟🌟
Tunefilm should jingle cash registers all down the line in mass market. Fair values for class situations; least in action runs. Tinsed production numbers, froth comedy, Tony Curtis-Gloria de Haven names all bedecked in Technicolor, provide plenty of angles for provocative campaign.

Slick featherweight musical sparkles and glitters as it bounces thru frothy fable of American swabbies who set out to take Paris by storm and wind up staging benefit show for French orphans. Although scripter Charles Hoffman dipped into the old hat for plot and complications, the story is adequate for rollicky roundelay of songs, dances, comedy and love-making. On liberty in gay Paree, Tony Curtis, Gene Nelson and Paul Gilbert pair up with nite club entertainer Gloria de Haven, cashier Mara Corday and French heiress Corinne Calvet. In meelee that follows, the Curtis-de Haven romance becomes entangled with the Nelson-Calvet duet and the whole gang becomes involved in complicated effort to aid orphans in financial distress. Result provides bevy of angles for musical interludes to generate pleasing entertainment for escapart audiences. All of the tunes are originals, by Pony Sherrell and Phil Moody, except the McHugh-Fields oldie, “I Can’t Give You Anything But Love,” around which is staged the film’s best production sequence. Tony Curtis fans should be happily surprised by their idol’s handling of his hoof-and-mouth assignments. Nelson and de Haven also register well. U-I unleashed a bevy of cute starlets to decorate the footage. (YORK)


“The Yellow Mountain”
Business Rating 🌟🌟🌟
Serviceable Western entry for fair-to-good returns in action houses. Suitable as second feature in neighborhood. Nothing here for class market. Violence, romance are the selling angles. Technicolor an asset.

Gold and a girl are the basis for this latest venture into the old West. While the plot follows a familiar pattern, considerable mayhem of gun-fist variety goes careening across the screen. Director Jesse Hibbs has kept the pace fast and interesting, and the principals adequately fulfill the script’s demands. All in all, this generates sufficient excitement to satisfy desires of action fans and entertain less discriminating audiences. Violence sparks when Lex Barker and Howard Duff clash over old feud, ending with the pair again becoming friends, Barker to share in Duff’s gambling hall and gold claims. Story then launches onto twisted path of counter double-crosses and intrigue involving battles for control of a mountain bearing rich gold veins. Salty old prospector, (William Demarest), in debt to Duff becomes center of fight when it turns out he contains lode. Romantic complications are built around Demarest’s daughter, Mala Powers, in triangle with Duff and Barker. Blazing windup has pair defending Demarest against unscrupulous mining interests, with Barker getting the girl. (Neil)


“Master of Kansas”
Business Rating 🌟🌟🌟
Rating should be higher in Western market for which this Technicolor actioner is tailored. Fast pace, effective performances, make it OK programmer for family trade.

Turned out in tried-and-true outdoor action style which will satisfy the outer-addicts. “Master of Kansas” boasts three of the West’s most famous gunslingers —Bat Masterson, Wyatt Earp, Doc Holliday—which, in itself, provides potent exploitation fodder to bait Western clientele. Plot neatly lines up this trio against renegade cattlemen who try to frame an innocent man (John Maxwell) for murder, and threaten to bring on an Indian war. Shooting action is triggered when sheriff Masterson (George Montgomery) sets out to clear Maxwell who incurred wrath of cattlemen (Bill Henry) by negotiating Indian treaty which provided grazing land for tribal reservation. Henry tries to set Holliday (James Griffith) against Masterson, but Griffith’s attraction to Maxwell’s daughter (Nancy Gates) leads him onto Montgomery’s side. Smash action sequences include mob storming jail to Lynch Maxwell and blazing finish when the three gunfighters take on Henry’s gang in lead-flying fray. (Phil)


“The White Orchid”
Business Rating 🌟🌟🌟
Best suited to action market. Bally houses can exploit violence-sex-adventure angles to boost mild marquee draw. Fair entry for general runs; least suitable in class houses. Eastman color shots of Mexican jungle scenery an asset.

Involves writer-archeologist’s (William Lundigan) quest for tribe, deep in Mexican interior, who still live by customs of ancient Toltec civilization. Although plot is complicated by usual romance-melodrama angles, enough suspense, action, and sex elements are present to satisfy patrons in film’s intended market. Learning of lost civilization, Lundigan sends for photographer to accompany him on search and is dismayed when curvaceous Peggy Castle arrives instead of anticipated man. Castle vamps guide, Armando Silvestre, into leading them into jungle. Events on peril-laden trek cause Lundigan to fall in love with the gal, but she only has eyes for the guide. Considerable violence is generated, first by clashes between the men over Castle, later when natives plan to sacrifice the trio to ancient Toltec gods. Colorful photography provides eye-catching vistas of jungle backgrounds, and Toltec pyramids, which were shot on Mexican location. Traditional cliff-hanging climax has Lundigan and Silvestre saving Castle from sacrifice amid inferno of native village put to the torch.

Pressbook features ads illustrating provocative action sequences with catchlines: “See The Sacrifice Of The Captive Virgin Goddess ... Her Name Was Extabey ... Evil ... Exotic ... Enticing ...” (Phil)

(Continued from Page 5)

think it will be better boxoffice than the longer one."

(2). "I missed only one sequence
(when Garland and Mason made
love under the sound 'mikes'), other-
wise I think the story benefits by
the cuts."

(3). "I loved it! My only com-
plaint is that the 154 minutes seemed
like less than one hour."

(4). "A great picture. A real
'Oscar' contender. Garland and Ma-
son wonderful. The public will never
know where a cut was made; I
couldn't tell."

Many exhibitors are of the opinion
that the 154-minute running time is
far more practical. As a matter of
fact, we understand that Warner
Bros. were petitioned by a number of
prominent theatremen to tighten
up the picture, in order to allow for
faster audience turnover.

As it stands today, "A Star Is
Born" is something of which the
entire motion picture industry can
well be proud. We believe it will be
a great success everywhere.

Viewpoints

Metro's
Fine P. R.
Campaign

When the newspaper publishers of
this country decided a little more
than a year ago to mount a huge
campaign to promote their interests,
they chose as their theme the slogan
"All Business Is Local".

That theme roughly expressed the
idea that in the over-all picture of
the nation's economy the dominant
feature must always be the com-
community—the local business man,
the local merchant, the local consumer.

With something of the same phi-
losophy MGM has come up with a
campaign of such outstanding merit
that it deserves the very serious con-
sideration of the average exhibitor.
We use the phrase "average exhibi-
tor" deliberately, because this cru-
sade, based on the slogan "There's
More Fun at the Movies" is not de-
dsigned as a big, mammoth, all-indus-
tory affair, but as a practical business-
getting aid to the local theatre,
keyed to his individual requirements
and tailored to his peculiar require-
ments.

Charles M. Reagan, Loew's gen-
sal sales manager, who has so suc-
cessfully inherited from Bill Rodgers
a capacity for keeping MGM's cus-
tomers happy, believes that the ap-
propriate moment for such a cam-
paign is when "this business is firm-
ly established on the road to recov-
ery"—which is now.

Using coldly practical methods of
merchandising, the company will in-
roduce early next year advertising,
publicity and promotion aids in-
tended to emphasize and dramatize
its belief that "the best place to see
(Continued on Page 16)
ANOTHER WONDERFUL ROMANCE FROM
HERBERT J. YATES and HERBERT WILCOX
presents

TROUBLE IN THE GLEN

Actually filmed in the Scottish Highlands

TRUCOLOR by Consolidated

starring

MARGARET LOCKWOOD • ORSON WELLES • FORREST TUCKER

co-starring

VICTOR MCLAGLEN • JOHN McCALLUM • MARGARET McCOURT • ARCHIE DUNCAN

Screen Play by FRANK S. NUGENT
From the story by MAURICE WALSH
Produced and Directed by HERBERT WILCOX

A REPUBLIC PICTURES PRODUCTION

Republic Pictures Corporation
Viewpoints
(Continued from Page 13)

a motion picture is in a movie theatre, and that the entertainment being provided in such theatres today is the finest in the world.”

More: MGM’s plans do not focus on the glorification of Hollywood, for the industry’s revenues don’t come from there. They come from the theatres. So, without cost, there will be available to all exhibitors, whether they are MGM customers or not, special advertising material for lobbies and screens, news releases and special stories for the press, radio and television and other aids calculated to stimulate local imagination and showmanship so that the motion picture theatre can be made to assume a more important place in local life as a community center which deserves greater prestige than it has hitherto enjoyed.

Wherever possible, local exhibitors will be helped to find a “peg” on which to hang co-operative advertising and a variety of other stunts. The pressbook, for example, will contain a specimen article about the history of a local movie theatre, so that similar articles can be suggested by other exhibitors to their neighborhood newspapers.

If MGM’s performance measures up to its promises—and Charlie Reagan is not the kind of man who gives his word lightly—this campaign should set every exhibitor off to a flying start in what promises to be a banner movie year.

We extend to Mr. Reagan and to the MGM showmen who conceived and will execute this program, our heartiest congratulations. This is showmanship and public relations at their best.

Disneyland’s Bad Hour

Walt Disney has taken it upon himself to answer in some detail the comments printed in the November 15 issue of Film BULLETIN, when we remarked that the launching of his “Disneyland” television show on Wednesday nights would probably

arouse “squawks of dismay from those theatremen who hold that anyone who provides TV with saleable film material is engaging in hostile activities”.

This must have touched Disney on a sore point, because he now says the motion picture industry might have been better off to link-up with TV years ago, instead of fighting it, and that it is an excellent medium for creating “excitement” for movies, thus boosting their boxoffice potential.

He admits, however, as Film BULLETIN hinted, that “Disneyland” will probably prove to be a money-losing operation in itself, and adds that it is still, to him, secondary to theatrical motion picture production—which was precisely the point of our prior comment.

Now, perhaps, having admitted that we were right, Walt Disney will be wise and generous enough to deal with another point.

“Disneyland” is televised throughout a large section of the country at the peak business hour for most motion picture theatres. By the time the program is over there is little time for the average family to get out of the house to see a movie.

If, therefore, the Disney brothers are putting “Disneyland” together, at such great expense to themselves, merely because of its publicity and boxoffice promotion value, plain common sense indicates that it should be moved forward to an hour at which it would not be competitive with the theatre; say, between six and seven o’clock.

the industry knows, Columbia’s fortunes have vastly prospered. All Mr. Martin probably will find, when his accountants get busy with the figures, is that it is an extremely well-run company.

Bruce Newbery, late of Republic, who has now teamed up with Carl Dudley of Vistarama fame (they have a $2,000,000 revolving fund with which to make six features a year for the next six years) told me the other day that no distribution arrangements have been set.

“We have plenty of time”, said Bruce. “We shan’t have our first picture ready for some months. But I doubt whether we shall release through any of the majors. After all, they have their own pictures to promote and handle; outside films necessarily get subordinate treatment. And United Artists, a fine outfit, is loaded down with product.”

The distribution problem should not disturb Messrs. Dudley and Newbery. A hungry market exists today for worthy films, and their will be plenty of bidders for the distribution rights, if their product measures up to desirable standards.

Some of Hollywood’s drum-beaters are moaning about the aura of respectability which has descended on the film colony—no scandals, no orgies, no drug-fests. Nothing, they groan, which will give them front pages from coast to coast.

Film stars, it seems, behave like fairly normal folk when they have unshackled themselves from studio contracts. It’s just too bad!

Personally, I find it all very refreshing. The too-intimate glimpses into film stars’ private lives which have been dished up in the past have had a disastrous effect on public opinion. They have destroyed the illusion of beauty, romance and glamour which the pioneers of publicity took such great pains to foster.

And those shampoo ads on television don’t help either!

It is still possible to find new stars, to create new stars, to boom new stars without dipping into the garbage can.

The supreme example of how a girl can even today be developed as an entertainment idol is Grace Kelly, the most exciting new screen personality for many a long day.

What a great day it will be for the movies when RCA is able to market, on a competitive basis, its new 21-inch color television receivers. The proposed retail price of $895 rules out the possibility of mass production in 1955, though a limited number will be on sale as from January.
ALLIED ARTISTS

AA at Low Ebb; Exhibitors Would Welcome Programmers

ACTIVITY HERE IS AT A LOW level. AA seems to be marking time while preparing its move over into the "major" ranks. But it is a pity that this hasn’t turning out some useful product to satisfy the great hunger of hundreds of theatres, while waiting for Messrs. Huston, Wyler and Wilder to start their big projects. We are firmly convinced that there would be plenty of profit in a batch of those despised "program" pictures of yore.

Only one Allied Artists picture is shooting at the present time, with nothing else definitely scheduled for production before January. "Twilight Alley" (Richard Conte, Constance Smith, Bruce Bennett), which started November 29, will continue through most of the month—William F. Broidy producing, Frank McDonald directing.

"Code 3" (Bill Elliott) was completed two days ago; Vincent M. Pennelly producer, Dan Ullman directed.

Two features are being readied for filming in January: "The Hijackers" (not yet cast)—Lindsley Parsons to produce and Harold Schuster to direct; and Sam Bischoff’s independent production "Phenix City" (not yet cast), which Bischoff will also direct.

AA’s first big CinemaScope feature, completed two months ago in England under the title "The Black Prince" has been re-titled "The Warrior." (Errol Flynn, Joanne Dru, Peter Finch.) It goes into release early ’55.

Papers were being drawn up last week for AA to release Gravis Productions’ "Hell’s Horizons," which rolls around mid-month. Tom Gries, who wrote the script, also will serve as director, Wray Davis producing.

A-long range move in the direction of alleviating the talent shortage, caused by production curtailment and losses to television, was announced last week by Walter Mirisch. The AA production head said that the studio will establish a dramatic school and start interviewing young performers shortly after the first of the year, with the view to building up a stock company of promising actors and actresses.

Mirisch will supervise the school personally, his aim being to select from eight to fifteen people each year. Screen tests will be given the most likely prospects and they will be awarded contracts for varying periods from six months to seven years.

COLUMBIA

Cohn May Land Release Of Whitney-Cooper Films

ALTHOUGH NO OFFICIAL CONFIRMATION could be obtained, it is understood that Harry Cohn has the inside track on millionare C. V. Whitney’s slate of high-budget pictures, to be turned out during the next two years. Coupled with the company’s numerous other releasing tie-ups, this would establish Columbia as one of the top most distributors of independent product.

Whitney and his production vice-president, Merian C. Cooper have just signed John Ford to direct three productions on the slate, beginning with "The Searchers," which is expected to roll in early 1955, on a $3,000,000 budget.

Another important independent to be made for Columbia release in 1955: "The Calico Pony," with Van Heflin possibly starred—to be filmed by Ted Richmond and Copa Productions: a modern version of "Macbeth" (John Ireland, Joanne Dru)—a Mike Frankovich production which goes before the cameras in England, during February; "Safari," a CinemaScope & Technicolor feature to be lensed in Nairobi, Africa, by Warwick Productions, and William Goetz’ "The Babylonian.


The studio also is negotiating with Ernest Hemingway for the screen rights to "Across the River and Into the Trees." The deal appeared to be almost definite, inasmuch as executive producer Jerry Wald has registered the title with the MPAA.

Within the past fortnight, Columbia acquired all stock rights in 11 films produced under the Stanley Kramer aegis, thereby winding up the deal signed by the two principals four years ago.

Six pictures are shooting at the present time: "My Sister Eileen" (Janet Leigh, Betty Garrett, Jack Lemmon), CinemaScope & Technicolor—Fred Kohlmar producer, Richard Quine director; "Five Against the House" (Guy Madison, Kim Novak, Brian Keith—Sterling Silliphant and John Barnwell producers, Phil Karlson director; "Deadlock" (Stewart Granger, Jean Simmons), a Mike Frankovich production being lensed in England—Maxwell Setton producer, Arthur Lubin director; "Duel On the Mississippi" (Patricia Medina)—Sam Katzman producer, William Castle director; "Devil Goddess" (Johnny Weismuller)—Katman producer, Spencer Bennet director; and "Terror in the Night" (Jack Kelly, Vince Edwards, Hildy Parks)—Andrew Stone producing and directing.

METRO-GOLDWYN-MAYER

Musicals To Dominate Metro’s ’55 Schedule

DORE SCHARY, M-G-M PRODUCTION chief, has sent out the word that young players on the studio roles are to be given bigger and better parts, in an effort to build up new boxoffice stars to replace the older ones which have been carrying the load too long. Moreover, each new production which has been added to the 1955 slate, indicates a breaking away from minor-budget fare. The emphasis here next year is to be on big, lavish productions.

As examples of the type of production being planned for next year, Schary has just added some big musicals to the program: "Jumbo," to be produced by Roger Edens and directed by Stanley Donen, with Debbie Reynolds and a long list of guest stars; "Don’t Go Near the Water" (Esther Williams), to be produced by George Wells; "Star Bright," being written by William Ludwig and Ruth Brooks Flippen, for an all-star cast; "The Girl on Cloud Seven," an extravaganza-type tunefilm, from an original story idea conceived in the front office, and "Kismet," from the current Broadway hit. These are in addition to the half-dozen or more musicals already announced—all carrying big money budgets.

The top production of the year, however, will be a re-make of "Ben Hur," which Sidney Franklin will direct. This will be Franklin’s first megging stint since he turned producer ten years ago, and his first work of any kind since he took a leave of absence from the studio almost a year ago.

Of less note from a budgetary standpoint, but certainly not as to boxoffice potential, is a second feature to be made for Metro by (Continued on Page 18)
Studio Size-ups

(Continued from Page 17)

Desilu Productions, with Lucille Ball and Desi Arnez in the starring roles. The deal was signed ten days ago, culminating lengthy negotiations.

Also set for production early next year is the Lillian Roth story, “I’ll Cry Tomorrow” (Susan Hayward—Lawrence Weingarten producer, Charles Walters director).

Now shooting are: “Interrupted Melody” (Glenn Ford, Eleanor Parker)—Jack Cummings producer, Curtis Bernhardt director; “It’s Always Fair Weather” (Gene Kelly, Dan Dailey, Cyd Charisse)—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors; “Saelet Coa” (Glen Ford, Ann Francis, Louis Calhern)—Pandro S. Berman producer, Richard Brooks director. All but the last-named are in CinemaScope & color. Coming up December 15 is “King’s Thief” (Ann Blyth, Edmund Purdom), in EastmanColor—Edwin H. Knopf producer. The director was not set at this writing.

PARAMOUNT

Report Par Plans To Lease Theatres For ‘Commandments’

TRADE CIRCLES ARE BUZZING with rumors that Paramount intends to grab the whole hog on initial showings of Cecil B. DeMille’s “The Ten Commandments,” by leasing upwards of 50 theatres outright to roadshow the religious spectacle.

