SAVE the LITTLE EXHIBITOR!

NEW EDITORIAL FEATURE
The View from Outside

PIN POINT REVIEWS
Business-Wise Analysis of the New Films

FILM OF DISTINCTION
RALLY 'ROUND THE FLAG, BOYS!

Other Reviews:
GOOD DAY FOR A HANGING
THE TWO-HEADED SPY
NINE LIVES
THE LIFE AND LOVES OF MOZART
20th's series of special ads to pre-sell

THE SHERIFF OF FRACTURED JAW

OFF THE MOVIE PAGE:
  on pages 2 and 3! on sports pages!
  on book pages! on comics pages!

ON THE MOVIE PAGE:
  as teaser ads!

IN THE THEATRE:
  blow them up for advance lobby displays!

 Everybody's saying it's the first big comedy event of 1959! Get with 20th!
1959: BEWARE THOSE RAPSCALLIONLY MOVIE STOCKS. Close to the last day of 1958 came a development sharply symbolic of the maddening, uninterrupted hairbreadth-ness of our mixed-up industry.

While New Year gongs hovered at the ready an announcement was released, which to certain heretofore none-too-giddy celebrants must have been fraught with all the beneficence of an executive pardon. One imagines Joseph Vogel raising his steinware in uncustomed serenity. The simple development was that one Nathan Cummings, Board Chairman of huge Consolidated Foods Corporations had added Loew's 235,000 shares to his grocery larder. Because food baron Cummings is an acknowledged "friend of management", it would appear that proxy buccaneers Green, Newman and Tomlinson are as departed as the old man with the scythe. It would appear, too, that the edifice which many close watchers believed could not weather another crushing assault is finally free to pursue its right and proper business of producing and distributing films without further external annoyance, save those imposed by normal competition.

For one reason or another a "Nathan Cummings"—be he flesh and blood or nuts and bolts—appears to be an inevitable concomitant of the movies. For years and years it has been the eleventh hour. Somehow the chimes never strike midnight; deliverance just seems to come like an immutable natural law. The movies could teach Mr. Dulles something about brinkmanship.

In terms of profits and attendance 1958 was another year at the brink. In terms of manufactured product the industry had already toppled into the abyss. Yet motion picture stocks, those apparent barometers of corporate fitness, were veritable powerhouses of energy.

From this may be taken both heart and caution—heart because of the obvious increase in public and Wall Street interest in leading industry firms, caution because of the express nature of that interest and the price gains which have resulted.

Anyone with access to the reports of the industry's public corporations knows that earnings garnered from all 1958 operations were on the black side but barely. It is a more difficult thing to ascribe profits resulting directly from theatre films. In this sphere there is some suspicion that, Hollywood-wide, this phase of the film companies' operations resulted in loss. The saving dollar grace arose principally from contemporary television film production, film library revenue, non-recurring realty sales and other one-time barren. 1958 was a glossy year in stock market counsels and this condition managed to impinge upon some share prices in the most misleading way.

Let's examine the net 1958 changes in a number of leading companies with special attention given to the dominant factors that may have influenced their stock prices:

COLUMBIA  '57 close 16  '58 close 20%8  +4%8  ("Bridge at River Kwai" produced remarkable income; otherwise the TV subsidiary, Screen Gems, held most significant, constant profits source. Gains mainly operational.)

LOEW'S  '57 close 13%4  '58 close 21%2  +8%4  (Proxy combat created stampede for stock; entry of Cummings at year's end heightened demand pressure; however 1st fiscal quarter showed unexpectedly good profit. Gains mainly non-operational, but this year's rise—and look for it!—will be based on improved business alone.)

PARAMOUNT  '57 close 31%4  '58 close 46%4  +15  ("Ten Commandments" played role of father, mother and provider. Cash position excellent. Expertly managed in fiscal sense. Diversified interests give this stock stability. Test will come in '59 without a "Commandments" to bolster film income.)

20TH CENTURY-FOX  '57 close 22  '58 close 40%4  +18%4  (TV, oil income augmented strong earnings on product in first half of year. Product solid for year ahead as company shows typical leadership in developing industry's freshest stable of star names. Stock rise for '57 attributable to both operational and non-operational factors, plus pending dollars — high real estate project.)

UNIVERSAL  '57 close 18%5  '58 close 28%5  +10  (Up principally on shrewdly engineered sale of studio property to MCA and attendant leaseback. $11 million cash fortifies concern for restoration drive now unfolding. Gain non-operational.)

WARNER BROS.  '57 close 17  '58 close 25%5  +8%5  (Stringent economies effected by this organization have resulted in reduced gross income. TV operations have taken up some of slack. Gain here difficult to fathom, but must be attributed to internal and bookkeeping reforms.)

UNITED ARTISTS  '57 close 15  '58 close 25  +10  (A whopping gain stemming from a fine crop of films studded with more than a fair share of blockbusters. Not burdened with non-productive overhead, this company spends on promotion and reaps a harvest. Gains operational—and growing.)

The point of caution is this: Profits figure improved for 1959, yet stock prices reside at the loftiest of levels. It is not without prospect that movie shares in specialized instances may actually retreat in what otherwise could be a banner year.

For 1958 as whole, the Film BULLETIN Cinema Aggregate presents this hefty wrap-up for your perusal:

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Theatre Companies</th>
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<tr>
<td>Close, 1957</td>
<td>112</td>
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<tr>
<td>Close, 1958</td>
<td>229 2/8</td>
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<tr>
<td>Close, 188</td>
<td>37 3/4</td>
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In all, film companies were up 67%.
THE YOUNG COMPANY
WITH YOUNG EXECUTIVES
Presents its
YOUNG PRODUCERS
AND THEIR COMING ATTRACTIONS

Producer HERMAN COHEN
"HORRORS OF THE BLACK MUSEUM"
Color and Cinemascope
In Release: "How To Make a Monster"

Producer ROGER CORMAN
"SHE"
Color and Cinemascope
In Release: "Night of the Blood Beast"

Producer LOU RUSOFF
"SUBMARINE SEAHAWK"
In Release: "Hot Rod Gang"

Producer STANLEY SHPETNER
"PARATROOP COMMAND"
In Release: "The Bonnie Parker Story"

Producer BURT TOPPER
"BLOOD AND STEEL"
In Release: "Hell Squad"

American International
James H. Nicholson, President  Samuel Z. Arkoff, Vice President
Save The Little Exhibitor!

Every motion picture trade paper is made keenly aware of the plight of the little exhibitors these days through mail that follows this familiar, heartrending pattern: "Please cancel my subscription. Closing down my theatre after (blank) years in the business."

We have received our share of these sad notices, as have the other industry papers. Harrison's Reports, too, has gotten its share, and that fine publication discusses the small exhibitors' unhappy situation in a perceptive and sympathetic editorial in the January 3 issue.

Harrison's quotes reports from Film Daily correspondents, indicating that the principal reason why many little houses are being shuttered is the callous attitude of the film companies in their dealings with such situations. Harrison's effectively takes up the cudgels for the little exhibitors with these words:

"One does not have to be a mastermind to realize that the motion picture industry as a whole can ill afford the closing of more theatres, and that such closings can be retarded, if not stopped altogether, if the film companies will adopt more realistic sales policies on their top pictures so that the smaller exhibitors may play them while they are still reasonably fresh in the public's mind and at terms that will give them a fair opportunity to earn a profit.

"Since the distributors either own or control the pictures, it is their right, of course, within legal limitations, to set whatever terms they desire for their exhibition. On the other hand, the exhibitors can either meet these terms, demand a better deal or do without the pictures. Such a relationship between buyer and seller might be satisfactory in normal times, but today, when the motion picture business is in a depressed state and the number of pictures available is decidedly limited, the one thing that will prolong the depression, hold back recovery and force more exhibitors out of business is for the distributors to continue to demand for their top pictures exorbitant rentals and onerous terms, which leave an exhibitor with scant or no chance to earn a profit.

"The decline in theatre attendance is a common disaster and the hardships resulting from the current slump should be shared by all and should not be borne mainly by exhibition. The small exhibitor's problem today is the lack of proper merchandise. The movie-going public has become more selective than ever and a steady diet of run-of-the-mill pictures no longer attracts customers to the box-office. Such routine picture entertainment is available to them for nothing on television, and for that reason, more than any other, the exhibitor is badly in need of meritorious pictures with which to win back some of his lost patronage.

"Under today's tough selling policies, however, the small exhibitor finds himself backed up against the wall when it comes to playing the top box-office attractions, for in addition to excessive rentals and harsh terms, the pictures frequently are not made available to him until after they have been milked dry in the prior runs, further reducing his chances of making a profit.