Naturally such a plan would be contingent on securing Justice Department approval, as well as Major film companies are enjoined from such practices by the anti-trust decree. However, this does not seem to have deterred Paramount’s plan, according to reliable sources who insist that discussions on the matter are now at a fairly advanced stage.

Since the picture will not be ready for showing before the end of 1955, it seems likely that it would be made available to exhibitors through regular distribution channels until well into 1957, or even as late as 1958.

Paramount is vining up the 1954 calendar year with six pictures shooting. The current line-up: “You’re Never Too Young” (Dean Martin, Jerry Lewis, Dana Lynn)—Paul Jones producer, available to exhibitors through regular distribution channels until well into 1957, or even as late as 1958. Paramount is vining up the 1954 calendar year with six pictures shooting. The current line-up: “You’re Never Too Young” (Dean Martin, Jerry Lewis, Dana Lynn)—Paul Jones producer, available to exhibitors through regular distribution channels until well into 1957, or even as late as 1958.

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Studio Size-ups

The three productions carried over from last month are: "A Man Called Peter" (Richard Todd, Jean Peters)—Samuel Engel producer, Henry Koster director; "Daddy Long Legs" (Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter)—Samuel Engel producer, Jean Negulesco director; and "Soldier of Fortune" (Clark Gable, Susan Hayward, Michael Rennie)—Buddy Adler producer, Edward Dmytryk director.

A biography of the late Fanny Brice has been added to the schedule of productions to go into work early next year—Henry and Phoebe Ephron producing, Mitzi Gaynor tentatively set to play the starring role.

In order to demonstrate to producers how to get the most value out of CinemaScope, Fox has started work on a feature-length film which will present technical information on the Westwood company's own experiences with the process. The film will cost $250,000.

UNITED ARTISTS

Sam Goldwyn, Jr. Joins UA

Producers; First Rolls in Feb.

SAMUEL GOLDWYN, JR., HAS SET up his own independent production unit and will turn out a slate of three pictures during 1955 for United Artists release. He will lead off the slate with "Sharkfighters," an original by Jo and Art Napoleon based on an incident of Naval heroism during World War II. The film is slated to roll in February, UA providing the bankroll.

Other properties which young Goldwyn plans to film next year are "Linnett Moore," by James Edward Grant, and "The Dancing Detective," by Cornell Woolrich. All three pictures will be filmed on his father's lot.

Victor Saville also plans to work out a long-term deal with UA, covering a number of features which he has been planning to make for several months. Although no definite deal will be set until after the first of the year, it is understood that UA execs have agreed, in principle, to his proposal.

A minimum of three features for UA from as many different Indexs, are being readied for January filming. Aubrey Schenck and Howard W. Koch, who are planning five pictures for the year under their Bel-Air banner, will launch "Rebel in the Town" (not yet cast) early in the month. At about the same time, the Nassour Bros, are slated to get underway with "The Beast of Hollow Mountain" (Guy Madison)—William Nassour producing and Edward Nassour directing. On January 15, Robert Rossen will start "Alexander the Great" (Richard Burton), to be lensed in CinemaScope & Technicolor. Jack Palance is up for the co-starring role.

Three pictures for UA release are shooting at the present time. They are: "Kiss Me Deadly" (Ralph Meeker, Paul Stewart)—Robert Aldrich producer-director; "Gentlemen Marry Brunettes" (Jane Russell, Jeanne Crain, Scott Brady)—Richard Sale and Robert Waterfield co-producers, Sale directing, and "Not As A Stranger" (Olive de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame)—Stanley Kramer producer-director. Barrning last minute casting snarls, these three will be joined later in the month by "Canada's Great Manhunt" (Gay Nelson), the initial Samuel Bischof-David Diamond production, Lewis Allen directing.

Also being readied for production early next year are the following trio: "Fierce Is The Desert Wind," an Edward Small production to be lensed in CinemaScope; "The Sodbusters," a Landmark Production to be produced and directed by Michael Baird and Lewis R. Allen; "A Killer Is Loose," Robert Goldstein-Robert L. Jacks production.

UNIVERSAL-INTERNATIONAL

Lull Lifting; Nine Films Slated To Roll In 3 Months

THE PRODUCTION LULL HERE IS lifting and Universal-International is shifting into high gear again. A minimum of nine pictures—three of them musicals—are to be leased during the next three months. Four of the nine are presently before the cameras, with a fifth due to start on December 18, and at least two to go in both January and February.

Now shooting are: "Third Girl From The Right" (Rory Calhoun, Piper Laurie, Jack Carson), Technicolor—Sam Marx producer, Eddie Buzzell director; "Kiss Of Fire" (Jack Palance, Barbara Rush), Technicolor—Marx (Continued on Page 20)

BLUE CHIP Production

"DADDY LONG LEGS"
(20th Century-Fox CinemaScope & Technicolor
This musical adaptation of the Gene Webster literary classic shapes up as one of '55's top tunefilms. Some view it as a potential Academy Award winner. Fred Astaire is cast in the title role of the wealthy young American businessman, a "hep" jazz devotee, and Leslie Caron portrays a French orphan whom he adopts. She does not learn the identity of her foster-parent until the very end. Terry Moore portrays Astaire's niece. Caron, Thelma Ritter, Terry Moore, Fred Clark, Ray Anthon and His Orchestra, Producer, Samuel G. Engel, Director, Jean Negulesco, Cameraman Leon Shamroy. Started November 13; due to wind around the first of the year. It is budgeted in the $2,000,000-plus class.
Cast: Fred Astaire, Leslie Caron, 

Above: Astaire, Miss Caron and director Negulesco discuss a scene.
Below: Astaire and Caron in the "Guardian Angel" dream dance.

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producer, Joe Newman director; “Tacey” (Anne Baxter, Rock Hudson, Julie Adams), Technicolor—Ross Hunter producer, Jerry Hopper director, and “Female On The Beach” (Joan Crawford, Jeff Chandler)—Albert Zugsmith producer, Joseph Pevney director. The December 18 starter will be “All That Heaven Allows” (Jane Wyman, Rock Hudson, Agnes Moorehead), Technicolor—Ross Hunter producer, Douglas Sirk director.

Stated for January: “The Private War of Major Benson,” which Charlton Heston will make on a percentage deal—Howard Pine producing, and a remake of the 1940 Marlene Dietrich-John Wayne starrer, “The Spoilers” (Anne Baxter, Rory Calhoun)—Robert Arthur producer. In February, the cameras will roll on “There Always Be Tomorrow” (Barbara Stanwyck, and probably Fred MacMurray)—Ross Hunter producer, and “The Second Greatest Sex” (not cast) a folklore musical to be directed by George Marshall. A third possible starter is “So This Is Rio,” Richard Quine directing.

WARNER BROTHERS

Kazan Signed for Several Films; Hayward Deal Brewing

ELIA KAZAN, WHO RECENTLY finished “East of Eden” for Warners, has been signed to produce and direct an unspecified number of pictures for this studio on a non-exclusive basis. This will not conflict with 20th Century-Fox deal, which calls for him to make several films for that company over a period of time, at the rate of one every 20 months.

A deal is also being discussed with Leland Hayward, whereby the veteran Broadway producer will make all of his growing slate of pictures for Warner release. Hayward recently completed “Mr. Roberts” (for WB release, and has acquired the rights to three other properties, “Spirit of St. Louis,” the Charles Lindbergh biopic; J. P. Marquand’s best-selling novel, “Point of No Return,” and Ernest Hemingway’s “Old Man and the Sea,” which will star Spencer Tracy.

Two pictures are in work here at the present time: “The McConnell Story” (Alan Ladd, June Allyson)—Henry Blanke producer, Gordon Douglas director, and “The Sea Chase” (John Wayne, Lena Turner, Tab Hunter)—John Farrow director, no producer credit to be given.

The George Stevens-Henry Ginsberg production of Edna Ferber’s “Giant” is being readied for a late January start. Thus far, only Rock Hudson has been signed. Other pictures slated to roll early in the new year are: “Illegal” (Edward G. Robinson)—Frank P. Rosenberg producer, Lewis Allen director; “So Shall I Live,” a story of juvenile delinquency, also on producer Rosenberg’s slate; and “U.S.S. Marblehead,”

INDEPENDENTS

Comedians Benny & Burns

Finance Movie With TV Comic

JACK BENNY AND GEORGE BURNS have joined forces to produce and completely finance TV comic Jackie Gleason in “The Jack of Spades.” The film will be directed by Norman Krasna, who wrote the screenplay, and will get underway by July, ’55.

Under terms of the deal being worked out, Krasna and Gleason will each own one-third of the picture, with Benny and Burns owning the remaining third.

The partners have decided that no distribution deal will be made until after the initial runs of the picture.

Distributor’s Corp. of America, which is rapidly becoming one of the most formidable production-distribution companies in the industry, has just selected Milton Pickman to head up its production department. He will assume the new post immediately, supervising production on “Finnian’s Rainbow,” cartoon feature being co-produced by Maurice Binder and DCA.

Two pictures are shooting at the present time without releasing commitments. These are: “Girl Murdered” (Lawrence Tierney, Kathleen Crowley, John Carradine)—produced by Burt Kaiser, and directed by Bruno De Sota, and “No Place To Hide” (David Brian, Marsha Hunt), a Josef Shaftey production shooting in Manila—Shaftey producing and directing. One other independent, “Five Guns West” (John Lund, Dorothy Malone) is being filmed for distribution by American Releasing Corp. Roger Corman produces and directs.

Coming up shortly after the first of the year: Negro musical, “The Bull Drew Aces” (Eddie “Rochester” Anderson)—a Rochester production to be lensed in VistaVision and color—Harrison Dunham and William Ward producing; “Apache Blood” (Bruce Bennett), to be produced and directed by Maurice Geragthy from his own screenplay.

Carl Dudley has announced plans for production of six features per year for the next six years. Associated with him will be C. Bruce Newbery, former head of Republic pictures, and Richard Goldstine, vice-president in charge of production.

A revolving fund of $2,000,000 has been set up to finance production, Dudley said. All pictures will be photographed with newly improved Vistavision anamorphic lenses, and in Eastman Color.

BLUE CHIP Production

"MOBY DICK"
A Mailin Production for Warner Bros. release (Technicolor)
In John Huston’s new version of Herman Melville’s classic, Gregory Peck appears in the role of Captain Ahab, whaling ship commander who last a leg in a previous battle with the famous white whale, “Moby Dick.”

With a whale bone leg, and a scarred face, his mind harbors only one thought—revenge an Moby Dick, no matter what the cast in human lives.

Producer-director Huston has spent many years preparing this re-make of Melville’s story of whaling men and the ships they sailed. Much of the lensing has been done in the Irish seaport town of Youghal, which represents New Bedford, Massachusetts, locale of the original story. When bad weather continued to hold up production, the company moved to Spain where shooting is scheduled to continue for another four weeks. Additional scenes are being lensed off Fishguard, South Wales, at Madeira and the Azores, where open boat whaling scenes are being authentically filmed as Portugeuse whalermen harpoon the sperm whales from open long boats. Final scenes will be shot at Associated Studios, Elstree, England, where an enormous outdoor marine now is nearing completion with a backing ten stories high and deepwater accumulations for a dozen boats.

Started July 15; due to wind in late January. Budget: $4,000,000.

Top U Ad Budget in 1955—Lipton

Back up the largest production budget in the history of Universal-International will be the most extensive pre-selling budget ever to be allocated by the company, it was announced last week by V.P. David A. Lipton.

In revealing 1955’s promotional blueprint, Universal’s chief advertising executive says, “Pre-selling plans for all pictures to be released during the early months of 1955 already have been finalized. Since this group of pictures represents the greatest variety in entertainment appeal ever delivered by the company, each campaign has been tailored with extreme care in order to reach the maximum audience for each type of picture.”

The U-I boxofficer states that in order to attract the infrequent moviegoer, as well as regular patrons, more coverage of specialized magazine, TV and promotion fields would augment the usual pre-selling channels.

“It is our objective for the coming year to surpass everything we have done to date . . .”

Universal’s David A. Lipton: “It is our objective for the coming year to surpass everything we have done to date in the way of publicity-advertising-promotional pre-selling,” declares Lipton. “Our budgets for the year have been set to provide us with the financial resources to do a record-breaking job. We have the finest product in the history of the company and we have the plans and man-power to do the job that will re-affirm our reputation for delivering pre-sold product.”

Already underway, points out Lipton, are extensive campaigns on the CinemaScope spectacle, “Sign of the Pagan,” and the gay Technicolor musical, “So This Is Paris.”

(Continued on Page 24)
EXPLOITATION PICTURE

‘SIGN OF THE PAGAN’ LAVISH C’SOCPIC

PLAY UP POMP & SPECTACLE!

Universal-International’s “Sign of the Pagan” is a loaded exploitation natural. David Lipton and his boxofficers have primed all the promotional guns in their arsenal for a powerful show-shock attack which should penetrate deep into the ranks of the movie-going public.

An effective pre-selling infiltration began in November—and is still underway—in the big national publications boasting a combined readership of over 87 million. Mag campaign features a full color double spread in Look, a color page in Life, and tinted ads in the top Sunday supplements, This Week and Parade. Full page fan ads were also run in Modern Screen, Screen Stories, Movie Land, Motion Picture and TV Magazine.

Striking newspaper ads prominently feature Jeff Chandler, Jack Palance, Ludmilla Tcherina and Rita Gam, and vividly illustrate the CinemaScope’s varied elements of romantic adventure, savage action, and sex. Keyed to stimulate imaginations, in conjunction with the ads, are the catchlines: “When A Warrior’s Might, A Woman’s Faith And A Pagan’s Ruthless Lusts Battled For The Fate Of Civilization!” . . . “Against The Unleashed Fury of Attila The Ravager Stands The Sword Of A Warrior And The Love Of A Woman!”

All of the posters, window cards and heralds contain the same attention-catching aspects of the newspaper ads. Indicative of the foresight employed by Universal showmen in preparing all accessories, the word “CinemaScope” is placed where it can be easily blocked out by exhibitors playing non-anamorphic engagements.

A contest—always good for attention in the local newspapers or via throw-aways—has been concocted by the exploitation dep’t. Six sketches of famous conquerors (three shown here) challenge contestants to identify history’s pagans by their signs. At the bottom of each character is an additional clue. Mats may be obtained in two column widths and can be run one daily for a one-week newspaper contest. As an alternative, tie-ins could be made with six merchants with each reproducing a single mat on circulars. Copy on throw-away advises readers to visit all six merchants to complete the series. Suggested prizes: Free tickets for those bringing a correct set of six identifications to boxoffice.

TV CAMPAIGN

Calculating to draw TV addicts away from their living-room screens, U-I has provided a set of five television trailers which sell the magnificence of the CinemaScope version of this spectacle. Set is free and consists of two one-minute trailers and three 20-second spots. Trailers are prepared to allow time for exhibitors theatre slide and playdate plug by station announcer.

Both Telops and Slides may be bought, with or without the mention of CinemaScope, and can be used as tiepieces for TV trailers or 10-second spots.

TIE-INS

An effective merchandising tie-in has been set aimed at attracting the fem trade. Ancient gold jewelry, worn by principals in “Pagan”, inspired costume pieces manufactured by American Beauty of Elgin, Ill. The manufacturer will supply its outlets with ad mats and window displays spotlighting Allison Hayes, who is featured in the picture.

The pressbook also suggests approaching department stores and women’s shops with the idea of Pagan Lingerie, Pagan Red Lipstick, etc . . . “all inspired by the pagan nights and golden days of Rome’s barbaric era as seen in ‘Sign of the Pagan.’” Special stills for such tie-ups may be ordered from U-I’s exploitation department.

STUNT

Next tip for attractive stunt is to have one or several men dressed as Roman soldiers stand along top of theatre marquee, properly spotlighted and furnished trumpets (imitation wood props painted gold). At regular intervals, they raise prop trumpets while an amplified recording plays a flourishing fanfare. Pressbook suggests contacting radio stations for help in getting “trumpet-flourish” record.
Attila, the Hun (Jack Palance), battles Roman troops in his march against civilization.

Historical CinemaScopic spectacle deals with the savage Hun, Attila, who united barbaric hordes which nearly succeeded in destroying the civilized world. With the Roman Empire split between Constantinople and Rome, centurian Jeff Chandler is sent from Rome to check on loyalty of the Eastern forces. Chandler becomes romantically involved with the Emperor’s beautiful sister, Ludmilla Tcherina. Attila arrives in Constantinople and Chandler is forced to demonstrate the art of Roman warfare to the ravaging chieftan’s daughter, Rita Gam. Thus equipped with knowledge of Roman tactics, Attila advances on Rome, but is finally defeated.

Stars Rita Gam, Jack Palance, Jeff Chandler engage in Bacchanalian orgy at Constantinople.
What the Showmen Are Doing!

(Continued from Page 21)

'Cruz' Ad-Promotion Campaign

One of the broadest advertising-promotion campaigns in United Artists' history is in the works for Hecht-Lancaster's "Vera Cruz." UA national ad-pub director Francis M. Winikus announced that the multifaceted program will blanket entire country.

The push for this first Superscope release will be triggered thru full and half-page color splashes in the following magazines: This Week, Look, Life, American Weekly, Seventeen, Redbook, The New York Times, Esquire and Men's Apparel Arts.

A whole flock of merchandising tie-ins have been set for the Gary Cooper-Burt Lancaster starrer with such outstanding commercial concerns as Winchester Firearms, Van Heusen Shirts, Berkay Corp. (maker of men's jackets), Duane Jewelry, Hollywood Bread, and a host of other manufacturers. The program will result in a wealth of tie-in advertising in a bulging line-up of the country's top mags.

Fox 'Show Business' Tie-In

Charles Einfield's Foxexploiteers are giving "There's No Business Like Show Business" a promotional campaign calculated to make the musical CinemaScopic a household word overnight. In a reported million dollar national program, 20th-Fox has set a tie-in with Natlynn Junior Original dresses, based on merchandising of modes inspired by the star-loaded production.

The six-month campaign will feature TV, radio, newspaper and magazine advertising on both national and regional levels. Promotions will include fashion shows and contests, crediting the Fox film. Natlynn is providing 5,000 of its outlets with promotional kits containing point-of-sale material and instructions to cooperate with local theatres playing "Show Business." Program will roll into high gear during the holiday season to hype picture's initial playdates.

Similar pitch to the male element is being made in a tie-up with Westbrooke Clothes. As part of this campaign, the leading men's clothing concern is running a contest around "Show Business" star Donald O'Connor. Open to men between the ages of 15 and 30, the competition is based on theme, "Westbrooke Clothes, as worn by Donald O'Connor, are best for me because . . . ."

National mag advertising in publications, such as Esquire, has been set by Westbrooke, augmenting local theatre tie-ins in each of its retail outlets across the country.