"This much is certain: Unless the producers and distributors take immediate steps to help alleviate the stress under which most of the small exhibitors are operating today, many of them will have no alternative but to close their doors. And if this happens, the extra profits the producer-distributors may realize now from excessive rentals will be a drop in the bucket when compared to the losses they themselves may suffer later as a result of closed theatres, whose patrons will turn to other forms of entertainment and thus further increase the number of people who have lost the movie-going habit.

"For better or for worse, exhibition and production-distribution are completely dependent upon each other. Current selling methods are entirely out of line with present trade condition, and common sense dictates that they be abandoned by the distributors for more realistic sales policies. Unless the distributors do this, they will weaken exhibition to a point where it will undermine the very structure upon which their own welfare depends."

Film BULLETIN urgently adds its voice to this appeal to the film companies for a better understanding of the problems faced by thousands of old customers. More is at stake than the livelihood of these small theatremen—although that should be enough to warrant every consideration being granted them. Beyond that, we agree with Harrison's Reports, is the fate of the whole business structure upon which our industry stands, and upon which it may some day rebuild its once-great industrial edifice.
Suppose there were no movies. Suppose that the motion picture theatre ceased to exist and no new pictures for theatre showing were made. We suggest that all those prophets of doom who foretell the end of the motion picture industry try to imagine the consequences of any such death of a great American business.

Tax revenues would go down with a bang. Amusement taxes would be only a small fraction of the lost public money. The evaluations of theatre buildings and store edifices nearby would plummet, and realty taxes would plummet with them. The result would undoubtedly be a rise in the general realty tax rates in the affected communities. Transportation systems would lose tens of thousands of fares per night. Retail trade in both downtown and neighborhood situations would suffer from a reduction in customer traffic.

That's only part of the picture-less picture. The candy and refreshment industries would be down from ten to 20 per cent across the nation. The unemployment figures would rise by more than a quarter of a million, for at least this many motion picture workers would be out when the theatres closed.

At a bare minimum, over 90 million extra hours of leisure time per week would have to be filled for the American people — and this figure would rise steadily as the total working hours per week continue to shrink.

From outside the industry it seems preposterous to hear the pessimists say that the motion picture business is "through." It seems equally preposterous, sometimes, to hear the pollyannas say that the movies are merely "going through a passing phase" these days. Every business undergoes rather cosmic changes at various stages of its history. Sears, Roebuck began exclusively as a mail order house, but today the bulk of its business is done through stores. The major broadcasters made their early fortunes in radio, then used their know-how to build an allied industry in television. And the motion picture producers and distributors have not been averse to dealing with television.

I can recall, in my days in the motion picture business, the exhibitors who refused to be bothered with stocking candy at a refreshment counter, saying they weren't in the confectionery business. By now, they have either changed their minds, or they aren't in the movie theatre business either.

This doesn't mean that the motion picture business is a poor relation these days, to be bailed out by candy sales or television revenues. In these parlous times, the rewards of success in the motion picture industry are greater than ever. Top stars earn more money than at any previous period of history. Top pictures run longer, and gross more than ever before.

There is a great tendency among movie people to get sentimental about statistics. The total number of theatres in the United States, for example, is watched by film row as though it were a sick man's temperature. The health of the business is expressed in terms of whether the number of theatres is being maintained; a decline in the number is regarded as a sign of illness.

But if that were the case the grocery business would be going from bad to worse every time a new super market replaces three or four old corner groceries. The fact is that just as the new super market moves more goods than the old stores combined, one modern theatre may be more than a match for several dilapidated old units.

The big question is not how many theatres there are but how good they are — how well they are run. This is particularly important in the movie business because this business is rather unique. Unlike the grocery business, where your purchasing level is fairly constant, the movie business is to a great extent an impulse business. Every good picture you see helps strengthen your impulse to go back again. If you are pleased by the show at Theatre A, this doesn't mean that Theatre B is hurt; before long, you may be going more often to both theatres because you like what you see.

A great deal of the competition in the movie business today is not between theatres but between mediums. The theatre is competing with other leisure time media. The old fashioned drug store faced that competition years ago from the chain stores which stocked luggage and hardware as well as drugs. So the old fashioned store had its face lifted, made room for hard goods alongside the pharmaceuticals, and hit a new wave of prosperity. Right now the super markets are engaged in the same kind of expansion of the variety of merchandise they handle. They now sell kiddy rides as well as notions and toys. It's the old story. If you can't lick 'em, join 'em.

We've seen plenty of examples in the motion picture industry, as, for instance, the children's amusement parks connected with many drive-in theatres, the aforementioned refreshment counters and the like.

There is no question but that the theatre must always adapt itself to changing times. Indeed, change has always been the lifeblood of the motion picture business. During the great depression one of the things that saved the industry was the advent of talking pictures. In the doldrums of the thirties color came along to add that much-saluted extra 25 percent to the gross of a film. In the years immediately prior to World War II, and during the War as well, air conditioning became a great summertime bulwark of the boxoffice. In the post-War era, the drive-ins picked up the slack.

Chronologically and economically, we are ripe for a new technological idea to follow these earlier innovations. That leaves only one question — will it be?
with the launching of the most important showmanship effort in Allied Artists’ history. The celebration lasts 13 weeks, from JANUARY 3 to APRIL 3 and we call it THE MOREY GOLSTEIN APPRECIATION SALES DRIVE. This is our showcase for a vital and promising new season, introducing the first of the box office pictures announced on the next two pages. Exhibitors everywhere are cordially invited to join in this jubilee of sales, showmanship and production … from the company where the plans are big, the future as bright as all of us strive to make it.

Happy 1959

MOREY “Razz” GOLSTEIN
Appreciation SALES DRIVE
Sensational novel by Stephen and Ethel Longstreet. Packed with the power and sex of "Moulin Rouge"!

MAN OF MONTMARTRE
NOW IN PREPARATION

Battle Flame
and Atomic Submarine

Gunsmoke in Tucson
starring MARK STEVENS
FORREST TUCKER • ROBBINS
CINEMASCOPE • COLOR

"Best prison picture in years! Violent!"
FILM DAILY

Revolt in the Big House
starring GEORGE MONTGOMERY
DIANE BREWSTER
EDGAR BUCHANAN

King of the Wild Stallions

Face of Fire
starring CAMERON MITCHELL • WHITMORE

Van JOHNSON • VERA MILES
P.O. BOX 303

MONEY Razz®
GOLDSTEIN
Appreciation
SALES DRIVE
January 3 - April 3
N. Y. Committee 'Not Seeking Censorship,' but Strong Codes

Both sides presented their cases quite passionately—the civic element deploring "salacious" films and film ads, the movie executives standing firmly on the self-regulating Advertising Code—then the threat of new pre-censorship legislation pervading the public hearings of the N. Y. State Joint Legislative Committee on Offensive and Obscene Material all but evaporated. The bad taste of public disapproval, however, lingered. Most of it had been supplied by a parade of witnesses who decried what they called the increase of sex, degradation, cruelty and horror in films and their advertising. In the face of that display of disapproval, James A. Fitzpatrick, counsel for the committee and its former chairman, announced that the committee was "not seeking censorship" but "more effective self-regulation" by the industry. To Gordon S. White, Ad Code administrator, and the four movie executives, who had testified in the face of some harassing questions about their business, the committee's stand was a most satisfying one. White, in his defense of the industry, made the following points: (1) "Our Codes have set much higher standards" for American films than recent court decisions "seem to be setting obscurity as the limit of acceptability." (2) "We hate obscenity as much as you do. Let those laws (against obscenity) be enforced." (3) "... in a free society censorship is never a good answer or a good remedy—for it misplaces responsibility. And, what we need is more, not less, responsibility—on industry and in the public—with prosecution wherever necessary of those guilty of gross violation." Charles Einfeld, 20th Century-Fox vice president; Silas F. Seädder, Loew's, Inc., ad manager; Paul N. Lazarus, Jr., Columbia v.p., and Jerry Pickman, Paramount ad head represented the industry at the hearings. Each testified to the effectiveness of both the Production and Advertising Codes of the MPAA, although the committee had made it known that its main concern was with movie ads. Einfeld invited suggestions from the committee. "We strive to make our advertising informative and, at the same time, not offend any segment of the public," he said. Seädder admitted to a relaxation in certain areas of the MPAA Codes, but pointed out that they were the result of a general relaxation by the public in more areas than the movies. Lazarus cautioned of the possibility that an overemphasized picture of the industry as harmful would emerge from the hearings, with the achievements of movies for the most part overlooked. He added that the horror cycle is running its course and that Columbia "has already instructed its studio to avoid in the future the making of crime films and to eliminate undue violence in any of our future productions." The long line of witnesses criticizing "censorable" material in movies and their ads included a psychiatrist, two priests, an exhibitor, a mayor and the representative of a women's club. Louis Pesce, director of the N. Y. State Motion Picture Division (which licenses film exhibition), also attacked what he termed "objectionable" film content. Referring to harmful advertising categories—"open exploitation of misrepresentation" and the "true representation of themes objectionable for young people"—Pesce advocated legislation to extend control over them and to increase the exhibitor's responsibility for ad material be created. Considering the clamor for reform, the committee's attitude appeared a friendly one.

ACE Gets Secretary, Two Votes of Confidence

As it prepared to plunge into the enormous program it has blueprinted for itself, the American Congress of Exhibitors acquired an administrative secretary and received two warm votes of confidence from the board of the Metropolitan Motion Picture Theatre Assosciation, and the membership of Allied Theatre Owners of New Jersey. The new secretary is Merlin Lewis, former executive secretary and treasurer of Theatre Equipment and Supply Manufacturers Association. The "sincere and heartfelt congratulations... for the magnificently accomplished achievements which were achieved within an incredibly short period" came from MMPTA board chairman Solomon M. Straussberg in a letter to S. H. Fabian, chairman of ACE. "It is difficult to express in words," read the letter, "the tremendous impetus that this new organization has given to the vital cause of exhibition and industry unity."

Films Big Behind 'Curtain'

The U. S. Government reports that Iron Curtain citizens in Hungary and Romania are "battering down theatre doors" to see American films, according to the Motion Picture Export Association of America.

Group Buys 235,000 Shares of Loew's, Praises Vogel

A group headed by Chicago businessman Nathan Cummings, an avowed friend of Loew's management, purchased in excess of 235,000 shares in the company, at $22 a share, for over $5 million, making him a major stockholder and signaling the possible collapse of an impending proxy fight. It was reported that the selling group was composed of the three major dissidents—Louis A. Green, whose brokerage firm, Stryker & Brown, sold almost half of its 150,000 shares, Joseph Tomlinson and Jerome A. Newman—and two New York investment banking firms—Lehman Brothers and Lazard Freres & Co. Tomlinson was said to have sold 60,000 shares. The sellers, however, it was reported, still retained substantial holdings in the company. Cummings, board chairman of Consolidated Foods Corp., Chicago, said this buying group, which includes Maxwell Cummings and Canadian film executive Paul Nathanson, is a "friend of management, and we will work closely with Joseph R. Vogel, president of Loew's." Bringing "business people" into the firm was reported to be the main factor involved in the sale. It is believed the sellers will be able to improve the company's earnings position. Cummings, who was asked to become a Loew's director at the Jan. 6 meeting, said his group saw "enormous potentials in the future of Loew's. My philosophy is to operate a business successfully and not to liquidate it..." he added. In previous action involving Loew's, the purchase of 80,000 shares of the company's stock by General Industrial Enterprises came under attack by a group of GIE stockholders in Federal District Court. Plaintiffs seeking to have the firm liquidated petitioned the court to allow them to amend their complaint to include the Loew's stock purchase. This development was believed to have undercut the efforts of director Lawrence K. Guggenheim and supporter of Vogel, to purchase all or part of the holdings of Green and Tomlinson.

Semenenko Won't Sell Warner Stock, Pleased with 'Progress'

Serge Semenko's office denied that he would sell his 161,000 shares of Warner Bros. stock to the company. Reports to that effect "can be discounted completely," spokesmen for the Boston banker declared, saying he "never has contemplated, nor has he had any intention of selling any of his shares to the company." It was pointed out that any adjustment of his holdings could be within only the original group which purchased the shares at the time of the change in management in July, 1956. Semenko was represented as being "pleased with the progress of the firm as evidenced by its first quarter ending Nov. 30, its strong cash position; the very noteworthy performance of its affiliate in England (Associated British Pictures Corp.), and good estimated earnings for the fiscal year ending Aug. 31, 1959."
Critics Heap Honors On UA Films, Talent

Susan Hayward, voted Best Actress of Year by New York critics for Barbara Graham role in Figaro, Inc.'s "I Want To Live!", in one of the film's tensely dramatic scenes.

In eight short years the new United Artists has carved for itself a permanent niche in the motion picture production field, perhaps best exemplified by its near-complete sweep of the 24th New York Film Critics Awards.

UA, which is making its 40th anniversary in 1959 with world-wide celebrations lasting the entire year, had not always enjoyed such acclaim, however. For a long period before its renascence in 1951, in fact, the company had been buffeted by heavy losses and an acute product shortage. Then came Benjamin, Krim, Youngstein, et al., that dynamic management team who refused to believe that movie business should go any way but up. They provided the "shot in the arm" which UA needed to pull itself up by the bootstraps. The pull has been an amazingly swift and successful one.

The United Artists that was reorganized in February, 1951, retained the basic policy that had brought the original company so much affluence in its heyday. The independent producer was the solid foundation upon which the present management rebuilt — and it has paid off handsomely, as witness the steady rise from near-disaster in '51 to an estimated $80,000,000 gross for '58.

And witness, too, the acclaim heaped upon United Artists' productions by the Gotham critics. The company captured no less than five of the coveted top six New York Critics Awards for 1958, which can usually be relied upon as harbingers of the forthcoming Academy Awards. Stanley Kramer's "The Defiant Ones" was acclaimed the Best Picture of the Year, and Mr. Kramer was named Best Director for that film.

"Defiant Ones" won this honor by only a nose, defeating another UA entry, the Hecht-Hill-Lancaster production, "Separate Tables". And, for good measure, third Best Picture honors went to UA's release, "The Horse's Mouth".

Best Actor honors went to David Niven for his role in "Separate Tables", and he barely won out over Alec Guinness ("The Horse's Mouth"). Best Actress? Why, Susan Hayward, of course, for her dynamic performance in the Figaro production, "I Want To Live!", a UA release, which Walter Wanger produced. Certainly '58 was UA's Year.

Tony Curtis, Sidney Poitier in scene from "The Defiant Ones," which carried off three prizes: Best Picture, Best Director (Stanley Kramer), Best Screen Writing (Nathan E. Douglas and Harold Jacob Smith).

Alec Guinness paints while model reads in his "The Horse's Mouth," which won third place in the New York balloting for Best Picture. Guinness' performance was rated second in Best Actor category.
"Good Day For Hanging"
**Business Rating 4 1/2**

Color Western for lower slot in action houses.

This Columbia western in Eastman Color fails to materialize as anything other than a routine outer suitable only for the supporting slot in action houses. The script by Daniel B. Ullman and Maurice Zinn is well-handled by director Nathan Juran and favorably enhanced by the work of Fred MacMurray as the marshall who is scorned by town and loved ones for his honest efforts to maintain justice and order. The action starts early with a well-planned and executed robbery of the Springdale, Nebraska, bank and subsequent chase during which the soon-to-retire Marshall Hiram Cain is slain by Edward (The Kid) Campbell. The story concerns the travails of MacMurray as he legally, by his testimony, commits The Kid to be hanged. His daughter, Joan Blackman, who is in love with the outlaw, and his wife-to-be, Maggie Hayes, and the rest of the townfolk denounce him as a bloodthirsty avenger. Only the town doctor, in love with MacMurray’s daughter, stands by him as the rest prepare a petition asking for clemency. MacMurray goes to the Governor with it, but The Kid is not content with mere clemency and attempts to escape. In the process he tags a right on the jaw of his inamorata, the marshall’s daughter, and wings the doctor, James Drury. MacMurray returns in the nick of time to foil the escape plot and in a pitched gun battle, shoots The Kid who dies, symbolically, on the gallows erected to hang him.


"The Life and Loves of Mozart"
**Business Rating 4 1/2**

German import in color should please art, opera buffs.