'Underwater' Preem Underwater

Howard Hughes will present what promises to be the most unique motion picture premiere in history when RKO's "Underwater" bows in January at Silver Springs, Fla. Prompted by the film's title, RKO boxofficers are holding the world premiere in the only logical location . . . underwater. Celebrities and the press will be provided with aqualungs, but those wishing to remain dry, will view the proceedings from six electrically-driven submarines.

Macy's annual Thanksgiv-ing Day parade provided film industry showmen with important opportunity to ballyhoo up-coming product. Warner exploitee fashioned an attractive float (top), garnished with star Virginia Mayo, which rated plenty of attention for WB's CinemaScopic, 'The Silver Chalice.' Newly minted DCA plugged its forthcoming release, "Long John Silver" (left) via a live-action float spotlighting an inflated fish and Jackie Cooper. Parade was televised over 73 stations of NBC network and was given extensive press coverage.
What the Showmen Are Doing!

Stereosound Manual Issued by Fox

Continuing its program of providing exhibitors with technical and promotional material on recommended procedures for Cine-

maScope exhibition, 20th-Fox has issued an important business-booster for theatres equipped with stereosonic sound. This sales aid is a campaign book containing fresh material as well as ideas employed by theatre-

men who have exploited stereosonic sound to good advantage at the boxoffice.

The manual is being sent to all of the 3500 theatres in the U. S. and Canada currently equipped with stereosonic and to leading production, exhibition, advertising, and public-

ity executives. It is loaded with stunts and aids calculated to make dimensional sound a continuing plus value for any Cine-

maScope picture played. The publicity section con-

tains a series of news stories describing the development of stereosonic sound and its association in the world-wide success of Cine-

maScope.

A group of attractive ads, in one, two and three column sizes, are presented which may be adapted to selling stereosonic on any company's C'Scopic. Also carried in the ad section are special ads for campaigns on "The Miracle of Stereophonic Sound," CS short explaining dimensional sound and com-

paring it to regular optical sound. This CS subject is available free to theatremen.

The manual also offers tips for exploitation via lobby and theatre-front displays, heralds, throwaways and direct mail pieces to local civic organizations, newspaper editors, broadcasters and telecasters, and to the theatre's regular mailing list.

TV Boosts Laurel & Hardy Film

The famous Laurel & Hardy comedy team garnered some important publicity for their first new comedy feature in 10 years, "L & H in Utopia," via an appearance on the highly rated TV show, "This Is Your Life." Film is being released by Exploita-

tion Productions, Inc.

When Columbia's "On The Waterfront" hit the three-quarter of a million mark in attendance at the NYC Astor, the 750,000th patron received a barrel of gifts. Seen at the presentation are (l-r): Eva Marie Saint, film's star; Howard La-

Sieur, Columbia ad-pub director; Jack Cusack, Astor mgr.; Shelia Haynes, the lucky guest.

Breaks In the Mags

Gloria Grahame graces the cover of the weekly tab, News, to exploit her two up-

coming UA releases, "The Good Die Young" and "Not As A Stranger." Mag also carried a six-page feature devoted to "The Nine Lives of Gloria Grahame.

20th-Fox's upcoming C'Scopic "A Man Called Peter" is receiving a potent boost in the December issue of The Reader's Digest, which is featuring a special Christmas ser-

mon by the late Peter Marshall, on whose biog the Fox film is based.

Special exhibitor's campaign book on stereosonic sound, issued by Fox, contains complete adver-

tising, publicity and exploitation campaigns for merchandising of magnetic stereosonic to the public.
GOVT REGULATION & FILM PRICES

OK Arbitration, with Reservations

(Continued from Page 9)

satisfy them. Even to most of those who gave it an aye vote, the scheme apparently seems half-baked. So, let us turn attention to the alternative proposal offered in our poll:

◊ ◊

QUESTION NO. 5
I Do □ Do Not □ believe an arbitration system for our industry should make film terms arbitrable.

Do
Do Not
62%  38%

This result will prove surprising to many. Here we have a clear-cut majority—better than 3 of every 5—voting to endorse the concept of an overall arbitration system—and more particularly—specific arbitration of film terms.

This vote supports Allied's advocacy of an arbitration system that includes film rentals, or, as recently modified, film "policies". Inasmuch as the valid respondents to our poll consisted of a majority of non-Allied members, the count on this question can be regarded by Allied's leaders as representing a clear victory for their position throughout the exhibitor body. It is that, to a certain degree, but not as conclusively as the "do" and "do not" result, itself, would seem to indicate.

Comments accompanying the poll forms did not categorically embrace arbitration of film pricing. Once again, as in the answers to Question 4, reservations abound. Many respondents who marked No. 5 "do" placed their emphasis upon a desire to see a general arbitration system worked out for the industry, expressing the hope that film terms might be arbitrable, but voicing a willingness to go along with arbitration sans that point. Many adopted a skeptical "show-me" attitude. Others said arbitration of film terms would be wonderful, but doubted that it could be made to work. The big question in almost every approving pollee's mind seemed to be about the mechanics of arbitrating film terms.

◊ ◊

Grass roots exhibitor Arthur B. Clarke, Grand Theatre, East Greenville, Pa., like many another respondent, favors film terms arbitrable, but asks:

"... Would it be flexible enough for all situations, or would it blanket-classify pictures? If so—it's no good."

This worry—creation of hard-and-fast classification slots without allowance for individual differences—it will be recalled, worried many in considering an intra-industry administration of film pricing. In fact, this grave concern lay beneath most of the doubts of exhibition concerning the use of any and all agencies of recourse, be they government, intra-industry councils, or boards of arbitration.

◊ ◊

Thomas E. Orr, president of DeKalb Amusement Co., Alabama, states the case for an arbitration method to fit the local situation:

"As to whether I would favor arbitration of film rental prices would depend on the way the arbitration board and panels are set up. If it is to be set up and operated by the American Arbitration Society with appeals of local boards to New York, then I say no. It is to slow and the expense outweighs the advantages gained, if any.

"If it is set up on the local level and an appeal board for each state composed of men with knowledge of the operations of the business and with limitations on cost to participants, then I would say yes, by all means."

◊ ◊

The chief difference between the 62% who favor arbitration and the 38% who do not is one of degree, rather than kind. Most of the former group consider this means of solution the most moderate and businesslike at hand; and if doubts exist, at least a great many are hopeful that a workable system may eventually evolve. The minority on this question, for the most part, seem to view arbitration of film rentals as impractical. Too many imponderables, they say.

The president of one of the deep South's leading circuits, preferring anonymity, puts it this way:

"We favor arbitration generally, but film terms are too variable to be subjected to arbitration. The arbitration board would be, in our opinion, swamped."

A fair number of the "do nots" said flatly that the industry's historic method of settling film prices is still the best; that is, between the individual buyer and the seller. This thesis is buoyed up by the claim that today's price difficulties really stem not from film terms generally, but only from the big, upper-bracket pictures. If each and every film were to be arbitrable, say some seasoned theatre men, the entire motion picture industry would soon be bogged down in a morass of petitions, arguments and delays that would disrupt the entire distribution of films.

◊ ◊

Central States Theatres' Myron N. Blank feels that despite the need for reform, arbitrating film terms would stifle the production urge:

"I might be an idealist but I believe that through proper organization in each exchange area something can be done to bring about a fair division of the box office revenue. Film terms can never be arbitrated. I know if I were to make a picture or create any product, I would not do so if I thought a disinterested party would be allowed to price the item."

Several other respondents, although likewise nettled by the alleged abuses of distribution, cite this same argument. Free enterprise, they say, dictates a more natural function of the price mechanism. Mike Blank, however, is not without a suggestion as pertains to arbitration generally and to the solution of price disputes, as well:

"Ultimately, I believe a system of arbitration will be set up in our industry to handle all problems except film rental. Tied with this, I believe there should be a Conciliation Board established which can handle film rental problems. This Board should consist of exhibitors only, but if distribution wanted representation I am sure there would
SMALL THEATRE RELIEF
Morton Tune, Vice President of Tennessee TOA, at a regional meeting in Jackson.

On April 1, we were all very happy. For most of us in these small towns, the tax had been completely removed and we thought that we would be able to divert this saving towards improving our properties and equipment and perhaps spend a little more for advertising to get people in at the box office. However, the distributors were actually more alert than we were and we now find that there is no money left to jingle in our pockets—they have taken the relief right away from us. It seems as though all pictures of any importance are now being priced at 50% and up. Some of us have had the courage to say no—but certainly it has worked a hardship on us. We need the product, but need it at a price which will allow us a legitimate profit.

What are we going to do about the situation? If we don't do something soon, the film companies are going to be in the theatre business—they are literally going to take over our theatres—if they have not already done so.

Just before the TOA Convention, I received a telegram from Walter Reade, Jr., then President of TOA and now Chairman of the Board, asking me to attend a meeting especially for small theatre owners and to bring some ideas with me.

In giving consideration to his request, I began to wonder if at the state level we couldn't set up a series of Service Committees to be at the service of those exhibitors who have exhausted every effort of their own to solve their difficulties. This Service Committee would have the weight of the state association behind it and would be available to all members in good standing who file a legitimate complaint in writing. We would propose to attempt a solution of the problem by honest, across the board negotiations, starting first at the branch level, but going all the way to the home office if necessary. I believe that this committee should handle all grievances, including obvious unjust film rentals. I don't know that the distributors will talk to a committee about such matters, but I do know that all they can do is to throw us out, and certainly we can keep going back until someone in authority realizes that as a state group we mean to get help for our fellow member if he is entitled to it. And that will do it, one way or the other.

The distributors say that they are always ready to negotiate; we certainly are ready to negotiate, but we must negotiate from the same unified strength that they do. It is my honest belief that they will listen to us and that if we have a legitimate problem, it can be solved, perhaps not at the local level, though I think we should start there, but certainly at the top level.

ON INDE PRODUCTION
Walter Morris, National Director to TOA, at regional meeting held by Tenn. TOA in Memphis.

At the recent national convention of TOA a resolution was unanimously passed instructing the Board of Directors to take steps toward launching the organization of a production financing group owned by the exhibitors of the United States. This is one of the most positive steps yet taken by any organization to break the stranglehold that the distributors now have on our theatres by an enforced and artificially created sellers' market. We found in our initial meeting in Jackson, Tenn., that exhibitors of every size are ready to support the steps taken in Chicago. All are in agreement with us that we will get no really positive relief from the greed that seems to have taken over the supply branch of this business until we have reached the point where we can say NO with the positive assurance that we will still have an adequate supply of pictures for our screens here in Tennessee and elsewhere.

I urge you to support every independent offer to reach a solution to this problem. Support Hal Malkin, support Fred Schwartz, support the Filmmakers, lend an attentive and sympathetic ear to the small independent distributor when he calls on you. Remember that through him and his effort may come your salvation. Certainly it is clear that help will not come from any other direction.

Above all, when you receive additional information from the Exhibitors Film Financial Group, give it your immediate consideration. This is a company which will not be owned by TOA or by any other individual or small group. Once organized and on the way, it will be owned by you and your brother exhibitors, if you give it the same support that it received initially in Chicago.

GOVT REGULATION & FILM PRICES

be no objection. This Board could go into any pricing problem of the exhibitor; figures of any confidential nature could be disclosed to the Board, and remain confidential, so that a proper decision could be arrived at. As in a Court of Equity, any exhibitor who misrepresents or enters with unclean hands, will receive no justice . . . This Board, in turn, could make recommendations to the distributing company being complained against. The approval of the action of the Board would rest finally with the head of the distributing company which was being complained against.

"In other words, each exhibitor, no matter how large or small, would have a chance to thoroughly discuss his problems before a group that understood exhibition and the conditions of the area. In most cases the Board's recommendations will be sustained if this system will work."

From New England comes a grass roots voice that asks to be unnamed:

"Your poll is titled, 'This Is My Opinion', and I would like to give you mine without reservation, but I prefer not to stick my neck out publicly, so I'll ask you not to print my name."

"This is my opinion: The major film companies (or at least the biggest of them) have apparently come to the conclusion that they do not need the business of the smaller sub-run theatres. Eventually they will probably find that they need us badly, but right now it is a tough job to keep a three- or four-change per week house operating. What little product is around is being held at a premium by film companies. We theatremen had better make up our minds to ask Uncle Sam to step in and help us, or we had better stand together and insist that the distributors give us an arbitration system that will deal with film terms, as well as other trade problems. I'm not for government regulation right now, but I will be if the film companies don't give us a chance to bargain for film on some basis of equity."

Thus ran the answers to Question 5. While it is quite clear that arbitration of film terms is desired by the majority of exhibitors, their views on how this might be accomplished are marked by doubts and qualifications. In effect, most of the 62% who voted "do" to this question say, "IF a workable plan for arbitrating film terms can be evolved, we are for it."

Can someone solve that "IF?"
ALLIED ARTISTS

August


SECURITY RISK John Ireland, Dorothy Malone. Director William F. Bradley. Harold Schuster. Melodrama. Teenage girl is tricked into signing autographs for a couple of criminals who kill scientist and steal secret papers. 67 min.

September

JUNGLE GENS Leo Gorcey, Hunts Hall, (Beverly Boys). Producer Ben Schwalb. Director Edward Bernds. Comedy. Tough gang that breaks out of jail is finally captured by a band of young men who ram up against the police and gang, but this time the band wins.

TWO GUNS AND A BADGE Wayne Morris, Director Lewis D. Collins, Producer Vincent M. Fennelly. Western. In the West, the bad man only knows too well that the guns on the law are eventually killed by his best friend. 73 min.

PUSHOVER Fred MacMurray, Phil Carey. Director Richard Quine. Melodrama. Detectives fall in love with gymnast's girl. His desire for her turns him into a criminal. 88 min.

October


HUMAN JUNGLE THE, Gary Merrill, Jan Sterling. Producer Hayes Gaals. Director Joe Newell. Murder. In this latest film, the captain revamps police squad, cleans up tough section and solves murder. 82 min.

November

CRY VENGENCE Mark Stevens, Martha Hyer, Joan Yoas. Producer Lindsey Parsons. Director Stevens. Man, formerly a convict, is released from prison after serving long term for crime he didn't commit, and begins to rectify wrongs. 83 min.

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

December

PORT OF HELL Wayne Morris, Dana Clark, Marolee Mantle. Director Harold Schuster. Melodrama. Port-wardened Angeleno handsome: has a love affair with a young woman, but is eventually reconciled during combat as jail fighter pilots in Korea.

BIG COMICO, THE Cornel Wilde, Jean Wallace, Brian Denley, Producer Sidney Harmon. Director Joseph Lewis. Western. In this latest film, the bandits are frustrated as they try to run out of Thailand outlaws.


Come


BREAD, LOVE AND DREAMS Sub-titles. Gino Lollobrigida, Vittorio De Sica. Titans film production. Director Luigi Comencini. Drama. Two lovers who fall in love, only to be separated by the war. 90 min.

October


November


December


FILM BULLETIN—THIS IS YOUR PRODUCT

ALL THE VITAL DETAILS ON COMING FEATURE FILMS

BAMBOO PRISON Robert Francis, Deanna Durbin, Brian Keith. Producer Bryan Hy. Director Lewis Seiler. War Drama. 8. 5. intelligence officers massacre as collaborators in Korean prison camp in order to lay on the Communists.


PRIVATE HELL 36 [Filmmakers] Ida Lupino, Steve Cochran, Dick York, Directed By Don Siegel. Melodrama. Police detectives working on murder involved in the disappearance of a boy's school cop with the problem of sharing her living room with a violent ex-con. 81 min.

YANISHING PRAIRIE [Bueno Vista] Technicolor, Producer Donald Walsh. Adventure, Western. 71 min.

HALF A CENTURY OF SONGS [Continental MF Corp.] Ferraralliancet, Eng. sub-titles, Silviana Panampani, Re- nata Miceli, Director Sofia Scannella, Minerva, Ers- cia-Roma Folms, Musical. History of Italy during current century is told in songs. 74 min.

Crying MAD AT THE WORLD [Filmmakers] Frank Looney, Keefe Brasselle, Directed By Robert Young. Drama. 80 min.

REVENGE [Walt Disney] Directed By Robert Oppenheimer. Drama. When young hoodlums accidentally kill a couple's infant, father goes questing for gang. 85 min.


THUNDER PASS [Dana wand] Directed By Andrew Dru. Producer Robert A. Nuss, Directed By Frank McDonald. Western. Party of whites crossing hostile Indian country with a suspected escaped convict attacked by tribes. "Revenge is vindicated as Army agent. 76 min.

SILENT RAIDERS [RKO] Directed By Earl Lyon, Producer Earl Lyon, Director Richard Bartlett. Action drama. Seven officers of American Navy's B-4 submarine — most of them to be used to attack explosive atomic bomb. Boards yacht for several months. 77 min.

TERROR SHIP William Lundigan, Naomi Chance. Producer W. H. Williams, Director Vernon Saville, Mys- tery, drama, thriller. In a ship, two kinds of their been used to cache highly explosive atomic formula. Boarded yacht for several months. 86 min.

UNHOLY FOUR [The Paulette Goddard. Producer Melville Shavelson. Western drama. Husband returns after four-year memory loss to come in conflict with his wife's three suitors tried to murder him. 80 min.

DEADLY GAME Lloyd Bridges, Producer, Robert Dunbar, Director Dan D. Hill. Drama. American novel in southern Spain becomes involved in murder, and smuggled microfilm of secret formula. 83 min.

SIEGE, THE Special Cast. Historical spectacle. Story of attempted take-over of Spanish government by army to resist Napoleon, but dies as a besieged city falls and French rule takes over. 77 min.

RACE FOR LIFE, A Richard Conte, Mile Aldon. Producer Mickey DeLamar. Director Terence Fisher. Action-directed by blackmailer who has to hunger his friend crashes to death. He makes a comeback by getting wife's husband at the Grand Prix, 87 min.


SILVER STAR, THE Edgar Buchanan, Marle Widosor, Lon Chaney, Producer Earl Lyon, Director Richard Bartlett. Western. Young sheriff is at first gun-shy, but eventually cleans up pioneer town in war with bandits. 77 min.

THEY WERE SO YOUNG Scott Brady, Raymond Burr. Bur. Melodrama. Fashion model sold into Brazilian slaver ring becomes the property of a wealthy American who expects wealthy Brazilian as ringleader.

AIR STRIKE Richard Conte, Richard Deacon, Jean Don. Hasty. Producer-Director Cy Roth. Action drama, Com- mander of Navy jet fighter squadron abandons aircraft carrying cop with conflict among his men, resolves when pilot leads to safety rival lost in fog. 77 min.

LIGHT LACE [Paramount] Produced by Anthony Hinds. Director Montgomery Tully, Melodrama. Sis- teha's (Silvana Mangano) (It.) figure in story of a young woman. With numerous carnival characters among the suspects, the plot is complicated, but it is well done and the Barker presents his latest attraction.