If, as the title suggests, it was the intention of the producers of this German-made, Bavros International Film release to provide the viewing with a film of epic proportions that would serve as a definite biography of Wolfgang Amadeus Mozart, they have fallen far short in their execution. Instead, they have provided a mild and diverting film that overemphasizes the latter aspects of the title and places too little stress on the former. For the most part the film deals with the creation of the opera, “The Magic Flute”, and the star-crossed love affair conducted by the composer and the leading lady during the course of the rehearsals. The business possibilities for this film seem to indicate lively action in art houses in large metropolitan centers, most particularly in those areas where interest in opera is the heaviest. Karl Hartl, the director deserves special commendation for the excellent job he has done in keeping the pace of this film moving briskly, particularly in his integration of the musical scenes. Another bow must go to cameraman Oskar Schnirsh for his first-rate photography and use of the high quality German Eastman Color film process. Visually, the picture is most attractive. In the title role Oskar Werner contributes an adequate performance as does Johanna Matz as the young opera singer who risks social ostracism and career to give a few short weeks of comfort to the doomed Mozart. But the real star of the film is the unseen Hilde Guden of Metropolitan Opera fame whose voice dubs the role of “Pamina” in “The Magic Flute” for Miss Matz.


"The Two-Headed Spy"
**Business Rating 3 1/2**

Taut, well-made British spy meller with Jack Hawkins.

Here is a tightly written and directed British espionage melodrama that makes good dual bill fare for all situations. Scripter James O’Donnell and director Andre De Toth have concocted a taut yarn that is fantastic, yet highly believable. Produced by Hal E. Chester, and beefed up by the presence of Jack Hawkins, who scored in “Kwai”, and the Italian import, busy Gia Scala. This Columbia release should provide better than fair business in action houses and selected class situations. The tense plot deals with the double identity of Hawkins, who doubles as a respected General in the supply operation of the German General Staff and a British spy. Swiss Felix Aylmer is his superior officer in the espionage business. Before his capture, Aylmer tells Hawkins how to find the new contact, who turns out to be Gia Scala, a young and rising singer already familiar to Hawkins. They conduct their espionage under the guise of carrying on a love affair, thereby hoodwinking the agent of the Gestapo assigned to investigate Hawkins. The highlight of the film arrives when Gia is removed from her radio program just prior to the Battle of the Bulge, thereby destroying her carefully conceived plan of harmonic transmission of information. Hawkins then attempts to transmit the information himself, but is prevented from doing so by a German corporal who discovers him in the act. Hawkins shoots the soldier but fails to kill him, thereby leading to his eventual downfall. He arranges for Gia to pass over to the Allied lines, but she is caught in the attempt by Hawkins’s aide, Eric Schumann, and shot. Hawkins returns to Berlin and learns that his true identity has been uncovered and escapes after an exciting chase.


"Nine Lives"
**Business Rating 3 1/2**

Engrossing Norwegian import OK for art houses.

The first Norwegian feature film to be released in this country, “Nine Lives” is the factual account of Norwegian national hero Jan Baalsrud’s amazing escape from Arctic Norway during the anxious days of Germany’s brutal occupation of Norway in World War II. An Academy Award nomination, as well as critical acclaim at a number of European film festivals this past summer, should offer more than passing aid to this film in art houses. But even then it will need an enthusiastic press reception and some earnest hard-sell to establish anything more than routine box-office interest for this offering of Louis de Rochement Associates. Written and directed by Arne Skouen, the film emerges as a tribute to the indomitable will-to-survive of one man and the exemplary courage displayed by the Norwegian people who assisted him in the teeth of powerful pressure from the Germans. The film was shot exactly where the real episodes occurred fifteen years earlier: in the majestic and terrifying Lyngen Alps and on the shores of the Lyngenfjord at heights up to 3,000 feet in temperature 54 below. Honors go to Jack Fjelstad as the hero, Jan Baalsrud. Fjelstad is particularly memorable in a scene where he is forced to amputate his toes to avoid gangrene and when he is trapped for nineteen days lashed to a stretcher high on a mountaintop.

“Rally 'Round The Flag, Boys!” Wild, Wooly Fun

Business Rating ♠ ♠ ♠ PLUS


Humorist Max Shulman’s “Rally 'Round The Flag, Boys!” was a very funny book to which Leo McCarey has underlined the sex, magnified the situations, and added more than a touch of slapstick to create a film version of this best-seller that should rank as one of the new year's most promising grossers. It’s wacky and loaded with sight gags; definitely broad in tenor, but full of the kind of humor that the mass audience should gobble up.

For Paul Newman, now a blazing hot personality on the basis of his performance in “Cat on a Hot Tin Roof” (he'll be big talk around Academy Awards time in March), this marks a decided change of pace. He's the frantic, unloved husband seeking redress against his community affairs-busy wife in a wild extra-marital chase with a love-hungry—and awfully cute—neighbor. Academy Award winner Joanne Woodward (“Three Faces of Eve”) is the occupied wife and Joan Collins is the enticing dish who lives too close for comfort.

The goings-on involving this trio includes some old-hat, but highly amusing bedroom bits, even to the loss of Newman's pants at a crucial moment and his swinging on the neighbor's chandelier when drunk. From the standpoint of the family trade, nothing really naughty ever happens and no one should be offended. But all the solid exploitation elements are there for showmen to utilize in attracting their particular audience.

Mr. McCarey has produced and directed “Rally” with appropriate broad strokes to match 20th Century-Fox's Cinemascope and DeLuxe Color mounting. His screenplay, done in conjunction with comedy writer Claude Binyon, is literate and reasonably faithful to the book which should please the vast army of Shulman devotees. The film is at its best when it sticks to the dialogue that is straight Shulman. Discriminating class audiences might find some fault to a degree with the overplaying, especially by Carson, and some of the suburbia jokes and situations, but “Rally” still boasts enough genuine humor and punch to make it a crowd pleaser in all markets.

Miss Collins provides the Sex Factor in this travesty on suburban living as she unblushingly pulls out all stops in trying to lure attractive target Paul Newman into an adulterous affair. As Newman's overly civic conscious wife, Miss Woodward is used to satirize the mores and morals of those communin' city folk and their tradition-bound New England neighbors who dwell in the little villages along the New Haven railroad line. And finally, to balance any cinematic pretensions of sophistication, there's Jack Carson to ham and slapstick his way through the role of a civilian-hating, tactless career officer, blundering his way through the usual military-civilian situations.

The supporting cast—Gale Gordon as the Pentagon Colonel; O. Z. Whitehead as staid small town newspaper editor Isaac Goodpasture; Tuesday Weld as his boy-crazy daughter, Comfort; and Dwayne Hickman, leader of the local delinquents—all handle their roles with zest and the proper amount of tongue-in-cheek. Tom Gilson playing Corporal Opie Dalrymple, a guitar strumming, upcoming Elvis whose career has been temporarily interrupted by the draft, deserves special mention.

Story revolves around harried public relations man and commuter Paul Newman who wants nothing more than a few days alone with his wife, Joanne Woodward, on a second honeymoon. Unhappily, his wife's too numerous civic duties keep frustrating his normal desire. When Joan Collins, neglected wife of a fellow commuter and Personification Of All That Is Exotic sees this, she does everything in her power to trap good husband Newman. This brings about a hilariously funny scene in which the two get riotously, uninhibitedly drunk in Miss Collins' living room. At the same time, their town of Putnam's Landing learns that it has been chosen as the site of an Army missile base—a proposal which Newman is sent to Washington to fight. He fails but the sequence which follows in his hotel room gives Miss Collins her best scene and an opportunity to make another attempt at Newman's seduction as she vamps him in a flimsy pink peignoir, a silk bedsheet, and her undies—in that order. It's all a misunderstanding which, of course, Newman can't begin to explain to Miss Woodward who suddenly surprises him by appearing. Meanwhile, at the new Putnam Landing missile base, Jack Carson’s blundering and tactlessness have aggravated the tense situation between townfolk and army. In a last desperate attempt to prove the missile site safe, army colonel Gale Gordon explains the buttons and safety levers at the launching site to the town’s leading citizens. But at this same moment in another chamber, Newman, still trying to amorously corner his wife, accidentally pushes the counterparts of these levers and, to everyone's astonishment, a rocket with Carson clinging to the nosecone is sent skyward. Miss Woodward realizes her sins of omission and goes off with Newman.

20th Century-Fox. 106 minutes. Paul Newman, Joanne Woodward, Joan Collins, Jack Carson. Produced and directed by Leo McCarey

Film Bulletin January 5, 1959 Page 13
Year-Long Celebrations
Mark UA's 40th Anniversary

United Artists will celebrate its 40th anniversary during 1959 with world-wide festivities lasting the entire year. UA's 164 American, Canadian, Latin American and overseas offices and branches, and 2,200 employees will participate in a series of public and industry celebrations to observe the company's founding April 17, 1919, it was announced by Robert S. Benjamin, chairman of the board. UA's family of more than 60 independent producers also will take part in the fetes. Operating since Feb., 1911, under the guidance of the present management team, UA showed a world-wide gross for the 12 months of 1958 of more than $80,000,000, an all-time high for the organization.