HER TWELVE MEN Anso Color, Garson Kanag, Robert Ryan. Producer John Houseman. Director Robert Z. Leonard. Western. Ten boys' school cop with the problem of sharing her living room with a violent ex-con. 113 min.

7 BRIDES FOR 7 BROTHERS CinemaScope Anso Color, Jane Powell, Howard Keel, Producer Jack Cummings. Director Stanley Donen. Musical. Comedy. Keel marries Powell and takes her into the hills of Oregon where they all work on the farm. 103 min.

METRO-GOLDWYN-MAYER

BETRAYED Eastman, Clark Gable, Lana Turner, Vic- tor Mature, Melodrama. One of the five girl becomes involved in espionage and romance in occupied Holland during World War II. 93 min.

EAAU BRUMMEL Technicolor, Stewart Granger, Eliza- beth Taylor. Producer Sam Zimbalist. Director C. Ben- nett Drama. In England during Napoleon era, dashing cavalry captain gains reputation for revolutionary faction, but personal ambitions bring disaster. 113 min.


CITY OF THE DEAD [Warner] Directed By Bob Albright. Drama. Slick detective sergeant plays both a woman and show him the error of his ways. 92 min.


DER IN MY HEART Technicolor. Josef Ferrer, Helen Westley. Producer, Director Robert Aldrich. Drama. 81 min.

BAD DAY AT BLACK ROCK CinemaScope, Technicolor. Spencer Tracy, Walter Brennan, Robert Ryan, Dean Jagger. Western. When town tries to cover up murder of Japanese-American who was murdered during war. 91 min.


INVITATION TO THE DANCE Technicolor, Gene Kelly, Mora Kaye. Producer Arthur Freed, Director Gene Kelly. Ballet. Four episodes dealing with romance, comedy, and pathos told entirely through the medium of the dance. 81 min.

JUPITER'S DAUGHTER CinemaScope, EastmanColor, Est- her Williams, Howard Keel, Margaret O'Brien, Par- ty. Producer and Director George Pasternak. Direct- or George Sidney. Musical comedy. Set in Roman era, mythological elements from the rapacious husband for beautiful daughter has problem solved when city is roamed by a demon. 89 min.

MANY RIVERS TO CROSS CinemaScope EastmanColor, Robert Taylor, Eleanor Parker, Victor McLaglen. Pro- ducer, Director Robert Aldrich. Dramatic, Historical. Romance. Kentucky frontiersman enjoys his wilder- ness life until finally trapped by woman in picturesque as the hills. 86 min.


DECEMBER SUMMARY

Distribution schedules for December have reached a one-month low for the year, with only 23 new features avail- able for national release. Bath RKO and Warners shifted major features from December into January, leaving the latter with a single release this month. Leading distributors will be Republic, Fox, and UA, with three, U-I and Fox will each release one CinemaScope feature. Twelve films in the line-up are tinted. Exhibitors will have available:

6 Dramas
5 Dramas
3 Adventures
3 Comedies
2 Musicals
1 Fantasy

DECEMBER

LIVING IT UP Technicolor. Dean Martin, Jerry Lewis, Janet Leigh. Producer Paul Jones. Norman Teague. Comedy. In Detroit, Lewis (the one with a heart) is dying of radiation poison- ing and he is given one last fling at life by reporter Janet Leigh. 75 min.

REAR WINDOW Technicolor, James Stewart, Grace Kelly. Producer Alfred Hitchcock. Melodrama. Famous photographer finds his woman loves him but she leaves him to pick up a piece of Greenwich Village characters, society girl and murder. 112 min.

WHITE CHRISTMAS V.T. Technicolor Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen. Director Michael Curtiz. Musical. Two World War II buddies team as entertainers after war, be- came involved with a street of smugglers who threaten plans for Broadway show, 120 min.

THREE RING CIRCUS V.T. Technicolor, Dean Martin, Jerry Lewis, Jeanne Drz. Vita Zsa Gabor. Producer Hal Halliwell, Director Joseph Peyce. Comedy. Es- Goro's (Joe) circus where one strives to become a clown and the other becomes involved in a romantic triangle. 110 min.


DESPERATE HOURS, The Humphrey Bogart, Fredric March, Martha Scott, Producer-director William Wyler. Western. Once-great Broadway star finds he has to return to Oregon to find a son. 97 min.

FADE OUT V.T. Technicolor, John Payne, Mary Murphy, John Forsythe, Directed By Jack Arnold. Horror film. Murder plot, 81 min.

FILM BULLETIN — THIS IS YOUR PRODUCT
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WARRIORS BROTHERS

August

BENGAL BRIGADE Technicolor, Rock Hudson, Arlene Dahl; Producer Richard Sterling; Director Martin Ritt. Detective tracking down cop-killer almost loses job through inadvertent intervention. 61 min.

FOUR GUNS TO THE GIRDLE Technicolor, Rory Calhoun, Colleen Miller, Producer WilliamAlland, Director. 60 min.

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FOUR GUNS TO THE GIRDLE Technicolor, Rory Calhoun, Colleen Miller, Producer William Alland, Director. 60 min.
HE SMASHED THE RULE OF THE IVORY PIRATES who plunder the forgotten wilderness of the Outlaw Coast!

Actually filmed where it happened, in Darkest Africa!

EALING STUDIOS PRESENT

West of Zanzibar

COLOR BY TECHNICOLOR

Attention, ALL SHOWMEN!

HERE'S YOUR ONCE-IN-A-LIFETIME CHANCE TO VISIT AFRICA!

Some enterprising showman is going to win an all-expense-paid, three week trip for two to Zanzibar and other fascinating countries in Africa, for the best promotion campaign on WEST OF ZANZIBAR.

WRITE, WIRE OR PHONE FOR FULL DETAILS AND BIG CONTEST CAMPAIGN PACKAGE TO:
Mr. Charles F. Simonelli, Universal Pictures Company,
445 Park Avenue, New York 22, New York.

Every contestant will win an exciting prize!

starring ANTHONY STEEL · SHEILA SIM

Story and Direction by HARRY WATT · Produced by LESLIE NORMAN · Screenplay by MAX CATTO and JACK WHITTINGHAM
A MICHAEL BALCON PRODUCTION · A J. ARTHUR RANK ORGANIZATION PRESENTATION · A UNIVERSAL-INTERNATIONAL RELEASE
1955:
Year of Consolidation

P. R.
The Movie Family

Our Relations
With the Public
...and Ourselves
You'll be the proudest showman with this glorious music...this heartwarming musical!

The greatest musical!

Are you glad you're equipped for CINEMASCOPE!

Produced by SOL C. SIEGEL • Directed by WALTER LANG
Screen Play by PHOEBE and HENRY EPHRON
From a Story by LAMAR TROTTI
Lyrics and Music by Irving Berlin
Dances and Musical Numbers Staged by Robert Alton
COLOR BY DE LUXE
In the Wonder of 4-Track, High-Fidelity, Directional STEREOPHONIC SOUND
own when these wonderful stars...telling story...light up your screen!

entertainment history!

JOAN DAILEY  JOHNNIE RAY  MITZI GAYNOR

"It's a pleasure to do business with 20th!"

K presents Berlin's It's No Business Show
"From Deep In My Heart' I wish you a very M-G-M Merry Christmas and a Happy Box-office New Year!"

"DEEP IN MY HEART"
Biggest 1st Week Gross of Any Xmas Picture in Music Hall History! (Nationwide tip-off: Paul Hochuli of Houston Press has revised his 10 BEST list to include it! Watch for more!)

"THE LAST TIME I SAW PARIS"
Great Business Coast-to-Coast!

"BAD DAY AT BLACK ROCK"
Audience Preview Sensational!

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

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

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

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

"HIT THE DECK" (March)

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

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

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

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

Start the New Year Right! Join!

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JUST A FEW OF M-G-M's CELEBRATION RELEASES!

Ask your Branch for other fine films available!
The Year of Consolidation

1954 will be inscribed, indelibly and forever, in the annals of motion picture history as The Year of Recovery. It will be remembered as the year in which a new physical form, first bestirred by Cinerama and the quest for a third dimension, was given firm shape by the courage and imagination of a man named Spyros Skouras. And it will be remembered, too, as the year when much-maligned Hollywood rose to its greatest heights, producing a proud brand of film to satisfy the customers who had been lured back to theatres by the exciting technological changes.

Today, recovery is history, not so ancient, it’s true, but history nevertheless. We can only hope that the film makers will not now sink back into their easy chairs to enjoy a slumber induced by the sweet music of their profit statements. Recovery is but the first step up from the brink of oblivion. Too much self-satisfaction could be fatal. If there is any particular lesson we should have learned from the several unhappy years preceding '54, it is this: the motion picture is a dynamic force; it cannot endure in an atmosphere of complacency. That is as true in this happier day as it was in the adversity of yesterday. Let us, then, look to the future.

1955 should be The Year of Consolidation. Having adopted a new physical shape that won popular fancy, and having proved its ability to provide a consistent flow of top-drawer product, the industry should now set forth on a program designed to solidify the gains and build for the years to come. Several primary projects that should be undertaken come to mind.

The film studios, either individually or collectively, should establish a technological laboratory where, by planning and experimentation, refinements and improvements in the cinema techniques will be constantly effected. No particular filming or exhibition process should be regarded as the end-all.

A full-scale, concerted program should be prosecuted to remove or, at least, minimize the causes of strife between the exhibition and distribution branches. This is a project that requires the industry's best brains and the exercise of real statesmanship. Until a greater degree of harmony than now exists is effected, the gains wrought in '54 cannot be considered as having solid substance.

This is the year to make a reality of public relations, which is so essential to the continuing well-being of any industry that functions in such proximity to the public at large. The film companies should not pass the buck on this issue to their customers, the exhibitors. It calls for planning and guidance on a national basis. A substantial section of the American population has been won back to the movie theatre, but millions in that "lost" or "never-found" audience offer a fertile field to plough with a well-conceived, persuasive P. R. program.

Yes, 1955 should be The Year of Consolidation, but it should also be a year of progress.

Who's behind this sudden, refreshing, burst of publicity by RKO? What does it portend?

It's a long time since, as happened the other day, RKO's sales meetings in New York closed with an open luncheon party to industry notables.

No speeches, no pressure, no "pitch" to exhibitors: just a pleasant, informal get-together.

And now the RKO boys are talking about taking a small party of trade folk down to Florida next month for an Aquascope—underwater screening of "Underwater". Quite an idea! It should net RKO the publicity sweeps for January, 1955.

At the aforesaid RKO luncheon Bob Mochrie, now with Sam Goldwyn, without realizing he was in danger of being quoted, was overheard talking about his boss, describing him as the one great individualist left in the business—a man who knows what he wants, who uses his own money to get it, who doesn't give a damn for industry opinion—and yet can be the most complete charmer of them all when he feels like it!

This being the season for gifts, let's toss a few bouquets where they belong. My own personal list of film industry charmers—men who, by the warmth and sincerity of their personality, can win friendship and keep it through the vicissitudes of day-to-day business—includes the following: Spyros Skouras, Arthur Krim, Charlie Reagan, Bill Rodgers, Charlie Einfeld, Sam Rinzler, Max Youngstein. Of course, there are others, but this handful have something extra.

Until I came to America from "furin parts" five years ago, and found myself thrust willy-nilly into the movie maelstrom, I knew only one member of the film trade press. Since then I have met and worked with them almost daily. They're a fine bunch of fellows motivated by a single thought and ideal—don't let the industry down. That kind of dedication isn't common in journalism.
WHAT'S AHEAD IN '55? Under current conditions, the easy prognosis would be that progress will hold to substantially the same key as the past 12 months. It's entirely possible that business may even exceed '54. Then again it may not, for the economic story of '55 will likely pivot upon the resolution of a number of weighty imponderables. One—the national economy—is out of the grasp of industry management. But the others are controllable to varying degrees, and, if prudently handled, 1955 may make its predecessor look like a junior league course in money-making. Here's what those imponderables look like:

(1) The National Economy. In recovery '54, the movie business passed through a cycle that for the most part made it insensitive to general business conditions. On the stock exchange it actually out-pointed the general market, often spurted while others sagged. Now that business is on a higher but more level plateau, cinema earnings, as well as securities, will show a greater sympathy to outside economic influences. As the national economy goes, so will go the fortunes of film-dom. This, we believe, will be the case in '55 to a wider extent than in several years past.

(2) Internal troubles. Buyer-seller warfare, intensified in '54, may linger to haunt the industry throughout '55. Don't, for a moment, believe that intra-industry antagonisms cannot spread to the earnings statements. The present film-makers conceivably could find themselves facing stiff competition, if, independent producers, together with exhibition-sponsored production projects, get rolling in high gear. With or without government regulation, the exhibitor-distributor battle bodes ill. The movie policy-makers would do well to heed this danger.

(3) Product Scarcity. This affliction is, of course, one of the principal sources of the bitter intra-industry problem. Sellers' markets are never healthy in the long run, when precipitated by unnatural influences. Exhibitors require more product: film-makers, operating on the thesis of optimum return per picture, refuse to open their productive facilities to supply it. A controlled market may ultimately militate against film company earnings, for the simple reason that fresh elements will rush in to restore the natural supply-demand balance. Eventually, they may even preempt the dominance of the established film-makers.

(4) Slot-TV. Subscription-television merchants have already worked their way into Congressional limits and are pressuring legislators to approve the idea of a TV boxoffice in every home. If and when it comes, the earning power of film stocks may be sharply emasculated.

(5) Color TV. The movies have surged back from the first withering onslaught of home TV. Soon, perhaps in '55, the second charge of video, this time in full-hued regalia, will have to be met. The impact of color television will be heavy at first, but nothing like the crushing effects of the medium's first three years. Nevertheless, color TV is a competitive factor that will have to be faced within this or next year.

THERE ARE BRIGHT SPOTS on the horizon, too.

(1) Film Company Earnings. Exultation of Columbia stockholders and officials at the recent meeting typifies the high spirits of the entire film-making branch. Equity-holders should remain in similar good humor over the first quarter of '55, at least, possibly into the half-way mark. This is not meant to imply that the trend cannot go further. But those imponderables justices cited could throw roadblocks, and next summer is a mite to far ahead for comfortable surveillance.

(2) Rise of the Independents. 1955 may well be the year of the independent producer. Two factors virtually force his emergence: (a) critical shortage of films; (b) softening of credit by leading financial houses in appreciation of the swift and certain return on investment in today's market. In the long run this may bite into the earnings of the majors, but should establish greater general prosperity for the industry as a whole.

(3) Diversification. Next year will see a greater emphasis on "spreading-around" by cash-laden companies. Making girdles, selling toys, hunting oil—these maneuvers arm management with sound hedges against bad times, argument income in good times. Diversification also draws into film ranks wise and capable executives from industry beyond; witness Milton Rackmil's fine job at Universal.

One phase of the diversification trend that worries theatremen is the potential move by film companies into competitive television, especially toll-TV. Most of the picture executives are shunning that medium, believing that theatre revenue is safer and sounder. Most bullish slot-TV advocate is Paramount. In his recent report to that company's stockholders, president Barney Balaban said: "It seems that there will be an acceleration in public interest and discussion about pay-as-you-see television in 1955. We feel that the practical advantages of the Telemeter system (Paramount is majority stockholder) of subscription television makes it outstanding in the field."
Prayer for 1955

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.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease it brings to the people of the world.

Amen.

To All Our Friends and Readers

A Happy, prosperous New Year
ARE YOU EQUIPPED FOR CINEMASCOPE PROSPERITY IN 1955!

The cornerstone of 12,463 theatres!*  
* as of Dec. 14, 1954
Our Relations With the Public—and Ourselves

By PHILIP R. WARD

Installment V

Intra-Industry Relations

Public relations is a misnomer. The term would have you think that the public—in its broadest sense—is the sole target of P.R. techniques. That is far from the truth. There are “publics” beyond mere consumers or potential consumers whose good regard and confidence is just as vital to management as the good folks who make the cash registers sing in the retail outlets.

Industry, for instance, is obliged to maintain an agreeable rapport with such diverse elements as employees, stockholders, the community, government, suppliers, creditors, distributors—and within its own family. It is the function of judicious P.R. practice to effectuate a base of sympathy and understanding between the interests of management (which it represents) and the interests of these specialized classes. Accordingly, if it weren’t so gosh darn unmusical to the ear, “publics relation” would be the better term.

Let’s briefly capsulize some of the movie industry’s current relationships. As cited in earlier chapters, romantic involvement between movies and the greatest of all its publics—the mass-entertainment market—has been something less than history’s greatest passion. Someone may be wooing this lovely creature, the paying public—perhaps TV, perhaps the promoters of organized sports—but hardly movies. Indeed, movies have long been something of a smug and indolent lover, content to rely solely on its product, a bit too shy (or vain, as the case may be) to roll its eyes and sell itself. Sooner or later this cinematic John Alden will have to speak for itself. Silence is anything but golden in today’s loudly competitive struggle for markets.

Among several other publics movies have fared better. For a spell stockholder hassles were blanketing the industry like a plague of locusts. You had but to count ten to find some of the best brains in the business charged with mismanagement and waste. Currently all appears to be sweetness and light between investors and management. Black ink and green dollars have a quaint way of effecting harmony out of disharmony.

Movie employee relations are generally no worse, perhaps a bit better, than those of industry at large. Wage scales for non-artistic personnel rank with the best; for creative talent, in Aga Kahn multiples. Chief blister in employee relations is the cyclical nature of film employment which an emphasis on expanded production could cure.

Suppliers and creditors are currently falling over themselves in a vertigo of good feelings. Its new-found prosperity phase has suddenly made Hollywood a lush customer. And nothing renders a more happy climate of business relations than the knowledge that one customer can pay his bills. Bankers, too, are casting loving glances cinema-side, reassured by turnstile figures that loans can be safe and sound. So sure, in fact, that well-financed independents are springing up all over the California landscape.

These presently happy relationships derive not so much from long-term management planning or patient cultivation as they do from the heady climate of the times. They are essentially money-matches, borne of

(Continued on Page 10)
Our Relations with the Public—And Ourselves

Exhibitors Constitute P.R. Lifeline

(Continued from Page 9)

mutual opportunism and mutual gain, and so long as present conditions hold, our P.R. weather forecast is sunny and fair. That's the way it is without specific, formalized public relations machinery. Allow conditions to slip back to the sunless skies of 1950-1953 and love will fly out the window.

Community relations are somewhat obscure. First there is Hollywood, the plant-town. As a place on the map in southern California, housing a gigantic industrial operation, Hollywood community relations are of less significance nationally than, say, Willow Run, Akron, or hundreds of other plant-towns desperately dependent upon factories for their life processes. Filmland is unlike those communities, blares and blurbs of the press agents to the contrary. True, it owns certain social responsibilities to its residents, but there isn't the urgent social and economic inter-dependency between town folk and industry. Hollywood is less a body politic, less a geographic location, than it is a concept—the movie (and to a certain degree, the art) capital of the world.