Film-Makers Trying For Too Many Hits—McCary

The producer-director with the deft touch for comedy wasn't playing for a laugh when he said recently: "We are giving ourselves a hot foot trying to make 50 hits a year. It can't be done. The theatre, which considers seven hits a season good (we need more), has one advantage over us. If they are embarrassed, they ring down, in New Haven. We parade our embarrassment around the world." The funnyman with the serious ideas was, of course, Leo McCarey, whose latest comedy, 20th-Fox's "Rally Round the Flag, Boys!", is expected to fly high over the boxoffice. McCarey, however, is not partial to the "big" film. Hollywood, according to the esteemed producer-director, is playing production "by ear" now. "The prevalent feeling is you either have a blockbuster or a bust," he said. "So, everybody is quite timid." True to his calling, McCarey found time for a few words about comedy. The strong finish, the visual gag and plenty of slapstick—that's the recipe for screen-comedy success, he opined. He didn't say it, but "Rally," quite naturally, is well-stocked with all three. He had to insert a gagline somewhere, though. Almost nonchalantly, he slipped in a cute paraphrase while no one was looking: "There is nothing wrong with the industry that greater attendance wouldn't cure."

Springfield Students End Month-Long Boycott

A month-long movie boycott by Springfield, O., high school students against Chakeres theatres and drive-ins was halted after operateur Mike Chakeres promised the School Council for Finer Movies that no films condemned by the Legion of Decency or presented with an "adults only" tag will be shown in the future at his houses. The boycott started Nov. 21 when some 600 students of Catholic Central approved a resolution calling for the ban. It gained strength when parochial elementary schools joined and County public schools lent moral support.

Court Approves NTA Buy, Unearths Television Question

The guarantees he had requested having been provided, Federal Court Judge Edmund L. Palmieri signed an order for approval of a plan whereby National Theatres proposes to acquire National Television Enterprises. But a more thorny problem—major companies' TV holdings and their relation to the consent decrees—was unearthed in the process. The new order provides for 20th-Fox's transfer to NTA of "all rights and interests" in NTA Film Network and its stocks and securities. At present the film company and NTA share equal ownership of the network, a subsidiary of the latter. Judge Palmieri had said he would reserve decision until the suggested revisions in the order were made to guarantee that title to the network "passes absolutely and without reservation to NTA." One of the two revisions was written so that the deal, which allows National Theatres and NTA to engage in theatrical distribution, "will not unreasonably restrain competition in the distribution or exhibition of motion pictures." The other guarantee was written to avoid 20th-Fox's "control or influence" in the operation of NTA Film Network. The television question, which emerged from the proceedings, was left for possible later consideration, revolved around the viewpoint expressed by Judge Palmieri that there was a possibility the industry consent decrees apply to major companies' television interests.

Fabian To Be Honored

Stanley Warner president Si Fabian will be honored on his 60th birthday, Jan. 14, at a party to be given in New York by the Amusement Industry Division of the Federation of Jewish Philanthropies.

MMPTA Decrees Rise In Hourly Minimum Wage

The Metropolitan Motion Picture Theatres Association of New York described the new recommendations of the Amusement and Recreation Minimum Wage Board as adding "new problems to our industry already overburdened with financial difficulties." The figures, including the raising of the basic hourly minimum wage from $.75 to $.81 until Sept. 1, 1959, and to $.90 after that date, were revealed at a public hearing on a report by the board, held before Industrial Commissioner Isadore Lubin at New York.

Pa.'s Group To Laud Goldman

The Pennsylvania Association of Amusement Industries, which won exemption of the remaining five percent Philadelphia amusement tax for movie theatres, effective Jan. 1, announced plans to honor president William Goldman in appreciation of his three years in office, at a luncheon Jan. 29, in Philadelphia. Goldman is credited with being the moving factor in the tax victory. The affair will be attended by a host of political, judicial and industry notables. Meanwhile, an equity suit brought by Boulevard Ice Rink, Inc. to attempt to void the tax as unconstitutional because of the amendment to exempt movie houses, was dismissed in Common Pleas Court.

UA Signs Schenck, Koch

Andrew Schenck and Howard W. Koch, operating under the banner of Olympia Productions, Inc., entered into a new multi-million-dollar deal with United Artists, it was announced by Robert S. Benjamin, UA chairman of the board. Under the terms of the deal, Schenck and Koch will produce films for theatrical and television distribution exclusively for United Artists.
THEY
MADE THE NEWS

HEADLINERS

MAX E. YOUNGSTEIN

Max E. Youngstein, whose company has contributed much to and benefited greatly from the rise of the independent producer, was eminently qualified to discuss the "Independent Revolution" in the Dec. 20 special film issue of The Saturday Review. The United Artists' vice president traced the growth of the independent "from a kind of fringe phenomenon of the film business to an equal of the great studios." Starting with the inception of the Index some seven years ago when Hollywood was experiencing a difficult period, Youngstein told their story in a most interesting manner. He stressed the fact that independently-made pictures have won the Academy Award for the last three years. The UA vice president touched on the artistic advantages of the independent: "The growth of the independent producer means that the day of the craftsman is arriving. Nothing can be more important than to have the craftsman achieve a position of authority in the motion picture business." Nor did Youngstein overlook an equally significant factor: UA, chiefly on the strength of independently-produced product, achieved a record gross of $80,000,000 in 1958.

U.S.-Soviet Exchange
Under Fire of Legion Group

The U. S.-Soviet agreement to encourage cultural exchange has run afoul of rabid anti-Russian propagandists in this country, as was anticipated. Turner Shelton, who, with Eric Johnston and Kenneth Clark, negotiated the film part of the exchange, offered to help arrange a special screening for representatives of veterans, civil and other patriotic groups to let them judge for themselves whether the Russian pictures contain propaganda. The chief of the USIA film division acted in the wake of a move by Manchester, N. H., veterans to boycott the Russian pictures if they are advertised for screening in their state, and to urge others to do the same. "There isn't a trace of political or ideological propaganda in any of them," said Shelton. "We saw them ourselves." Shelton had previously been under fire from Fulton Lewis, Jr. Lewis charged in one of his syndicated columns that Shelton said he "could always find some agency of the government willing to pay for newspaper advertisements" for the film exchange. Shelton promptly denied the allegation. "I didn't make the statement attributed to me because I know it isn't so," Shelton said. "There is no agency of government which could finance advertising of motion pictures."
UA's Lewis Returns from European Promotion Tour

Roger H. Lewis, United Artists' national director of advertising, publicity and exploitation, returned last week from an extensive tour of Europe, where he plugged the company's expanded global promotion.

Lewis, who spent a month discussing his company's ambitious promotion plans with overseas personnel and independent producers in Paris, Milan, Berlin, Frankfurt, Naples, Madrid, London and Ireland, joined Susan Hayward at press previews and key-cities overseas openings of_figaro, Inc.'s "I Want To Live." His major task, however, was to map out comprehensive campaigns for UA's upcoming blockbusters and review the cooperation between the New York home office and European promotion and production centers in selling the UA product.

Along that line, Lewis placed much emphasis on promotion for UA Records and Music Company Co. In Madrid, he discussed production and pre-production publicity for "Solomon and Sheba," while in Ireland he held conferences on the pre-release promotion of "Snake Hands With The Devil."

Churchmen See, Plug 'Inn'; Song Rides High Among Hits

Twentieth Century-Fox boxoffices is running the gamut in drawing attention to Buddy Adler's "The Inn of the Sixth Happiness."

"The Children's Marching Song" from the picture was continuing in favor with the country's radio listeners, according to Billboard and Casabax, both of which tabbed the tune a top hit. Mitch Miller of Columbia recorded the song with a novelty arrangement, and 20th-Fox Records cut the original soundtrack, featuring, for the first time, the voice of Ingrid Bergman on records.

At the same time, 20th launched an ambitious screening program in conjunction with the National Council of the Churches of Christ in America. Each major city in the U.S. will be the site for screenings of "Inn," with executive secretaries of the National Council acting as hosts for the events. The showings will be opened by a talk by a 20th-Fox representative on the making of a multi-million-dollar attraction.

The Church and lay public who attend will be urged by the National Council to use all lines of communication available to them in order to inform the public about "Inn."

Golding Named Ad-Pub Assistant to Preminger

David Golding resigned as vice president of Seven Arts Prods., New York, to take over as executive assistant to Otto Preminger, in charge of advertising-publicity. Golding, who will make his headquarters in New York, will return to Hollywood about the middle of January for the preparations by Preminger for the start of "Anatomy of a Murder," for Columbia. Before joining Seven Arts, Golding was in charge of publicity at Hecht-Hill-Lancaster.

Blumenstock Joins Embassy: To Complete 'Oscar' Duty

While plans to send a steady flow of advance material on the 1959 Academy Awards telecast to all media were drawn up at the first meeting of the MPA co-ordinating group for publicity, it was made known that Sid Blumenstock, director of promotional activities for the telecast, had accepted a position with Embassy Pictures, as vice president in charge of advertising, publicity and exploitation. He said, however, that he would be available to the MPA ad-pub directors committee on the telecast through February and into March.
What the Showmen Are Doing!

'tom thumb' Gets Solid Saturation Despite Strike

From its eye-catching lower case title to its giant-sized kiddie potential, MGM's "tom thumb" had been groomed for one of the most extensive advertising and promotion campaigns in the last few years. So when the New York newspaper drought closed the door on the important avenue of advertising, it followed that Metro would be ready to fill the breach with the smartest of stunts and ad placements.

The drive had been geared to a Christmas opening, and the wheels had to be kept rolling. So the brunt of the load was shifted over to a saturation TV campaign on every leading children's show, and radio spots in Long Island and Westchester. That was in addition to the New York part of the nationwide Bosco chocolate syrup tie-up, featured on 11 key shows in the Metropolitan area, and offering a "tom thumb's tune" record to the kids.

With the film scheduled to open in neighborhood theatres, MGM also arranged for ads in the top nabe and suburban papers. Special "word-of-mouth" screenings were held for elementary school teachers, nuns from the Archdiocese of New York and members of the press and their families. And special filmed segments of the picture on the "Ed Sullivan Show" and "Captain Kangaroo" ushered "tom" into some 20,000,000 homes.

Loew's Theatres pitched in, too. It distributed, in its houses and via the "tom thumb" float touring the city, the "tom thumb" News—a four-page tabloid including a cartoon "tom thumb" coloring contest that featured prizes ranging from $175 to Lion Records "tom thumb" albums and guest tickets to the nearest Loew's theatre to see the film.

In addition, MGM and Loew's combined to send midgets wearing "canape size" sandwich boards get set to patrol Times Square area to bally "tom thumb."

'Sinbad' Proves Exhibitors Still Want Promotion—Jackter

If you think exhibitors have lost interest in promotion don't tell Columbia vice president and general sales manager Rube Jackter. He'll point to "The 7th Voyage of Sinbad" to refute the charge.

For one, he said, the overwhelmingly positive reaction to an offer he made recently merely proved how promotion-minded theatremen are today. Jackter told his branch managers to alert houses booking "The 7th Sinbad" that they could obtain a single Colpix record as an exploitation aid.

And more than 500 requests for the record—the film had only 400 Christmas playing dates, but many exhibitors wanted the disc for both lobby and intermission use and for planning with disc jockeys and in the company office in a happy stream of letters.

Shortly thereafter, more than 100 executives, promotion men and house managers from five Metropolitan New York circuits gathered at Columbia's home office for advertising, publicity and exploitation seminars on "Sinbad." The discussions, led by vice president Paul N. Lazarus and Jackter, followed screenings of the picture and covered all phases of the various campaigns for "Sinbad," including national material easily altered to fit local dates.

'Sinbad' was distributed by Columbia and proved to be another in a long line of Columbia hits. This suggests that Columbia, having learned its lesson in the past, has adopted a new and intelligent attitude towards exploitation. The attitude is working.

Columbia's Rube Jackter address group at second of two merchandising sessions in New York. Seated from right, first row, are Emanuel Frisch, Seymour Fiorin, Jules Leget, Harold Klein. Second row, Adrian Ettelstein, Ben Gladstone, Harold Rinzler.

'Life' Says Movies Are 'Main Hope' of Entertainment

Movies are still the number one item in the entertainment world—at least as far as Life is concerned. The motion picture drew the big play in the national picture magazine's giant, colorful U. S. Entertainment issue, plugged by an editorial which says: "It is certainly the motion picture which is the main hope for leading the way toward setting those higher standards which can help keep the United States the world leader in entertainment..."

Big Magazine Campaign Boosts 'Furlough' Pre-Sell

Armed with the results of vast readership research, Universal-International's admen added a national magazine weapon to their already well-stocked pre-sell arsenal for "The Perfect Furlough." The magazine campaign was designed to reach some 56,000,000 readers, with different ads for each important specific group, vice president David A. Lipton announced.

"Completely different ads, each designed for a specific group, have been placed in magazines known to be widely read by the respective groups," Lipton said. "In this way we are reaching a total of 56,000,000 readers with ads that we believe will have a special 'tailored' appeal for each of them," he added. "Redbook was chosen to attract young adults; Seventeen, teen-age girls; Time and Digest, high schoolers; Playboy, the college set; Fan magazines, the frequent moviegoers, and True Story and True Confessions, the housewives."
In "The Sheriff of Fractured Jaw" 20th Century-Fox had itself a light-hearted Western spoof about a stuffy British sheriff and big-hearted blonde with figure to match. So what better way to sell it than with a two-pronged campaign—slapstick and sex.

And that is precisely what the 20th-Fox showmen, under promotion chief, v.p. Charles Einfeld, did. Mounting their major offensive on a double-barreled advertising push, they developed two entirely different sets of ads aimed at enticing all elements.

For the theatreman catering to patrons in search of a side-splitter, 20th turned out some engagingly funny—and rather catchy—art, patterned in the mold of the small caricature and supplemented by some pleasant, light-headed copy. "Take it from the squirrels who ought to know. 'The Sheriff of Fractured Jaw' is the nuts!" exemplifies the type of jollity poured into the ads in large doses.

Then, for movie fans who swoon over a swell figure, all they had to do was turn that robust Jayne Mansfield anatomy loose for an eye feast. Painted fetching in a scanty costume, the busty Miss Mansfield, playing a busty saloon-keeper, pretty much did all the selling, herself.

The comedy and sex aspects, however, were not completely toned down in their opposite-number ads. Miss Mansfield's imposing outline is there in the funny ads, but she plays second fiddle to humorous drawings. By the same token, Kenneth More, the hilarious Britisher who learns how to handle a Western town with the help of Jayne, is decidedly in the back-
Fractured 'Jaw' Campaign

round in the sex-appeal ads, playing the
andry dude to Miss Mansfield's pulchri-
ndious proprietor.

As a sort of finishing touch, which eas-
y stood on its own merits, 20th dished
out a wonderfully funny series of teasers employing animal figures offering tes-
mimonials to "The Sheriff of Fractured Jaw."

The rest of 20th's campaign for "Sher-
fiff" hews right to the two-sided theme.
trails, for example, are available in
er or an animated text trailer stressing
he comedy theme, or a scene production
ailer darting in and out of one romantic
edy situation after another. Twen-
th-Fox and MGM Records, working on
the love angle, teemed up in an extensive
usic promotion for the film. MGM's
onnie Francis cut "The Valley of Love,"
the catchy ballad heard throughout "Sher-
iff," and the songstress sent on a pre-sell
tour across the country to bally the song
and movie in night clubs and on radio
and TV. The sheet music of the song,
featuring a full-color montage effect and
full credits to the CinemaScope picture,
is being released to music stores.

Radio spots in 20-, 30- and 60-second
units for live broadcasting are suggested
in the pressbook. And there are TV slides
and telops; a free Mansfield photo for a
do-it-yourself standee; a full-color standee
featuring Mansfield and More, and a two-
color herald available from Cato.

All in all, the 20th-Fox box offices had
woven a sturdy ad-promotion web to en-
nsure all types of patrons. What fans
More's comedy tricks don't capture, Miss
Mansfield's ample treats figure to draw.

The Britisher-turned-sheriff unhappily finds
that all he has heard about American Indians
is true; they are wild. Above, Kenneth More
is garlanded by hostile Indian arrows, while
the tribe war dances merrily about him.
This Is Your Product
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

July
ACCUSED, the Robert Bray, Donald Wolfit. Producer E. J. Fancey. Director Michael McCarthy. Leader of resistance tries to evade capture.

August

September

October

December


ARSON FOR HIRE Steve Brodie, Lyn Thomas. William F. Bender Production. Organized arson is uncovered by police. 67 min.
BATMAN, the Kent Taylor, Elsie Edwards, Robert Blake. Producer Lester Sansom. Director R. G. Springsteen. 75 min.


CONFESSIONS OF AN OPIUM EATER Mikio Taka, Producer William Castle.