More vital is the matter of local community life in relation to the some 18,000 movie theatres across the nation. These houses and the men who run them constitute the true P.R. lifeline of the industry, and it is at this level that most of its public relations takes seed. The exhibitor must be one part showman, one part businessman, one part scld citizen. Beyond the movies it sees on his screen, the public evaluates filmdom mainly in terms of the character of the man standing hard by the lobby door. This phenomena is especially dynamic at the grass-roots and local neighborhood levels. Many a theatre surviving the attendance depression did so by dint of a coterie of loyal and unswerving patrons who were convinced their local theatre still offered the most stimulating, pleasurable and relaxing entertainment buy for the money. This achievement must be credited to the resourceful efforts of the individual exhibitor. For there was hardly anyone save he to toot the horn for movies in those sad and frustrating days of two years back.

In Film Bulletin's recent P.R. Poll, exhibitors cited lack of support and initiative by the film producers as one of the most glaring "wrongs" in industry management. They feel too much of the public relations burden is theirs already; how about help from the national companies, they ask.

"Relations with government," wrote Bob O'Donnell, the Texas showman, "must be good. The evidence is in." And so it seemed. Certainly, the tax victory raised the industry's stature in the U. S. Congress. Unfortunately, the useful effects of that splendid accomplishment may now be dissipated as a result of a fuss within the movie family.

Talk of Federal regulation brings us smack dab into the movie industry's most elementary "public": itself. Like many a family situation, the tripartite household of cinema is not without its admixture of deep mutual dependency, seldom-expressed devotion and querulous relations. In human intercourse, it is natural to accentuate the negative, suppress the positive. So it is in intra-industry relations.

It is ironic that an enterprise so ostensibly without tongue or spirit in its dealings with outside publics, kicks up like a team of hellcats at home. Movie business will never qualify for a Nobel Peace Prize if its internal conduct is any criterion. And this situation must be examined in a comprehensive study of motion picture public relations.

Let's smear a specimen of internal movie business relations on a slide and look at it under the microscope.

The individuals who people each of the industry's three branches are not unlike those in other endeavors. There are men of wisdom and men not so wise. There are hagglers and men of quick decision. There are

Farnol Says, 'Fight Back'

by LYNN FARNOL

The primers of public relations tell us that we first must put our house, our family relationships, in order. Second is the relationship to the community, our neighbors. And then third, the public, our patrons.

For the motion picture industry to accomplish any substantial part of this program involves what the headlines call "an agonizing reappraisal."

Let's fact it. There is not an audience of 80,000-000 a week for motion pictures. We are not the compelling, consuming source of interest that we once were. We are not major sources of revenue to newspapers and magazines. The number of habitual picture goers has dwindled to a very low number and their age is a tender one. The number of infrequent picture-goers has multiplied.

We can fight back. We can present our story to our family, the motion picture industry. We can present it to Hollywood and to Broadway. We can tell it to the world in the very articulate terms now being used by COMPO in advertisements in Editor and Publisher.

Are we willing to accept the fact that television has drained off the big audience that will sit through anything provided that it's free? Whether we are sorry or glad that they've gone, most of them for good.

Are we willing to accept the fact that the new motion pictures are for a selective audience? They are not habitual motion picture goers. They don't go because they always go on Tuesday. They go because they want to see that particular picture. It is expensive. It is a problem of planning. It is an event. It involves selection.

On what basis do people—the occasional picture-goers—select the films they want to see? Once we realize that we are after a selective audience, and once we get a general idea of what they want, we have made a start.

We know that they want something that will be in some small way, or in some big way, challenging. It is

(Continued on Page 27)
The Grand Prize Winner Of This Year's Venice Film Festival

the greatest love story ever!

United Artists proudly presents Shakespeare's immortal love story. Production values never more lavish... color never more beautiful... here is spectacle on the grand scale.

WILLIAM SHAKESPEARE'S Romeo and Juliet in color by TECHNICOLOR

starring

JRENCE 
SUSAN 
FLORA 
NORMAN 
MERVYN
ARVEY 
SHENTALL 
ROBSON 
WOOLAND 
JOHNS 
BILL TRAVERS 
SEBASTIAN CABOT 
LYDIA SHERW

Adapted for the Screen and Directed by Renato Castellani · A J. Arthur Rank Organization Presentation

Now available for general release...
HOWARD HUGHES & FLOYD OD-LUM made the headlines by doing nothing. That is, these contestants for RKO Pictures control both allowed the company’s stock redemption deadline to pass without offering up their stock at the quoted $6 per share. Reports in brokerage circles that Odum plans to bypass Hughes’ blockade by buying shares on the open market, last week sent the price of RKO common soaring well above the $6 redemption figure. It hit over 8½ at mid-wk.

BARNEY BALABAN’s recent report to Paramount stockholders, dealt briefly with the prospects for International Telemeter Corp., one of the leading Slot-TV systems. Said Balaban: “There has been a great deal of activity and steady progress in those areas of television and electronics in which we are engaged through subsidiaries and affiliates. With reference to International Telemeter Corporation, in which this Corporation holds a majority interest, it seems that there will be an acceleration in public interest and discussion about pay-as-you-see television in 1955. We feel that the practical advantages of the Telemeter system of subscription television makes it outstanding in the field.” Paramount holds a controlling interest in Telemeter and is the only film company actively engaged in the controversial pay-as-you-see television.

SOL C. SIEGEL, in NYC for the premiere of his CinemaScope production, “There’s No Business Like Show Business,” gave further impetus to the rising stock of the inde producer saying, “Heads of studios realize that the independent and semi-independent producers are a better bet for the company because of the profit incentive . . . The market we’re in today is approaching the ideal situation, and there is no telling how high we will go.” Siegel now heads an independent unit at Paramount and some observers are speculating that his presence may be the harbinger of that studio’s first plunge into CinemaScopics — a process which, up to now, Paramount has scoured.

C. J. TEVLIN, JAMES R. GRAINGER & EDMUND GRAINGER (RKO studio chief, president and inde producer, respectively) completed negotiations and signed pact calling for RKO distribution of product to be filmed by the newly minted Edmund Grainger Productions, Inc. First feature under the inde deal is scheduled for an early 1955 start.
JOSEPH A. McCONVILLE, president of Columbia International since the company's founding, has been elected chairman of the board. Lacy Kaster, succeed-
ing McConville as president, also was elected to the board. WARNER BROS has given the original negative of Irving Berlin's "This is the Army" to This is the Army, Inc. on behalf of Army Emergency Relief. WILLIAM H. THEDFORD was named president of Evergreen State Amusement Corp, Na-
tional Theatres affiliate operating theatres in Oregon and Washington.

CHARLES LAUGHTON will be honored with a life-membership medallion from Franklin Institute, Philadelphia, on Jan-
uary 18. The event will be in connection with the dedication of the Nickelodeon shrine being donated to the Institute by exhibitor-producer William Goldman, and with the Motion Picture Associates an-
ual welfare dinner, to be held in the Quaker City on that date. The dinner will honor veteran exhibitors Al Boyd, Ben Amsterdam, William C. Hunt and Abra-
ham Sablosky. George Jessel will be toast-
master. Sam Diamond is chairman.

FRANK J. DAMIS left his post as Stan-
ley Warner N. Jersey zone mgr. to join Confection Cabinet Corp., a theatre vend-
ing and concessions company. CCC has recently obtained the Eastern Drive-In Corp. which operates drive-ins in N. J. . . . FRED MEYERS of UA was elected pres-
t. of the N. J. Motion Picture Board of Trade, succeeding Lou Allerhand of Loew's . . . JONAS ROSENFELD, JR., IFE's v.p. in charge of ad-pub-exploita-
tion, was spotlight speaker at a dinner for Boston film critics given by Miss Viola Berlin of the Exeter Theatre . . . OSCAR HAMMERSTEIN II has been named chairman of awards for the Amusement Industry Division of Federation of Jewish Philanthropies' Second Annual Mark of Achievement luncheon at the NYC Sher-
aton Astor, January 20.

ARNOLD M. PICKER, UA foreign dis-
tribution v.p., is back at his desk after a tour of company European offices. ROBERT F. BLUMOFFE, UA chief of West Coast operations, is in NY for meet-
ings with home office execs on forthcoming product . . . VARIETY CLUB TENT #10 of Indianapolis, a live-wire philanthropic force in the mid-west, re-
cently presented a 90-minute TV report to the community concerning its activities in the field of Cerebral Palsy. A year ago, the Tent handled a CP Telethon which raised $284,000 to benefit those stricken by the disease.

CLAUDE ATKINSON, is Republic's new Dallas branch mgr., moving over from the same post in Oklahoma City. Succeeds John Hoolihan . . . GERALD SHEA, president & g.m. of Shea Enter-
prises announced that Al Foley will man-
age the Lawler Theatre, Greenfield, Mass. and that Bill Kilbride moves into the man-
gerial slot at Shea's Park theatre in Westfield . . . JACK KIRSCH, AT of Illiversity con-
that. This is the Army, Inc. on behalf of Army

JOHNSTON

made all kinds of
news during the past fortnight. At a press
conference, the MPAA president an-
nounced that after meeting with film com-
pany executives, indications are that dis-
tribution is close to an agreement on an
arbitration system for the industry. He
also said that to the best of his knowledge the issues of pre-release and damages had been "thoroughly thrashed out" and
would not block arbitration. The touchy
subject of arbitrating film policies, insisted
upon by Allied States Assn., was avoided.
Late in January, he will again set off
for the middle east to represent the White
House at conferences with Israeli and
Arab officials on the controversial Jordan
Valley power development.

ERIC A. JOHNSTON

HARRY & JACK COHN, sitting on top of
Columbia's net profit of more than $3½
million dollars for 1953-54, had a field
day at the annual stockholders meeting.
Again proving that "nothing succeeds like
success," president Harry Cohn's con-
tract was extended for an additional five-
year period, and the present board of di-
rectors was reelected. Profit-happy share-
holders, like trained seals, authorized the
no par value common stock, both issued
and unissued, be changed into common
stock with par of $5.00 per share, ap-
proved increase of common stock from
1,000,000 to 2,000,000 shares. A laugh was
provided when Cohn Brother Harry
offered to "go five rounds" with anyone
who doubted his good health.

ERIC A. JOHNSTON

SIEGEL

H. COHN

J. COHN

JOHNSTON

Died: SAM FEINBLUM, 59, veteran head booker for Columbia's NYC branch . . . JOHN E. SCOTT, in Omaha, former 20th-Fox branch mgr. for 20 years.
“20,000 Leagues Under the Sea” (C'Scope)  
**Business Rating**: 000

Disney's best live-action film should be bright prospect for youngsters and the male trade. Big b.o. factor will be kids pressuring their elders to take them. Widespread advance campaign, potent exploitables guarantee good returns.

Exciting underwater melodrama in Technicolor represents Walt Disney's most ambitious live-action production to date. It's great for the kids and the men, but will face a tough pull with the distaff trade. Filmmation of imaginative 19th Century Jules Verne novel is like a good comic book come to life, but should engender enough excitement to satisfy most moviewgoers. Despite attempts to inject philosophical conclusions to the high melodramatics, script and direction never permit it to reach full adult plane. Lack of women in cast is another barrier to female draw. Story tells of a French scientist and two companions, captured by an apparent sea-monster, which turns out to be the first submarine. Captain is a half-mad inventor taking vengeance on a hostile world. Thrills include violent sinkings at sea, frenzied struggle with a giant squid, battle with sharks, clash with cannibals on a desert island and a climactic explosion in which all the sub secrets are destroyed. James Mason is effectively sinister as the psychopathic captain who creates his own undersea world. Kirk Douglas, in a comedy role, sings a sea chanty, carries on with a suit but never comes through as a heroic figure. Paul Lukas is colorless as the scientist and Peter Lorre is wasted in a nondescript serio-comic role. (Phil)


“Bad Day at Black Rock” (CinemaScope)  
**Business Rating**: 000

Suspense-drama will get good grosses generally if campaigns are tailored to specific situations. Not a Western—strong dramas, well-rounded performances will draw in class market. Will satisfy action fans.

Set in a tiny western town just after World War II, "Bad Day at Black Rock" is a tough and highly dramatic study of courage standing against evil. This Dore Schary production develops gripping entertainment around story of a man who inadvertently stumbles on community which is degenerating because of a crime committed by some of its members. Tension and excitement begins building from opening sequence when Spencer Tracy arrives in Black Rock seeking Japanese father of dead soldier who won medal in battle action. Tracy, hampered by crippled arm, is immediately met with open hostility by townspeople. Mention of Japanese farmer's name virtually panics the citizenry. Related scenes build strong sympathy for Tracy as he constantly backs down before bullying tactics of towns and their ringleader (Robert Ryan). Although early footage is talk-laden, effective C'Scope photography, depth performances and astute direction by John Sturges never allow interest to lag. Tracy learns that Ryan and his men murdered the Jap in a patriotic orgy after Pearl Harbor. Fighting against odds, he finds allies among the decent townspeople; killers are brought to justice. (Neil)

MGM 83 Minutes. Spencer Tracy, Robert Ryan, Anne Francis, Dean Jagger, Walter Brennan. Producer Dore Schary. Director John Sturges.

“The Silver Chalice” (CinemaScope)  
**Business Rating**: 000

Good spectacle has elements for satisfactory boxoffice response generally. Exploitation assets, plus biblical theme, will draw both action and family markets.

Hollywood's latest venture to dramatize the trials and devotion of the early Christian converts lacks originality of narrative, falling generally into the framework of better biblical films that have recently preceded it. As spectacle, "The Silver Chalice" is generally satisfying, occasionally impressive. CinemaScope lends sweep to the big scenes, and WarnerColor is used effectively, with restraint, never lush, never heavy. Rather complicated story, adapted from Thomas B. Costain's best-seller, revolves about effort to fashion and preserve the cup from which Christ drank at the Last Supper. Basil (Paul Newman), gifted sculptor of Antioch, freed from slavery by the disciple Luke and Joseph of Arimathea, agrees to cast the holy cup in silver. In Jerusalem, he is torn between love for Joseph's granddaughter, Deborra (Pier Angeli), and his childhood sweetheart, Helena (Virginia Mayo), now assistant to Simon the magician (Jack Palance). Basil marries Deborra and gains the power, has established himself in Nero's court, intending to destroy the cup as symbol of Christianity. Simon, actually believing himself a new Messiah, attempts to demonstrate his divinity by flying from the huge Tower of Light and falls to his death. To appease the mob, Nero has Helena killed. The chalice disappears in the ensuing riot. Peter says that it will reappear at a propitious time in the future. Jack Palance's Simon is a fine characterization, the only standout. Miss Mayo, Walter Hampden and Joseph Wiseman are adequate, Pier Angeli and newcomer Paul Newman, resembles Brando, somewhat less so. (Bret)


“Green Fire” (CinemaScope)  
**Business Rating**: 000

Star names and C'Scope will carry this to slightly above-average grosses. Best for action houses. Obvious plot weakens it for discriminating people.

This MGM EastmanColor production is a run-of-the-mill adventure. Fortunately, Grace Kelly, Stewart Granger and Paul Douglas bolster its boxoffice prospects. Obsessed with a desire to find the "green fire" (emerald) in Colombia's lost Carrere mine, mining engineer Granger, with friend Douglas, encounters bandit attacks, landslides, and romantic complications with Miss Kelly, who operates a coffee plantation. From the standpoint of action and suspense, story reaches its peak in sequence depicting fight between two workers, causing an avalanche that traps Granger. Douglas saves him just before the entire tunnel caves in. Solid performances by Kelly, Granger, Douglas and Murvyn Vye, as El Morro, bandit leader, lend a bit of flavor to this otherwise stereotyped plot. Romantic conflict develops because of Kelly's yearning for security and Granger's greed and thirst for adventure. Windup has Granger losing the mine in a fiery battle with Vye and his men, and realizing that Kelly is all he desires. (Waltz)

"There's No Business Like Show Business"  
(CinemaScope)  

Business Rating 3 3 3 3  

Can't miss being top grosser. Wonderful entertainment for every member of family. Entraining combination of heart and sock Berlin tunes. Advance ballyhoo and "don't miss" word-of-mouth point to bountiful boxoffice down the line.  

The best musical film to come out of Hollywood in years! Irving Berlin, who can't seem to miss forclicking, has come up with another smash in "No Business Like Show Business" that bids to top his past successes. It has everything one could ask for in the way of musical entertainment. Lavish, oftmes spectacular, it's loaded with sock tunes, thrilling production numbers, enhanced notably by CinemaScope, and the most wonderful use of color (DeLuxe) to date. Yet for all its bigness, it has more heart than a half dozen musical books put together. Under Walter Lang's canny direction, the excellent cast delineates a saga of a show business family that intertwines the emotions and risibilities, as well as the senses, to wrap up a two-hour package of unadulterated enjoyment. The Phoebe and Henry Ephron screenplay, based on a Lamar Trotti story, forms a sturdy framework for the Berlin sparklers, masterful choreography and spectacular staging. Story begins in 1919 with Ethel Merman and Dan Dailey as a married song-and-dance team on the vaudeville circuit. Their three youngsters, Donald O'Connor, Mitzi Gaynor, Johnny Ray, infused with show business blood, rebel against schooling, join Mom and Pop for a sock family routine. The act is imperiled when Ray leaves to study for priesthood and O'Connor falls for Marilyn Monroe, chorine who expolits O'Connor to gain stardom, but falls for him meanwhile. A jealous tiff between the young pair lands O'Connor in the hospital, after a binge, and he runs off when Dailey rebukes him. Act dwindles further when Dailey disappears to look for him and Merman carries on alone. Joyful reunion takes place in stuning production number at an actors' benefit show as Merman leads out her brood, with O'Connor now in the Navy, Ray an Army chaplain. While everyone in the cast sparkles, it is Ethel Merman's surprisingly adept dramatic performance which dominates. She uncorks a characterization that helps build the film into socko all-around diversion. Kudos to Darryl F. Zanuck, producer Sol C. Siegel, and Irving Berlin for magical musical entertainment.  

Robert Alton's staging of the dances and musical numbers is superlative. Employing color like a Rembrandt, Alton's masterpieces combine a nice interplay of subdued, almost black-and-white, scenes with brilliantly tinted shots of vividity for some breathtaking scenes. Pressbook chockful of selling aids, live ad copy and display. "In all the world there's no music like it...no cast like it...no story like it...no show like it! It's the musical CinemaScope was made for!" (Wax)  


"The Country Girl"  

Business Rating 2 2 2  

Adult drama with strong prospects for class market. Stars, provocative theme offer hefty lure in all but action houses and hinterland, where abundance of dialogue may pall.  

One of the better dramas of the year, "The Country Girl" is mature film fare bound to create talk and want-to-see generally. Having much of the quality of the Clifford Odets' original play, it is virtually a photographed stage play which concentrates almost exclusively on the psychological aspects of a man-wive relationship. There is consequently very little action and a great deal of talk; virtually every scene is a colloquy in which the principals take part. But the talk is very good; it provides an engrossing and sensitive examination of a marriage that has failed while the self-respect of an alcoholic husband and his wife has dwindled. Bing Crosby, Grace Kelly and William Holden all turn in fine performances. Plot concentrates almost exclusively on stage star Crosby, who has lost confidence in himself and seeks solace in the bottle, and his wife, Kelly. Holden, producer of the play in which Crosby is to appear, attempts to gain an understanding of both marital and professional situation in order to save his play, and falls in love with the actor's wife in the process. He helps them restore their marriage, guides the star to a successful comeback. (Bret)  


"Young At Heart"  

Business Rating 2 2 2  

Rating for family market and juke-box trade drawn by Day-Sinatra names. Leisurely pace, romantic accent negate it for action market. Star-pairing strong selling angle.  

Remake of highly-successful "Four Daughters" (1938). Musically entertaining, with sock tunes given top-flight delivery by Doris Day and Frank Sinatra. Falters in heart, pathos and gentle humor that graced original. Major drawback is rambling script, synthetic motivation in romantic complications of Julian Epstein-Lenore Coffee screenplay. Songs incidental in romantic tale of three (not four) daughters in musical household, whose heart affairs go into who-loves-whom maze when dashing composer Gig Young settles in their Connecticut cottage. Tangle gets worse when gloomy, cynical pianist-singer Sinatra enters picture (film runs 40 minutes before he appears). Day jilts Young at altar to run off with Sinatra, struggles to help him rise above his self-styled doomed-by-fate philosophy. He deliberately crashes his car, but wife's faith and love pull him through for happy ending. Tunes are high spots, with Day gleaming in half dozen, particularly "Ready, Willing & Able"; Franki socking over "You My Love", "Just One of Those Things" and "One For My Baby". He sings his hit title song at opening and close. Henry Blanke's production gets deluxe treatment in Warner-Color. Personable cast, headed by Young, Ethel Barrymore, Dorothy Malone, Robert Keith, Elisabeth Fraser. Director Gordon Douglas.  


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ALLIED ARTISTS
Production Pickup Looms
4 Features Slated for Jan.

ALLIED ARTISTS' SLOW-MOVING production program may take a much-needed spur after the turn of the year, if present plans don't bog down. Seven films, including one CinemaScope, are slated to roll between January 1 and March 31. Four are scheduled to start in January, two in February and one in March.

Heading up the list is the C'Sopic "Wichita" (Joel McCrea), which producer Walter Mirisch will launch January 19. This will mark McCrea's initial stint for the company, under terms of a multiple picture deal signed two weeks ago. The balance of the January slate include William Boydy's "Neon Rainbow," also to start on the 10th; Ben Schwalb's "Royal Rogues" (Bower Boys), on the 20th; and Boydy's "Women's Reformatory" on the 26th.

"Hold Back the Night" (Richard Basehart, Neville Brand) is due to roll on February 12—Hayes Goetz producing. This will be followed on Feb. 28 by "Lord of the Jungle" (Johnny Sheffield)—Ford Beebe producing. Sam Bischoff has set March 10 as starting date for "Phenix City."

At this writing, directors had not been definitely set on any of the seven pictures, and the casting set is that indicated above.

McCrea's second AA release has been announced for filming in early Spring. This will be "Gun Point," in CinemaScope & Technicolor—Vincent M. Fennelly producing, Alfred Werker directing. Other new properties slated for Spring filming include: "Rescue Squad," story of the operations of a Sheriff's Department rescue force operating in the mountain areas—to be produced by Fennelly, and "Son of Jack Slade," a sequel to "Jack Slade." Lindsey Parsons will produce the latter, John H. Burrows serving as associate producer.

None of the big pictures to be turned out under the recently signed participation pacts with name producers and stars, will get under way until early Summer. First of these will be a Gary Cooper starrer to be produced and directed by William Wyler. John Huston probably won't launch his initial AA production before early October.

One picture is shooting on the lot at the present time, "Twilight Alley" (Richard Conte, Constance Smith)—William F. Broidy producer, Frank McDonald director.

COLUMBIA
Producers Being Added
To Handle Big '55 Program

IN PREPARATION FOR WHAT APPEARS to be Columbia's biggest production year since before the war—at least from the standpoint of quality films, Jerry Wald has started building up his producer roster for the 1955 slate. Philip Yordan, who wrote and produced "Anna Lucasta" and scripted "Detective Story" is the latest addition, having just been signed to a long term producer-writer contact.

This gives the Gower Street studio a total of five producers at the present time, with others expected to be announced within the next month. The current roster includes, in addition to Yordan, William Fadiman, William H. Wright, Fred Kohlmar, Roy Huggins and Jonie Taps.

One new director, Anthony Mann, also has been placed under contract by the company. His first assignment will be "The Gilded Kooster" (Victor Mature), to be produced by Bill Fadiman, starting February 16.

Two new features have been scheduled for January filming, both to start on the 18th. "The Calico Pony" (Van Heflin), is Copa Productions' first for Columbia release, under a multiple picture deal signed three months ago. This is the company owned by Tyrone Power and Ted Richmond. It will be lensed in CinemaScope & Technicolor—Richmond producing, George Sherman directing. Jonie Taps launches his musical production, "Here Comes the Bride" (Frankie Laine, Keefe Brasselle), Technicolor—Blake Edwards directing.

Pre-production work also is slated to get underway in January for two other important films: "The Solid Gold Cadillac" (Judy Holiday), based on the Broadway hit—Fred Kohlmar producing, and "Music By Duchs," a biog of the late pianist, Eddie Duchs—Jerry Wald personally producing, George Sidney directing.

Four pictures are shooting at the present time: "My Sister Eileen" (Janet Leigh, Betty Garrett, Jack Lemmon), CinemaScope & Technicolor—Fred Kohlmar producer, Richard Quine director; "Deadlock" (Stewart Granger, Jean Simmons)—Maxwell Seton producing for executive producer Mike Frankovich, on location in England—Arthur Lubin directing; "Duel On The Mississippi" (Patricia Medina, Lex Barker), Technicolor—Sam Katzman producer, William Castle director; and "Devil Goddess" (Johnny Weissmuller), Katzman production, Spencer Bennett directing.

Negotiations are underway for the release of two more independent productions to be made abroad in 1955. Columbia may also share in the production of one of them, "War and Peace," planned by Dino De Laurentis, the Italian producer. The second project being discussed is a straight releasing deal on N. Peter Rathvon's "Special Delivery" (Joseph Cotten, Eva Bartok), which is slated to go before the cameras in Wetsbaden, Germany, next spring.

LIPPERT PRODUCTIONS
Lippert Resumes Direct Sale of Its Oldies to TV

THE BACKLOG OF MORE THAN 100 old theatrical films which have been distributed to TV for the past year by Official Films, will henceforth be handled by Lippert's own television subsidiary, Telepictures. The Lippert subsidiary originally released the pictures to teevee, until a year ago, when a distribution deal was set with Official.

Official's sales volume of the Lippert films is reported to have been over $1,000,000 during the year in which it handled distribution.

METRO-GOLDWYN-MAYER
Steps Up Color Lab Output
To Handle More CinemaScopics

WITH ALMOST ITS ENTIRE CINEMA'Scope slate scheduled to be lensed in EastmanColor, MGM is greatly expanding its laboratory facilities to speed up print output. With the installation of new equipment earlier this month, it is now possible for the studio's lab men to turn out 2,800-000 feet of the color film per week—almost double that of any other production company in town. Technicians claim that very little savings can be effected for Metro in doing its own printing. The EastmanColor stock requires a total of 22 baths in processing, and the raw stock price is the same for every c or $, so that both items are necessarily fixed. Nevertheless, with five CinemaScope color films now in production, and a half dozen more slated for the first half of 1955.
DORIS DAY AND FRANK SINATRA

mad for each other and singing their hearts out for you in

"Young at Heart"

NOBODY KNEW WHAT BARNEY WOULD DO NEXT--AND SHE DIDN'T CARE, JUST SO HE DID IT WITH HER!

Another sensation-role for Sinatra, dream-teamed with Doris and presented by WARNER BROS!!

Screen play by JULIUS EPSTEIN and LINDA COFFEE • PRINT BY TECHNICOLOR • PRODUCE BY HENRY BLANKE • DIRECTED BY GORDON DOUGLAS • PRESENTED BY WARNER BROS.

For a Merry Kissmas and a Huggy New Year--from WARNER BROS.
the time-saving element alone makes it a wise investment.

The quintet of CinemaScopers before the cameras are: “It’s Always Fair Weather” (Gene Kelly, Cyd Charisse, Dan Dailey, Michael Kidd)—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors; “Scarlet Coat” (Cornel Wilde, Michael Wilmott, George Sanders, Anne Francis)—Nicholas Nayfack producer, John Sturges director; “Love Me Or Leave Me” (Doris Day, James Cagney, Cameron Mitchell)—Joe Pasternak producer, Charles Vidor director; “The Cobweb” (Richard Widmark, Lauren Bacall, Gloria Grahame, Charles Boyer, Lilian Gish)—John Houseman producer, Vincente Minnelli director; and “King’s Thief” (Ann Blyth, Edmund Purdom)—Edwin H. Knopf producer, Hugo Fregonese director.

The only other feature now shooting is the black and white production, “Blackboard Jungle” (Glenn Ford, Anne Francis, Louis Calhern)—Pandro S. Berman producer, Richard Brooks director. Next to roll will be “Rhodani junction” (Ava Gardner, Stewart Granger), which is just on foreign location late in January—Pandro S. Berman producing, George Cukor director. It will be lensed in CinemaScope and, due to the overseas shooting, will use Technicolor rather than EastmanColor.

Pre-production work also will get underway in January on “Teahouse of the August Moon” (Glenn Ford)—John Houseman producer.

**PARAMOUNT**

**Pine-Thomas Quit Paramount**

**See Better Chance Freelancing**

ANY PROSPECTS FOR AN INCREASE IN Paramount’s limited releasing slate for next year were dashed the other day, when the Pine-Thomas unit, which has produced a total of 77 pictures for the company, announced plans to exit the studio upon delivery of “Lucy Gallant,” which they recently completed.

The move is prompted, the two bills said, by the current trend offering inde producers greater opportunities under freelance operation. Henceforth, they plan to make no financing or releasing deals until they have packaged a story, stars and director. By so doing, they believe it will be possible to effect more advantageous studio arrangements.

To compensate, in part, for the loss of this major profit unit, Paramount has been scouring the field for possible replacements. One new unit is headed by Jack Rose and Melville Shavelson, who recently completed their first joint venture, “The Seven Little Foss” (Bob Hope). The producers agreed to move their Scribe Productions unit to this lot for an undisclosed number of films for Paramount release. They are setting up a slate of three more Hope starrers, to be jointly produced by Scribe and Hope over the next five year. First will be “Beau James,” from Gene Fowler’s biography of the late Jimmy Walker.

The new Sol C. Siegel unit also is getting its slate in order to go into production early in 1955. In all likelihood, the first Siegel production will be “Miss Liberty,” the Irving Berlin Broadway musical of six years ago. The composer and Siegel are about ready to sign the paper. Siegel also acquired the rights to “The Captain’s Table,” an English novel by Richard Gordon, and assigned Joe Berman to write the screenplay.

Danny Kaye’s Den Productions has set a new deal for a third picture, “The Red Nichols Story,” to star Kaye, on a 50-50 profit participation basis.

In reiterating the Paramount policy of “quality rather than quantity,” Don Hartman, the company’s production chief, told sales and distribution executives at a studio conference, the other day, that he can foresee single picture grosses running “as high as $50,000,000 or $100,000,000,” by concentrating solely on bigness in production values.

At the present time, the whole studio space on the lot is filled to capacity, for the first time in a year. Pictures currently on work include: “The Vagabond King” (Kathryn Grayson, (Continued on Page 20)}
When Dad gives the word that this is the night to go out, do they know what's playing at your theatre?

If the family lines up in front of your boxoffice, it means you've done a lot of that shouting called Showmanship . . . of posting all over town . . . Standees in your lobby . . . Displayaways and Heralds away from theatre . . . and trailers selling every feature on your screen!

They can't help knowing what's playing when you use that kind of Showmanship . . . and your boxoffice will know it, too!
Studio Size-ups

(Continued from Page 18)


REPUBLIC

Yates Reported Cooling Off Toward Sale of Films To TV

HERBERT J. YATES, WHO HAS been rumored to be on the verge of dumping a block of 27 top Republic features on the television market, may change his mind after sampling the kids which TV stations are currently making for such product. It is reported that Yates turned down a $4,000,000 offer from an eastern television distributor for the 180 to 200 pictures which Gene Autry and Roy Rogers made for this company.

According to a source close to the Republic president, he decided that the bid, which represents only about $20,000 per picture, wasn't even worth consideration.

Whether the bids on the 27 feature films, which he has considered selling, will be more to his liking, remains to be seen. But as of now, his enthusiasm is definitely cooling.

Casting snarls on the slate of five pictures which Republic has been trying to get rolling in recent weeks are gradually being worked out so that most of them will be ready to roll during January. "I Cover the Underworld," which R. G. Springsteen is directing for associate producer William J. O'Sullivan, finally got started, with Sean McClory, Joanne Jordan and Ray Middleton in the top roles. This is the only picture in production on the lot at present.

With the signing of Lee J. Cobb, John Payne and Myrna Fahey to head the cast for "Man From Texas," this high-budget western has been put back on the slate, and earmarked for a January 3rd starting date. Joe Kane will handle the associate producer-director chores.

One new property, an original musical titled "Latin Quarter," has just been acquired by the studio and assigned to associate producer Sidney Picker. It is being readied for early spring filming.

A new multiple-picture contract, covering a two year period, has been handed Sterling Hayden. It is understood that Hayden's new pact calls for a total of four films to be made over the two year period.

RKO

Tone Brightens With Six Indes Readyng 7-12 Features

1955 IS BEING URSHERED IN A MORE hopeful tone at RKO, with independent producers launching a minimum of seven, and possibly twelve, features during the first six to eight weeks of the new year.

Edward Grainger Productions has two Technicolor-Supercope films slated to go during that period: "The Treasure of Panama Villa," to be shot in Northern Mexico, and James Street's "Oh Promised Land." Directors and casts for the two pictures are now being set.

Benedict Rogeau, who just finished "Escape to Burma" (Barbara Stanwyck, Robert Ryan), is preparing to launch another Stanwyck starrer, as yet untitled, in early February. David Butler is prepping "Miracle At Santa Anita" for a January start. King Brothers Productions will be ready to roll around the first of February on "The Boy and the Bull."

Nat Holt Productions starts a second film, to follow his recently completed "Seven Bad Men," in late January; and Sol Lesser, who just finished "Tarzan's Hidden Treasure," begins his next picture in February. James R. Grainger, RKO president, who announced the upswing in production, said there would be five more films started during January and February, but declined to identify them.

The company now has four top-budget features completed and awaiting release: "Underwater," "The Conqueror," "Son of Sinbad" and "Jet Pilot."

In addition, RKO is set to release a total of six CinemaScope cartoons for Walt Disney, during the coming year.

The largest individual film advertising budget in RKO history has been allocated by Howard Hughes to launch the release of "Underwater." Jane Russell, Gilbert Roland, Richard Egan), which gets a big underworld premiere next month in Silver Springs, Florida. The outlay will include $400,000 for national magazines, $350,000 for radio and TV, $135,000 for outdoor billboards, $75,000 for exploitation.

20TH CENTURY-FOX

Three New C'Scopes Set For Jan., Making Total Six

CASTING DIFFICULTIES, WHICH delayed the start of several films, have now been worked out, and three more features will go into production during January. Thus, by the middle of the month, Darryl F. Zanuck will have a total of six Cinema-Scopes shooting, representing a total budget outlay of approximately $15,000,000.

"Tokyo Story" (Robert Stack, Shirley Yamazuchi), has been moved up to January 10—Buddy Adler producing and Samuel Fuller directing. "Lord Vainity" (Clifton Webb, Robert Wagner) is now set for a January 17th starting date—Charles Brackett producing and Delmer Daves directing.

"Pink Tights" (Sheree North, Johnny Ray) will follow on January 24—Samuel G. Engel producing, Henry Levin directing. Levin replaces Henry Koster, who has been shifted to another production coming up in early February.

These features, added to the three now shooting, will consume all available soundstage space on the lot. Shooting are: "Daddy Long Legs" (Fred Astaire, Leslie Caron, Terry Moore, The studio is prepping Samuel G. Engel producer, Jean Negulesco director; "Soldier of Fortune" (Clark Gable, Susan Hayward, Michael Rennie)—Buddy Adler producer, Edward Dmytryk director; and "Violett Saturday" (Vctor Mature, Sylvia Sidney, Tommy Noonan)—Buddy Adler producer, Richard Fleischer director.

In addition, there is one independent shooting for Fox release, the National Pictures' "Girl of the Golden West," which will be prepped by Charles Brackett and directed by Henry King. The second February starter will be "How To Be Very, Very Popular" (Marilyn Monroe)—to be produced and directed by Nunnally Johnson from his own script. Negotiations are on to secure Jane Russell for a co-starring role in the picture.

Also coming up during the first half of the new year will be "The Tall Man" (Clark Gable, Jane Russell, Guy Madison), from a novel by Clayton Fisher—William Hauks and William Bacher co-producing, Henry King directing, and the current Broadway musical, "Can Can"—Nunnally Johnson producing and directing, in addition to writing the script.

Producer Julian Blaustein exited the lot, following a five year association with 20th. At the same time, the studio announced that George Stevens has been signed to a two-picture producer-director pact. No assignment has been made, however, due to Stevens' current project "The Giant" for Warner Bros. release.

UNITED ARTISTS

Volume, Plus 'Blockbusters' Makes UA Popular with Exhibs

INDEPENDENT PRODUCTION for United Artists continues to run ahead of the output at most major studios. At present, three pictures are filming and another pair are being made ready to roll in January. 1955 will see this company release more product than any other major, and with an ample share of "blockbusters." This accounts for the company's wide popularity in exhibitor circles.

Slated for a January start is Philip A. Waxman's "Postdeler" (Jack Palance) to be directed by David Miller, who negged Palance's first Hollywood hit, "Sudden Fear."
Studio Size-ups

This one, dealing with the regeneration of a gunman, will be wholly financed by Waxman. Also rolling during the first month of the new year will be William and Edward Nassour's "The Beast of Hollow Mountain" (Guy Madison, Sarita Montiel)—Edward Nassour directing.