COSMIC MAN, the Bruce Bennett, John Carradine, Angela Lansbury. Producer Robert A. Terry. Director Herbert Glenn. 72 min.
CRIME AND PUNISHMENT, U.S.A. George S. Hamilton, Magda Schneider. Producer Donald Sanders. Director Denis Sanders. Law student turns criminal. 80 min.
GIANT BEHEMOTH, the Gene Evans. Producer David Diamond. Giant sea monster throws London into panic. 83 min.

AMERICAN INTERNATIONAL

July
HELL SQUAD Brandon Carroll, Frederic Gudin. War-action. 64 min.
HOT ROD GANG John Ashley, Jody Fair. Producers Lou Roth and Lou Kinsey. Director Law Landers. Teenage Action. 72 min.

August
SCREAMING SKULL Alex Nicol, Peggy Wever. Producer- Director Robert J. Gurney, Jr. Horror. 70 min.
SHE-GODS OF SHARK REEF Color. Don Durant, Bill Cord, Lisa Montell. Horror. 65 min.
TERROR FROM THE YEAR 5000 Joyce Holden, Lloyd Costello. Producer-Director Robert J. Gurney, Jr. Horror. 68 min.

October
SUBMARINE SEAHAWK John Bentley, Brett Halsey. Producer Alex Gordon. Director Spencer Gordon Benet. War-action. Sliding through cold, murky depths . . . the secret sub that won a war. 77 min.

November
ROADRACERS, the Sport-car drama.

December
BLOOD & STEEL Wally Campo, Maggi Lawrence, Robert Barron, Producer-Director Burt Topper. War-action.

January
JAILBREAKERS, the Prison-action.
MACHINE GUN LADY Gangster.

February
KILL HER GENTLY Griffith Jones, Maureen Connell. Marc Lawrence, Producer Guido Coen. Director Charles Saunders. Two escaped cons stumble onto Indian reservation border between Mexico and Arizona. 73 min.

March
HORRIDOS OF THE BLACK MUSEUM Color-CinemaScope, the Michael Ansara, Gene Tierney, Producer Herman Cohen. Director Arthur Crabtree.

April
COLUMBIA

June
CASE AGAINST BROOKLYN, the Darren McGavin, Maggie Hayes. Director Wendkos. 82 min.
LINEUP, the Epi Wallach, Robert Keith, Melodrama. Director Siegel, 86 min.

May
CAMP ON BLOOD ISLAND, the Megascope, Carl Mohner, Andre Morell. Producer Michael Carreras. Director Ray Guest. War-action. 81 min.
LIFE BEGINS AT 17 Mark Damon, Edward Byrnes. Producers Sam Katzman, Director A. Dreymos. 75 min.
SNORKEL, the Peter Van Eyck, Bette St. John. Producers Michael Carreras. Director Guy Green. 74 min.

June
TANK FORCE CinemaScope, Technicolor, Victor Ma- tier, Leo Genn, Producer Phil Samuel. Director Ter- ence Young. Drama. Prisoners escape from desert camp during WW II. 81 min. 9/11.

July
WHOLE TRUTH, the Stewart Granger, Donna Reed, George Sanders, Producer Jack Clayton. Director John Farrow. Western. 65 min. 8/4.

August
USS CONSTITUTION, the John Wayne. Producer John Farrow. Director John Farrow. War-action. 81 min. 11/11.
THE BATTLE OF MIDWAY, the John Wayne. Producer John Farrow. Director John Farrow. War-action. 81 min. 11/11.

September
TOP TIGER, the John Wayne. Producer John Farrow. Director John Farrow. War-action. 81 min. 11/11.

October
KILL HER GENTLY Griffith Jones, Maureen Connell. Marc Lawrence, Producer Guido Coen. Director Charles Saunders. Two escaped cons stumble onto in- suffering band between Mexico and Arizona. 73 min.

November
LAST HURRAH, the Spencer Tracy, Jeffrey Hunter. Producers-Director John Ford. Drama. Warm filming of Edwin O'Connor best-seller. 82 min. 10/73.


KING KONG colour, Metrocolor. Fay Wray, Joanne Dru, Producer-Director Merian Cooper. Action, adventure. 96 min. 12/12.


MYSTERY OF THE BLACK SHIP colour, Technicolor. Laurence Olivier, Producer David Lean. Director David Lean. Drama. 100 min. 12/12.


THE PRODIGAL colour, Technicolor. Anthony Quinn, Producer Harry Cohn. Director Henry King. Drama. 100 min. 12/12.


THE ROCKETEERS colour, Technicolor. William Shatner, Producer Jon Avnet. Director Joe Johnston. Fantasy. 120 min. 12/12.


Which trade paper has the most "DRAG" with exhibitors?

Film Bulletin
of course
JOE EXHIBITOR WRITES:

"Allied Must Give ACE Every Chance"

Value Line Predicts Rise In Film Companies’ Profits
Even the birds and the bees are taking lessons from—

**WHAT A MAN PENNYPACKER!**

Can you match his record?

17—kids count 'em—17

He had two wives and led two lives...with one family in Philadelphia, another in Harrisburg!

**THE REMARKABLE MR. PENNYPACKER**

*CinemaScope*

COLOR by DE LUXE

Clifton Webb, Dorothy McGuire, Charles Coburn, Jill St. John, Ron Ely

Produced by Charles Brackett

Directed by Henry Levin

Screenplay by Walter Reisch

Based on the play by Liam O'Brien

20th is with it in 1959! Get with 20th!
WHEN TURNABOUT IS FAIR PLAY. "Yes Sir," said the 
voice on other end of the telephone. "I would call it a heroic 
job, an olympian job . . . if you will. No, we did not recom-
 mend this security to our clientele. No particular reason . . .
just didn't get around to it . . . I know some houses that did . . .
Your industry should nominate Joseph Vogel for man of
the year."

So went the roundup of investment sources the day the 
Loew's profits story broke. We might add no further liberties 
were taken with President Vogel's name, not even from Wall
street partners, like the one cited above, whose interests one
suspected ran more to metals than movies. The tenor of com-
ment ran very much like this: one of top management's more
notable achievements of 1958 for any industry, "Remarkable
considering the harassments I understand they (Vogel and asso-
ciates) were subjected to," said one noted security analyst.

If much-pained Joseph Vogel is not filmdom's man of 1958
his concern is the undisputed Lazarus of that or any other
year—risen from a moribund brink to extraordinary corporate
animation.

The real story of Loew's resuscitation flows from study of
the first 1959 fiscal quarter, a term during which the produc-
tion-distribution facility began to move like a whippet in a
tail wind. Contrasting the fiscal first quarter of 1958 with 1959,
we perceive an overall pre-tax betterment of $6,565,000. Mr.
Vogel managed to wipe out a $4,378,000 loss in the picture
making-selling wing and replace it with a $2,187,000 profit.
Talk about Silky Sullivan coming from far, far back!

Of more than casual significance is the relationship be-
tween 1st quarter production-distribution profits and those from
other Loew's spheres. In total, profits amount to $2,625,000,
meaning that $438,000 is attributable to all other operations.

Nothing could more eloquently bear out Mr. Vogel's thesis,
recorded during the divestiture wrangle of a few months back,
that MGM, not Loew's Theatres and other activities, should be
retained as the key enterprise of the new Loew's, Inc. It cor-
borates, too, Film BULLETIN'S repeated editorial position, to
with: on a profitable footing, MGM is perhaps the most precious
asset in the industry.

For full fiscal 1958, Mr. Vogel reports an after-taxes profit
of $774,000 or 15c per share, as contrasted with a net loss of
$455,000 (9c per share loss) for fiscal 1957. A considerable
loss resulting from film production and distribution occurred in
fiscal 1958, notwithstanding drastic cost-cutting—a condition
which no doubt precipitated the move by Messers Green
and Newman to throw out the studios, though heaven knows
they must have been informed of the incipient comeback in this
phase of the business during the height of the hostility. One
conjectures that the Green-Newman combine, though appraised
of the improving climate, did not believe that this performance
could sustain itself with regularity. Their selldout of some (but
not all) of their Loew's holdings to foodman Nathan Cum-
ings, along with insurgent generalissimo Joseph Tomlinson,
would seem to confirm the suspicion, and the trio's ensuing
retirement from the board makes it appear that they may soon
deport the Loew's scene entirely.