Paul Gregory and director Charles Laughton are scouting locations in the Bahamas for a spring start on Gregory's second independent production, "The Naked and the Dead." This will be the first project for the new Gregory-Goldman organization. Editing and scoring are in the final stages on Gregory's "Night of the Hunter." Two new Hecht-Lancaster productions have been added to the 1953 slate. In September, Gregory and co-star Jeanne Crain will be shooting "Trapeze," with Lancaster in the starring role, Carol Reed directing, on location in England and Europe. This will be followed in December by "Until They Sail," the James Michener story, to be directed by Lancaster.

UNIVERSAL-INTERNATIONAL

Rackmil Formula for U-I

Reveals Him A Keen Film Man


While most other majors are thinking only in terms of reduced volume and big-budget productions almost exclusively, Universal will undertake to deliver a varied program of big ones and modest budgets. This company has profited handsomely on its less costly Technicolor westerns, adventures and costume pictures. This type of product will continue to play an important role in U-I's output for 1955.

President Milton Rackmil, for a comparative newcomer to this business, shows himself to be a mighty astute film man. In addressing the studio meeting, he stressed two primary objectives of his regime: (1) production of "boxoffice hits"; (2) the "splendid relationship" U-I enjoys with its exhibitor customers. That's really getting down to basic business factors, and his remarks reveal the Universal boss as a keen executive.

In order to execute the more ambitious phases of its production program, U-I is leaning heavily toward best-selling novels as a story source. To date, 13 novels have been acquired, with others still in prospect. At least 75 per cent of the slate is to be filmed in color, and top star names will be brought in to head up casts of the big ones, using percentage deals in negotiations. Deals have already been worked out with James Stewart, Tyrone Power, Gregory Peck and Alan Ladd.


A musical, based on the old comedy hit, "My Man Godfrey," has also been placed on the new year's slate. Rock Hudson and Julie Adams likely will star in the picture, to be titled "1011 Fifth Avenue." Ross Hunter is set to produce, Douglas Sirk to direct.

Four pictures are shooting at the present time: "Ain't Misbehavin'" (Rory Calhoun, Piper Laurie, Jack Carson), previously titled "Third Girl From The Right"—Sam Marx producing and Eddie Buzzell directing; "Kiss Of Fire" (Jack Palance, Barbara Rush)—Sam Marx producer, Joe Newman (Continued on Page 22)

BLUE CHIP Production

"GENTLEMEN MARRY BRUNETTES"
Technicolor
(Russ-Field-Voyager Production for United Artists Release)

From top, down: Jane Russell and Jeannie Crain attract two French masheurs while masquerading as the famous Jones Sisters act of the 1920's. Gwen Verdon shows the girls how to wow a French audience. Jane Russell, Scott Brady, Rudy Vallee, Alan Young, Jeannie Crain rehearse their nightclub act.
**Studio Size-ups**

(Continued from Page 21)

**WARNER BROTHERS**

**WB Projects Lined Up**

**For Gable, Lanza, Sinatra**

NEW PROPERTIES for 1955 FILMING are being scheduled at a rapid rate by this company. Six productions were set during the past fortnight, some of them among the more ambitious projects undertaken by the Burbank company in recent years.

As an example, Clark Gable has just been signed to star in a production of Eleanor Buckle’s new novel, “The Lion’s Share,” Willis Goldbeck will produce. Another major project is an operatic-type musical, based on Gounod’s “Faust,” for which Mario Lanza is up for the starring role, and Jack Palance set to play Mephistopheles. There’s talk that the entire Metropolitan Opera Company ensemble may be secured for the picture.

**INDEPENDENTS**

**Stars Continue to Form Own Production Companies**

MORE AND MORE HOLLYWOOD stars are entering independent production. Within the past ten days, Ann Sothern, Lex Barker, Abbott and Costello, and Doris Day have all announced plans to produce and star in their own productions. Miss Sothern plans to go into production on a slate of three of four films, when she completes her current television series early next summer. Barker has set “The Great Fall” as the first film for his Delbar Productions. Because his U-I pact forbids it, Barker will not appear in the picture himself, but will topline two other male stars.

Abbott and Costello will be associated with their representative, Eddie Sherman, in an inde feature due to go before the cameras in Europe this spring. Miss Day has just signed Robert Carson to write the screenplay of “Rhythm and Blues,” which is based on her own life story. It will be filmed next summer, in association with her husband, Marty Melcher.

Other inde productions which have just been announced for 1955 filming include: “The Big Brass Band” (Frank Sinatra), a Jesse Lasky project which he has been preparing for the past four years (Anthony Quinn, to be made by Edward L. Alperson and Bud Boetticher, following completion of their currently filming “The Matador” for 20th-Fox; “The Norman” (Jack Palance), a Charles Marquis Warren feature to be leased in Europe; and a musical feature, “Springtime in Copenhagen” to be filmed abroad by producer Paul F. Heard.

Hal Roach, Jr., one of Hollywood’s busiest TV producers, also is entering the theatrical features phase of production with a slate of four films—^all to be turned out in 1955. Two of the four will be based on his television properties, “My Little Margie” and “Racket Squad.”

Only one inde now shooting is not committed for major studio release. That is: “Hold Back Tomorrow” (Cleo Moore, John Agar)—Hugo Haas producer-director. Three more are slated to roll in January: “Curly” (Cornel Wilde, and possibly Jane Wyman), a Theadora production—Wilde to produce, and John Sturgess tentatively penciled in as director; “Miracle At Guadalupe” (not cast)—Gerry Brant producer, Sidney Salkow directs, and “The Lonesome Trail” (not cast)—Earl Lyon produces, Richard Bartlett directs.

Distributors Corporation of America is completing arrangements to increase its capitalization by as much as 50 or possibly even 100 per cent, according to president Fred Schwartz. This is prompted by the enthusiasm of exhibitors in buying up the initial $1,000,000 issue of preferred stock. A statement just issued by the company, reveals that the purchasers of this first issue own a total of 1,005 theatres.
What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT

Glittering 'Show Business'
Premiere Draws Vast Coverage

20th-Fox proved just what the title says with its pre-Xmas Roxy premiere of "There's No Business Like Show Business." With 100 cops detailed to quell the mobs clamoring for a glimpse of show biz names that minked and white-tied endlessly into the New York film-house, it was a showman's Paradise. With 50th Street and Seventh Ave. renamed "Show Business Square" for the occasion (see below), premiere activities were telecast in an hour-long show sponsored by Nash, with George Jessel m.c.ing. It was the first commercially-sponsored film premiere telecast in history, a notable innovation. Also on hand for highlights were Mutual network's Ray Heatherton, Armed Forces Radio and Voice of America, newssheet, newspaper and top wire service coverage. The outpouring or show biz topers included, of course, Irving Berlin and four of the picture's six stars: Ethel Merman, Dan Dailey, Johnnie Ray, Mitzi Gaynor. Proceeds from the premiere went to the Actors' Fund of America.

Fabian's 'Fabulous 40' Winner
Irving Hillman, manager of the Roger Sherman Theatre, New Haven, now knows what one of those fabulous jackpot winners feels like. Winner in Stanley Warner's "Fabian's Fabulous Forty" contest, which celebrated Si Fabian's 40th year in show business, Hillman's loot included two weeks vacation in England with the Mrs., a mink stole, diamond studded watch, luggage, etc.

Runners-up were William Wyatt, Virginian Theatre, Charleston, W. Va. ($1500 U. S. Bond), and Frank Costa, Warner Theatre, Ridgewood, N. J. ($1000 Bond).

Best series of promotions award went to Claude Land of Silver Theatre, Silver Springs, Md. Best series of kiddie show activities was won by Jack Harvey, Palace Theatre, Danbury, Connecticut.

COMPO's No. 33
"A Newspaper Natural. It Seems To Us" is the provocative overture in COMPO's latest ad for Editor & Publisher on behalf of film industry p.r. No. 33 in a series of "friendly talks" tosses forth the as-yet-unfinished project of a nation-wide poll of the public for best movie, performances and most promising young players.

"Because moviegoers are newspaper readers," says the ad, "the poll, it seems to us, offers an excellent opportunity for newspapers to participate. The nature of this participation, of course, is something that will have to be worked out between newspapers and local theatres." COMPO adds, "it would be helpful, while we are working out the details, if we had some newspaper reactions to it... Any suggestions?"

(Continued on Page 26)
With two red hot boxoffice names like Doris Day and Frank Sinatra, and a hit song title, the Warner showmen just did what comes naturally and built a smart selling campaign around this "dream team." While "Young at Heart" offers large, tuneful portions of vocal interludes by these two famous songsters, it also capitalizes on their dramatic talents. Combination is calculated to provide exhibitors with plenty of angles to draw most types of audiences.

Newspaper ads effectively illustrate the romance-music-drama facets of this Henry Blanke production and carry interest-provoking catchlines like: "Mad For Each Other And Singing Their Hearts Out For You" . . . "Together For The First Time! Terrific From The First Moment!" . . . "Nobody Knew What Barney Would Do Next And She Didn't Care, bust So He Did It With Her!" Copy also plays up Sinatra's award-winning fame.

**MERCHANDISING TIE-INS**

Pressbook offers a number of smart suggestions for ad and display tie-ups with local merchants and shops, which can be worked around stills of eye-catching scenes from the picture. Typical ideas: Use still of Day-Sinatra en-Next And She Didn't Care, Just So He jewelry store and photographer's studio which entitles young couples purchasing engagement gifts at cooperating jeweler during run of film to be photographed free of charge. Cute shot of Day and Ethel Barrymore with baby can be made up into an effective counter and window display-piece for co-ops with specialty shops, toy and department stores. For use in all tie-ins, WB boxofficers suggest the slogan: "For The One Who Is 'Young At Heart.'"

**STUNTS**

Prior to film's opening, announce a talent search for three sisters (like the three Tuttles in "Y at H") who sing, dance or play musical instruments. Then have the girls entertain at the opening. Other ideas include: announcement that married couples from town named Frank and Doris will be admitted free on opening night; invite local gals, resembling Doris Day, to submit photos to be posted in lobby. Then have patrons vote on the best look-alike and invite the winner to be first-night guest of honor; wealth of newspaper space should be garnered from a jitterbug contest for persons over sixty who are still "Young at Heart."

Idea-loaded pressbook provides numberable angles for attention-getting campaigns which include a "Young At Heart" quiz and a fashion tie-up with local newspapers. Mats are available for a cute "test-yourself" herald adaptable to both throw-aways and newspaper features. Quiz asks provocative questions to determine just how young-at-heart the reader really is and suggests seeing the WB film at local theatre. Fashion mat discusses current trends in ladies' wear and shows off Doris Day's "Y at H" wardrobe. Excellent for newspaper tie-ins with your local millinery shops.
ON PRODUCT DEATH

Excerpts from address made by TOA's Pat McGee to S. D. Exhibitors Asso., Sioux Falls

It is significant to note the continuing action on the part of producers and distributors in the light of the platform adopted by Theatre Owners of America, during the Chicago Convention the first week of November. The really important things which were declared to be a matter of policy and extra effort, were the need to create more product, for which exhibitors show complete willingness to aid in financing, and the awareness of the problems of the small town exhibitor, with the desire on the part of everyone to keep him in business.

To put the second topic first, you see that Fox and Metro have both made published statements as to their willingness to sell the smaller theatres on a flat rental basis and one which will enable them to stay alive. Other companies, including Columbia, have evidenced similar wishes, but are not making very rapid steps to put them into operation. I feel that if we close our exhibitor ranks and try to meet these distributors halfway and on a workable plan, we can get something accomplished quick enough to serve the purpose.

Now as to this matter of the need of more product. You really get into a complicated discussion. Let's take up some distribution views into account. They say first, that theatre owners are selfish and that we wish to buy pictures on a buyer's market, thus getting more favorable terms, and of course, I would prefer that to the present seller's market. The moment that the exhibitors' finance group was organized, in which every exhibitor should invest something, a total of between forty and fifty millions of dollars was mentioned by various producers as already being available for financing of independent productions. All of us saw this in the trade press. It is obvious that the present distributors of pictures would like to control all pictures produced from all possible sources, releasing such films in such convenient order as to maintain a seller's market.

These producers say that they are not solely responsible for making fewer pictures. They say that television and other factors cause them to lose money on the "F" pictures and forced them to be eliminated. They cite the lack of good story ideas, the lack of sufficient stars, the fact that only the big picture makes money, and that there isn't room for any other type. I don't doubt there exists a shortage of stars and good technicians. It was recently reported that a number of good story ideas were waiting until the right male star became available. In that very admission you must clearly see that no film company now in production has a continuing program for the development of new personalities. They wait for someone else to take the chance on the young personality in the hope that when he has been developed, they can borrow him when they have a suitable role. There are dozens of youngsters in California who could be developed into stars if producers would only make the effort.

In the meanwhile, this very policy of fewer but bigger pictures, with no willingness to risk featuring a young but capable player, makes the producers themselves victims of the policy of which they have made exhibitors the victim. As the stars get older and retire, without suitable replacements being trained, the salaries of those who remain are naturally forced up by the spirited bidding for their services. Thus for the same reasons, because stars take full advantage. The higher the salaries, the less the stars want to work because of high income taxes, and thus you see the result of the fewer but bigger picture policy, all of which raises costs which in turn force higher film rentals. Yet, despite all this, we see a few newcomers rising to stardom—persons such as Tony Curtis, Rock Hudson, and others like them coming to the fore. Just think what would happen if a determined effort were made to develop new personalities, thus widening production possibilities.

PAR SUSPENDS TOLL TV

ITO of Ohio

The Toll TV experiment in Palm Springs, Calif., has been shut down. Paul McNamara, an executive of International Telemeter Corp., a subsidiary of Paramount Pictures, says the company has decided to halt their activity for the summer because of the small number of residents moved away during the midsummer heat. It's not too hot now, but the system has not been reopened because of a shortage of run movies. Authority for this is the New York Times. The Times story adds the further information that Paramount was the only film studio to allow Telemeter to use its movies for the Palm Springs experiment. A look at Paramount's release schedule shows that Mr. McNamara knows what he is talking about in this respect anyway. Apparently there isn't enough in Telemeter yet to induce Paramount to make more pictures.

LONG RUNS FALLACY

ATO of Ia., Neb., S. D. & Mid-Central

Present trends toward "fewer and bigger" pictures and longer 1st runs at higher admission prices, with prohibitive terms, "no prints" and other clearances, "guaranteed" to keep them from the great numbers of the American public served by the territory's outlying smaller theatres for long periods of time, up to a year or more, do not create new movie patrons and expand our industry's market. Any child would know the exact opposite is true. Film company man grab some extra "quick bucks" on the favored early runs, but when pictures, no matter how big or good, are withheld 'til all advance publicity is lost and all freshness gone, they do no better than program business in the small towns and suburbs and help to drive the public to TV.

WEB SALES POLICY

ATO of Indiana

Wilbur Snaper in the course of his business and not as a member of the Emergency Defense Committee had a discussion with Ben Kalimenson and the following are Snap-

er's impressions thereof: That Mr. Kalimenson has given instructions to his various branches that those theatres that have been buying pictures on a flat basis previously, may still buy all pictures flat except "A Star is Born." This includes CinemaScope pictures with the exception of "A Star is Born." As to price, this is subject to negotiation by the exhibitor but I am quite sure that it is not his intent to make it impossible to buy through unreasonable increases, if any increase is warranted.

Mr. Snaper adds: "I know for a fact that he has already put this policy into effect in certain divisions and I suggest you advise our units."

FOX AIDS CS FINANCING

ATO of Ohio

Some time ago, Spyros Skouras offered to assist any exhibitor who was unable to finance the installation of CinemaScope. As far as we know, no one has taken him up until last week.

One of our members, the Star Theatre in Dresden, with 146 seats, the smallest operating theatre in the state opened six days every week—told the writer about two weeks ago, he was having difficulty in maintaining his grosses with the limited supply of non-CinemaScope film. He makes three changes a week. Earl Starner, the owner, has the confidence necessary to make a good showman. Obviously with this small capacity, Mr. Starner has never been able to amass any capital. The only reason he is not hungry is because he has a job, the proceeds of which he puts into the Star Theatre to make it more attractive to the people of Dresden. Having determined to avail himself of the new process, Mr. Starner requested his fellow members through this bulletin last week to sell him a screen.

The writer called William C. Gehring, general sales manager of Twentieth Century-Fox. Mr. Gehring asked which supply house Mr. Starner dealt with. It was National Theatre Supply Co. in Cleveland. A little later, Mr. Gehring returned the call to say he had talked with Frank Massek, manager of National Theatre Supply Co. in Cleveland and that Mr. Starner could have the lenses on his own terms.

This is positively true. The terms are astounding and could be more generous than Mr. Starner requires. Furthermore, they are considerably more favorable than the price of Twentieth Century-Fox product. It is entirely conceivable that Mr. Starner could install lenses assisted by Twentieth Century-Fox and never play a Fox picture. In view of Mr. Gehring's statements to the Milwaukee convention and his interest in this exhibitor, this is highly unlikely, however.
arguementative men and men of docile temperament. In general, movie people are quick-witted, imaginative and sentimental. They do not lack ambition. They want to make a living, comfortably sustain their families, and enjoy the better things in life. No one deliberately wishes to create friction, unsettle the routine of his business life and waste time conjuring devilish reprisals upon imaginary tormentors.

Why then do otherwise reasonable and astute businessmen like this large southern exhibitor (preferring to go unnamed) respond to Film BULLETIN's Public Relations questionnaire in this harsh tone:

"As to distribution, it hasn't either public relations or social consciousness. No group ever wanted to operate its business so much in the dark as does that one. I have no particular recommendation unless it be the advice to exhibitors to run their own business and try to divorce themselves as far from Hollywood as the local department store is from the conditions which may exist in a cotton factory or among the girls who make the gloves—which may be wonderously good for all I know."

*    *    *

Why? Let's examine that specimen slide under the microscope a bit further.

No Fixed Price

At the bottom of virtually all industry quarrels is the method by which motion pictures are sold and bought. The product has no established price! Values reside in the abstract. On each picture produced and offered for sale negotiations start, theoretically, from scratch.

The seller asks all the traffic will bear. The exhibitor buys blind, theoretically, because each film is like a brand-new piece of merchandise, bearing no relation to business yesterday, tomorrow, or to the theatre on the other side of town. "One man's meat, another man's poison" can hardly have better application than in movies.

This peculiarity of the business mechanics springs, obviously, from the fact that it is an art-industry. There can be no fixed price for motion pictures, any more than there can be fixed prices for the works of creative artists. The oddity of the motion picture is that it has certain commercial aspects that set it apart from any other art. Movies are not created in attics by hungry artists. They are produced in vast studios by the combined talents of many artists, hundreds of technicians and laborers. They are sold by hundreds of salesmen to thousands of theatres, which show them to millions of people, why pay the millions of dollars that are poured into the industry to keep it rolling.

Thus, you can see, this is quite a unique kind of art, and industry. And, because it is impossible to set fixed prices for its "merchandise", it operates in a sort of state of perpetual anarchy, businesswise. Since all deals for the sale and purchase of films are negotiated, the people who conduct the industry's commercial transactions are subjected to far greater day-to-day stress and strain than any other business group that comes to mind.

Accepting the premise that the relations within an industry's family circle does have a strong bearing on its relations with the outside public, it is immediately understandable that the movie business faces an unusually difficult task in this respect. It is—and, to a degree, must always be—a house divided. Those who deny this have their heads in the clouds and their feet off the ground. The very best that can be hoped for in this strange business is that its businessmen will learn to give and take. Since so many—on both sides—are eager only to take, solution of the essential intra-industry aspect of the industry's public relations must hinge on mechanics being devised to minimize the inevitable frictions.

In our P.R. questionnaire, two prominent theatremen dealt with the intra-industry problems in a manner that

(Continued on Page 31)
It's Your Hospital

Seriously concerned with combating tuberculosis in the Amusement Industry, with maintaining effective Research, Surgery and Medication; and with making this care and treatment available without charge to the patient.

BE A Real SANTA CLAUS — and a FRIEND IN NEED!

This Christmas be sure to put your Will Rogers Memorial Hospital on your gift list—and give to the Christmas Salute. The patients now at the hospital, and those to come, will be everlastingly grateful to you. You will be helping to relieve their suffering, and the waste of human life from tuberculosis. You can't give a finer gift.

Fight TB IN AMUSEMENT INDUSTRY Give to the Christmas Salute!

Christmas SALUTE to Patients

Variety Clubs WILL ROGERS MEMORIAL HOSPITAL Saranac Lake

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N.Y.

Will Rogers Hospital gratefully acknowledges contribution of ad production by Columbia Pictures Corporation and of space by this publisher.
Bull’s-Eye Circulation!

The Policy-Makers of Movie Business -

• EXHIBITOR LEADERS
• KEY THEATRE EXECUTIVES
• BUYERS & BOOKERS
• THE “MONEY MEN”
• PRODUCTION EXECUTIVES

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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!
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Good Public Relations Begin at Home

(Continued from Page 28)

dramatizes the temper of contemporary feeling about exhibitor-distributor relations.

Michael Naify, of United California Theatres, Inc., believes good public relations should begin at home—and presents his platform:

"It is difficult to have good public relations when there is bad relations between the people who make the product and the people who distribute for them."

**Distributor Interest In Outlets**

"It is basic that good relations can only exist when the manufacturer is sufficiently interested in his outlet to see that he is able to operate at a profit and keep the cutlet alive. It is an unhealthy situation that there is no such feeling of responsibility on the part of the producers of motion picture business. Good public relations can flow more normally when for the most part there is good relations within the industry which must deal with the public."

"Good public relations requires that:

a. Producers must establish a set of principles or a code which would govern their business relationships with the exhibition end of the business;

b. It must be predicated on a basis which will enable the exhibitor to have continuity in his community and bring an end to the hand-to-mouth existence on which much of the exhibition end is now operating;

c. Provision must be made for a consistent source of ideas and materials originating at a national level which can be selectively utilized as it fits the local situation;

d. The services of the same people who did such a fine job on the reduction of the admission tax is available where the purpose serves the interest of the industry as a whole;

e. There has been much talk of the establishment of a permanent research group for research in new methods of presentation as well as theatre design. It could also include advertising techniques."

Walter Reade, Jr., like many another exhibitor, feels there is insufficient communication between buyer and seller. He suggests opening some down-to-earth diplomatic relations. His program:

"I believe that the weakest link in our present chain of public relations activity has been, and continues to be, the lack of communication and cooperation by production and distribution with exhibition."

"Therefore, I think that production and distribution should cultivate the exhibitor's—and possibly more important, his manager's—friendship, loyalty, and active interest by:

(1). Keeping their welfare constantly in mind in every decision which could possibly have a bearing on them.

(2). Gaining their steady interest by keeping them informed about the things that matter to them; take them into their confidence whenever possible; try to provide them with advance notice of their activities and developments in which they might be interested."

"(3). Enlisting their active help in promoting the industry's welfare; educate them in industry problems, in industry promotions, and in their role as a member of the industry."

"(4). Taking full advantage of every opportunity to increase their confidence, respect, and appreciation of the industry and its leaders."

Mr. Reade's conclusion: "It logically follows that the relationship of production and distribution with exhibition is the most important phase of our industry's public relations. The attitude of most of our patrons, and of all citizens in the community, reflects what the managers and other theatre employees say and what is their general attitude toward the industry and its product."

Muddled intra-industry relations cannot help but have its effect upon the filmdom's public relations generally. Each time more soiled laundry is scrubbed in the columns of the daily newspapers, the reputation and institutional prestige of movies is shorn a notch lower in the public's mental catalog.

And it is high time that film executives ceased the immature practice of blaming their own intra-industry P.R. shortcomings on "those damned exhibitors", who, they believe cause them trouble. If they spent as much time wooing exhibitors good-will as they do complaining, their problems would be minimized tenfold.

Wherein lies the answer? How can comity replace cress-purposes? By what formula might order come out of confusion?

Arbitration undoubtedly could provide part of the answer. It will not rid the industry of all its ills. But in this hour of intra-industry strife, its curative properties are good enough.

**Flexible Arbitration Needed**

The broadest possible method of arbitration is needed. It should cover, if possible, the broadest number of arbitrable subjects, otherwise it will be toothless. Arbitration should go to the grass roots. Exhibitors complain that New York approvals and policies cannot take cognizance of individual problems of far-removed theatres, that there can be little tolerance or sympathy when there is no understanding. If the arbiters are ensconced in ivory towers in a major metropolis, there will be no arbitration to satisfy exhibitors.

Only by neatly and fairly putting its own house in order can the motion picture industry undertake the vital task of building a firm public relations bulwark around itself. Only then can it establish itself in the public mind as a worthy and an enduring institution.

The concluding chapter in our P. R. story will deal with Institutionalizing. We will take a look at what other industries do to create a "habit" for their products and what the movie business has failed to do along these lines.
ALLIED ARTISTS

September

JUNGLE GENTS Leo Gorcey, Hunts Hall, (Bowler Boys), Producer BenSchwalb, Director Edward Bernds. Comedy. Discovery of the lost boys can actually be a tiny little diamonds, the gang goes to Africa to find a romance.

TWO GUNS AND A BAGGE Wayne Morris, Director Lewis D. Collins, Producer Vincent M. Fennelly. Western. Ex-convict is made deputy sheriff. Finds love and new life by ridding the town of bandits. 67 min.

October


HUMAN JUNGLE THE Gary Merrill, Jan Sterling, Producers Al Gold, Director Joe Newman. Murder-miller. Young police captain revamps police squad, cleans up tough section and solves murder. 82 min.

November

CRY VENGENCE Mark Stevens, Martha Hyer, Joan Vohs, Producer Lindsay Parsons. Director Stevens, Melodrama. Former detective released from prison after seven years, becomes determined to seek revenge against men who framed him. 83 min.

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

December

PORT OF HELL Wayne Morris, Jane Clark, Marole Mathews, Producer William F. Brody. Director Harold Schuster. Melodrama. Port Nurse Device Angeles harbor learns disabled freighter has atomic bomb aboard which is being shipped to communist island to destroy the harbor. 80 min.

TONIGHT'S THE NIGHT Technicolor. David Niven, Yvonne de Carlo, Barry Fitzgerald, Comedy, Irish fantasy with comic flavor. 88 min.

January

BIG COMO THE Cornel Wilde, Jean Wallace, Brian Donlevy, Producer Sidney Harman, Director Joseph Lewis. Technicolor. Social problem which expose syndicate boss wins out his own gang in effort to evade police.

BOWERY TO BAGAD Leo Gorcey, Hunts Hall, (Bowler Boys), Producer BenSchwalb, Director Ed-ward Nerdes. Comedy, Bowery Boys find Aladdina's magic lamp and resulting adventures take them to Bagdad. 64 min.

TREASURE OF RUTH HILL Zachary Scott, Barton MacLane, Carole Mathews, Dick Foran, Producer William F. Brody, Director Frank McDonald, Western. Two big cattle ranchers drive small cattlemen from government sale and then start range war to gain control of that valuable country.

Coming

ANNAPOLIS STORY THE Technicolor. John Derek, Kay Hume, Directed by Diana Lynn, Producer Walter Wiencek, Director Don Siegel, Drama. Brothers who graduated from Annapolis together split over a girl but are eventually reconciled during combat as jet fighter pilots in Korea.

CODE 3 Bill Elliott, Keith Larson, Heleny Stanley, Producer Vincent M. Fennelly, Dayman Dan Ullman. Murder melodrama. Veteran escapes from hospital to try to talk wife out of divorcing him. Her subsequent marriage is mistakenly blamed on him.


HIGH SOCIETY Leo Gorcey, Hunts Hall, Amanda Blake, Producer BenSchwalb, Director William Beau- dine. Comedy, Bowery Boys become involved in plot to break up rich society. 64 min.


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COLUMBIA

September

BLACK DAKOTAS, THE Technicolor. Gary Merrill, Wanda Hendrix. Producer Wallace MacDonald, Director Ray Ray. Western. Man is tricked into sending Soo man on warpath thereby tying up large Union forces. 60 min.

BULLET IS WAITING, A Technicolor. Jean Simmons, Rory Calhoun, Stephen McNally, Brian Ahern, Producers Jay K. Harsch, Howard W. Koch. Western. Men are grilled by police. 72 min.

HUMAN DESIRE Glenn Ford, Gloria Grahame, Robert Mitchum, Kent Taylor. Director Delmer Daves. Crime. Ex-convict sets out to make large fortune, becomes partner in murder to achieve selfish ends. 90 min.

October


CANNIBAL ATTACK Johnny Weissmuller, Judy Walt. Producer Guy Hamilton. Director Alfred Werker. Western. Framed for murder three years earlier, cowboy returns home to clear his name. 77 min.

November

AFFAIRS OF MESSALINA, THE Maria Felix, Georges Marchal, Director Galliano. Historical drama. 106 min.


CANNIBAL STORM Johnny Weissmuller, Judy Walt. Producer Guy Hamilton. Director Alfred Werker. Western. Framed for murder three years earlier, cowboy returns home to clear his name. 77 min.

December

PHRFR Judy Holliday, Jack Lemmon, Jack Carson. Director Arthur Lubin. Fiction. Woman is involved with racketeer and helps him avoid prosecution. 84 min.

THEY RODE WEST Technicolor. Donna Reed, Robert Francis, Director Phil Karlson. Producer Lewis Rechmil. Western. After prison escape, hero meets with energy of fellow officers by administering to Indians. 84 min.

January

CAMBO PRISON Robert Francis, Diane Foster, Brian Keith, Producer Brian Fury, Director Lewis Seiler. War Drama. 65 min.

Masters of KANSAS Technicolor. George Montgomery, Nancy Gates, James Griffith, Producer Sam Katzman, Director William Castle. Western. Bandit is saved from prison and becomes a working man. 85 min.


Coming


CHICAGO SYNDICATE Dennis O'Keefe, Abbe Lane, Producer Joseph Valentine, Director Fred Sears, Crime melodrama. Young accountant joins crime syndicate to get proof of gangster's crimes.

CREATURE WITH THE ATOM BRAIN Richard Denning. Science fiction. Depicts a monster with mad scientist's brain, planning to murder men responsible for his conviction.


JUNEBOY MOON Johnny Weissmuller, Jean Byron Producer Sam Katzman, Director Charles S. Gould. Adventure, Johnny breaks spell of white june cloud jester who is lone survivor of ancient civilization.


MONSTER BENEATH THE SEA Donald Curtis, Faith. Director George Archainbaud. Producer Sam Katzman. Western. Young man is implicated in capture warship. Indian chief whom he had a known as.

TEN WANTED MEN Technicolor, Randolph Scott, Jocelyn Brando, Richard Boone, Producer Harry Joe Brown. Director Bruce Humblestone. Western. Cattleman tries to win law and order empire he is carved with blood, soup and gunshot.


WOMEN'S PRISON Ida Lupino, Jan Sterling, Cleo Moore, Howard Duff, Producer Brian Fury, Director Lewis Seiler. Melodrama. Story of prison which contains both men and women.

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


October


November


December


**SIEGE, THE** The Special Cast. Historical spectacle. Story of the Spanish Inquisition, which persuades Spain's army to resist Napoleon, but dies as a beloved city falls and French rule prevails. 123 min.

**RACE FOR LIFE, A** Richard Conte, Mari Aldon. Producer. Mickey Delamar, Director. Tense drama. Action. Former auto racing champion quits big race when his best friend crashes to death. He makes a comeback and wins back his wife by winning the Grand Prix, 89 min.


**SILVER STAR, THE** Edgar Buchanan, Marie Windsor, Lon Chaney, Jr., Producer Earle Lyon, Director Richard Bartlett, Western. Newly-elected young sheriff is at first gunshy, but finally cleans up pioneer town in a showdown gun duel.

**THEY, THE SONS OF YOUNG** Scott Brady, Raymond Burr. Melodrama. Fashionable man suddenly comes into money among the suscepts, the mystery is resolved at the glass tomb where the banker presents his latest attraction.

**GLASS TOME, THE** The Ireland, Producer Anthony Hinds, Director. Melodrama. Side-show Barker is key figure in slaying of a young girl. With numerous cameos. Among the suspects, the mystery is resolved at the glass tomb where the Barker presents his latest attraction.
RUN FOR COVER: VV-Technicolor. James Cagney, Viveca Lindfors, John Derek, Jean Hersholt, Producer-Pincrentice Taylor. Ray. Western. Two ciphertext wounded friends young man only to be retarded with wanton brutality and attempted murder.


TO CATCH A THIEF: VV-Technicolor. Cary Grant, GraceKelly, Producer-director Alfred Hitchcock. Comedy-drama. Evillian thief is suspected of resuming his crime activities and seeks to catch real thief to clear his name.

TROUBLE WITH HARRY, THE: VV-Technicolor. John Fury, JanisLeslie, Producer-director Samuel J. Briskin, Director Anthony Mann, War drama. Big baggie full of dirty tricks, including murder, is directed against a soldier. When Air Force, Harry is called to investigate, he becomes involved with murder, bandits and romance. 


WE'RE NO ANGELS: VV-Technicolor. Humphrey Bogart, Joan Bennett, AldoRay, Producer Pat Duggan, Director Michael Curtiz. Escaping from Devil's Island, three convicts aid benefactors who are on the verge of bankruptcy.

JOHNNY GUITAR: Trucolor, Joan Crawford, Sterling Hayden. Associate-producer-director Nicholas Ray. Western drama. Woman gambling-house owner learns love of gangman who helps her against group of anti-ration police who are after her. The other woman, more than money she dreamed of, it railroad crossed her land, 110 min.

MAKES HASTE TO LIVE: Dorothy McGuire, Stephens McNaughton. Producer-director JackDonovan. Drama. Woman newspaper officer is confronted with hubris and evil in the occupation of a young. General orders are put on for murder. She could have saved him and he killed her. He is saved with the ruin her life for their daughter. 90 min.


ROOGIE'S BUMP: Robert Merrill, Ruth Warrick, Brooklyn Dodgers' stars. John Bath productions, Sports comedy. Little boy tries out for and makes the Brooklyn Dodgers' team.


TOOR THE GREAT: Charles Drake, Karen Booth, Technicolor. James Cagney, HelenHayes. Producer-director William Dieterle. Western. Young, young man who threatens his way into obliterating interest in rich fungus mine learns that friendship of honest people pays off better than money.

ATOMIC KID: The Willytext, Eileen Davis, Asso. producer, Maurice Duke, Director Leslie Martinson. Melodrama. Young atomic scientist attempts to recover uranium lost when Roosevelt plays role in atomic-spy ring.


TROUBLE IN THE GLEN: TrueColor. Margaret Lockwood, Don Ameche, Producer-director Herbert Wilcox. Adventure romance. Story of lady from the north who seeks to find a treasure. After leaving Scotland, she returns to the United States. 110 min.

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**United Artists (Continued)**

**December**

ROMEO AND JULIET Technicolor. Laurence Harvey, Susan Shentall, Producer J. A. Rank, Director Renato Castellani, Romance, adaptation of Shakespeare's immortal, 140 min.

STEEL CAGE The Paul Kelly, Marcel Thompson, Anthony Franc, Producers Victor Toro, Art Arthur, Director, John Curtiz, Western, Drama, Western.

VERA CRUZ (television) Technicolor. Gary Cooper, Anita Loos, Director Edward Dmytryk, Western, Drama, 2 episodes.

NEVER TOO LATE Technicolor. Robert Mitchum, director, Dean Martin, Comedy, Crime, 99 min.

**January**

BATTLE TAXI Sterling Hayden, Marshall Thompson, Arthur Franz, Producers, Ivan Tors, Art Arthur, Director, John Curtiz, Western, Drama, 84 min.

COMING COMING A & C MEET THE KEYSTONE KOPS Bud Abbott, Lou Costello, Fred Clark, Lynn Bari, Producer Howard Hughes, Director, Bud Abbott, Buck Jones, Robert Lowery, Richard Arlen, Comedy, 66 min.

DESTROY Technicolor, Audry Murphy, Mari Blanchard, Malc Bhattet, Stanley Kubrick, Director George B. Seitz, Western, Northern, Outlaw, Rangeland.

**November**

DRUM BEAT CinemaScope, WarnerColor, Alan Ladd, Audrey Dalton, Director-deiler Delmer Daves, Western, Veteran Indian fighter is commissioned to present to negotiate for use of arms with renegade Indian band, in spite of peaceful efforts whites must resort to force to bring peace, 111 min.

**October**

STAR IS BORN, A TecinoScope Technicolor, Judy Garland, James Mason, Jack Carson, Producer Sid Luft, Director George Cukor, Drama, Technicolor.

**September**

EACH MAN HUNTS His own, William Alland, Director Richard Carlson, Western, Drama, 80 min.

ROBBERY Technicolor, James Cagney, Edmond O'Brien, Producer Howard Hughes, Director Howard Hawks, Crime, Western, 84 min.

**August**

GET YOUR OWN Cocktail Party, 3-D, Black and White, Technicolor, Private. Production, Howard Hughes, Comedy, Drama, Romance, 114 min.

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**November**

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**December**

**January**
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