What happens now will prove whose estimate was more
valid, Joe Vogel's or the rebels'. Mr. Vogel, in the words of
one Wall Streeter, is now free to fall on his face—a not un-
kind analysis of existing conditions, meaning: anything other
than a banner year, a year devoid of distractions and anything
else standing in the way of positive, constructive reform, will
be viewed with the gravest misgivings. Mrs. Vogel's three handi-
cap, as the golfers say, is no more.

Going for MGM is the strongest product backlog in some
years—and "Ben Hur." Overlaid on a mosaic of personnel
changes, expense pruning and a general lowering of overhead,
any favorable showing in film income should produce more
than customary profits. We look for the next two years to re-
store MGM to pre-eminence among film companies and drive
Loew's, Inc. to some of the best years in its history. A rise in
the stock price to 30 and beyond with 1959 seems attainable
and reasonable based on a projection of 1st quarter income.
We believe any additional shares dumped on the market will
be eagerly picked up by scattered investors who see Loew's as
a good thing for the future. This department heartily recom-
ments it as such.

THOSE DIZZY DISNEY PROFITS. Long before the Sputnik
and the Atlas did Walt Disney master the concept of velocity
escape. There is apparently no economic gravity capable of
exerting its pull on this free flying corporate body. For the
fiscal year ended September 27, 1958, film income is up almost
25%, TV income about 10%. Disneyland income more than
doubled. In all, net profits rose from $3.6 million to $3.8
million, or from $2.44 per share to $2.51 per share. However,
because of Disney's unique bookkeeping the best is yet to come.
This will derive from income on fully amortized theatre films
that are re-employed because of their timeless character. What
happens is that there is little or no cash charge against such
income. This so-called "cash-flows" condition has been the sub-
ject of much Wall Street discussion, one firm, T. L. Watson &
Co., reckoning the cash flow at $7.70 per share for the first 6
months of 1958. Talking about amortization, the rate is very
interesting at Disney. In 1957, for example, this item ran
$12.28 million, as against total film rental revenue of $15.5
million—roughly an 80% ratio.
Warners gave America a new sweetheart! Right across the country no receipts to match 'em since 'Sayonara'...

...AND IN ITS FOURTH WEEK AT RADIO CITY MUSIC HALL EVE!
SMASHED 'SAYONARA'S' FABULOUS ALL-TIME SINGLE WEEK RECORD

"AUNTIE MAME" STARRING ROSALIND RUSSELL

Produced "TECHNIRAMA" COLOR by "TECNICOLOR"
Joe Exhibitor: ‘Give ACE Every Chance’

To the Editor,
Film BULLETIN

Dear Sir:

My failure to write you during the past several months has not, believe me, been due to any lack of interest in our industry’s problems or in your fine publication. Like practically everyone else in the business—and especially in the exhibition end—the personal effort required to meet day-to-day problems of existence does not leave much time for an average exhibitor like myself to expend on the larger, overall issues.

But I do keep abreast of things by a thorough reading of the trade papers, and now I am at hand again to ask if you can find space in Film BULLETIN for my views on a very serious subject. A few months back, I read your editorial urging the two national exhibitor organizations to find a basis for collaboration, because, as you said, “disunity is a luxury exhibition can’t afford” in these times. I intended to write you a note of congratulations at that time, because this idea of exhibitor unity struck me as the most essential need of the industry.

Through the past few years, I have watched my own business, and that of most exhibitors, sink lower and lower, and all the while exhibition as a group remained divided. My own sympathies were always with Allied, since I felt that group sincerely sought to protect the interests of the average exhibitor who lacked the individual power to cope with the film companies. But in the last year or so I became firmly convinced that the troubles that plagued me plagued all theatremen, large or small. The pressures that the film companies applied to me, they seemed to apply, in varying degrees, to the circuits, as well. The policies of reducing the number of pictures they produced and of withholding the good films for the holiday breaks affected every exhibitor. The sale of the pre-1948 pictures to our free entertainment competitor, TV, hit the chains as hard as it hit me or any other one-theatre exhibitor. In my opinion, this one colossal blunder alone was enough to forfeit any claim that the film executives might have had to industry leadership. With only a few very exceptions, their lack of judgment and foresight would preclude them from occupying policy-making positions in any other front-line industry.

There is no question in my mind that we have men in exhibition who know what can and what must be done to revive our business. Why, then, should not exhibition take over the leadership of this industry? A solid front of the whole theatre branch could effect the reforms in our business which will never come from the film companies without prompting or pressure.

The idea of an American Congress of Exhibitors was an inspiration. Here we are given an opportunity to stand together—the 18,000 theatres in this country—to say what we want done to put the business back on a sound footing.

I don’t mean to sound like I’m suggesting that we will dictate terms to the film companies—nothing like that. But what we can do is present a united front on all basic issues that affect all exhibitors alike. ACE can accomplish this, if it is allowed to organize fully and grow into the recognized voice of exhibition in the U.S. This is what I hope for—because I frankly believe that ACE may be our last chance for survival.

What bothers me, and prompts this letter, is that some of my old associates in Allied seem to resent the development of ACE. They talk of a showdown between ACE and Allied, and I don’t want this to be the case. As I understood it, both TOA and Allied were to remain as independent organizations, with ACE serving as an all-exhibition body that would set up a dynamic program to deal with all the basic problems that beset the theatre branch of the industry. In these days that try theatremen’s souls, I want ACE and I want Allied, too. If that’s seeking to have my penny and my cake, too, so let it be. I need both. I want Allied to be there in case ACE should fail—and I want Allied to fight in the courts and in the Congress to help me save my business.

But right now, I believe, the big hope for me—and for every exhibitor—is in the American Congress of Exhibitors. Until this new organization with the big job to do has had the opportunity to get it done, I hope Allied will disperse with quibbling about prerogatives and stop talking about folding its tent. Right now, I believe Allied must give ACE every chance to succeed. In that way it will best serve the interests of its own members, as well as the exhibitor body as a whole.

Very sincerely yours,
JOE EXHIBITOR
Diversification into TV Production, Purchase Of Their Own Stock, Named as Prosperity Factors

Film Companies’ Profits Seen On Rise in ’59--Value Line

A new prosperity is dawning for the motion picture business—not because of any particular revival in theatre attendance, but through these companies' ancillary activities.

The sale of unneeded real estate and theatre properties is bringing new funds into these organizations.

In several cases, this money is being used to re-purchase common stock, thus enhancing the earning power and asset values underlying the remaining shares.

Also, it is financing diversification into new fields, principally television. The future growth of the TV business appears assured, although it will probably proceed at a slower rate than in the past. The movie companies are well-situated, by virtue of their experience and know-how in the entertainment field, to take advantage of opportunities in this area.

Although up substantially from their depressed prices a year ago, some amusement stocks still seem relatively interesting for investment now.

Despite the general business recession, 1958 was another year of rising stock prices. But unlike the mid-Fifties when the bull market totally ignored the movie equities, 1958 saw many of the motion picture stocks outperform the general market. Compared to the 34% increase registered by the Dow-Jones Industrial Average last year, for example, Disney Productions advanced more than 200% in price, Twentieth Century-Fox 83%, Columbia Pictures 68% (adjusted for two stock dividends), Loew's 62%, and American Broadcasting-Paramount Theatres 60%.

Why this sudden favor for movie stocks? Not too long ago, many Wall Street experts sternly admonished their clients to avoid them—even at considerably lower prices. Is the motion picture industry, virtually pronounced dead by many a few years back, recapturing its lush days of the mid-Forties? We think not. Last year's theatre attendance was not significantly different from the depressed level of 1955-1957. There is little likelihood of a significant expansion in theatre admissions over the next few years.

Rather, the rise in movie equities has probably reflected increasing recognition by investors of the basic facts this Service has been pointing out for the last two years: The sharp post-war decline in theatre attendance was arrested around 1955. Most motion picture companies have since taken time out to restudy and reshape their company policies to a contracted but still sizable market. They have become adapted to the available audience. Moreover, almost all of the companies in this group are in the process of converting their idle assets, very substantial in many instances, into future per share earning power. Loew's, Warner Bros., and Columbia Pictures have cut overhead expenses appreciably in the last two years. Furthermore, they have shifted their production emphasis toward quality films. In 1959, as a result, they are likely to clear the largest earnings in many a year. Also, from sales of unproductive assets, Paramount Pictures and Warner Bros., among other movie companies, have been realizing sizable sums with which they are reacquiring their own common shares. Twentieth Century-Fox is expected to consummate a sizable real estate sale soon. These capital contraction programs are designed to enhance the effective earning power of each of the remaining shares.

Meanwhile, virtually every Hollywood enterprise, instead of just complaining about its recent misfortune or hoping vainly for theatre attendance to perk up, is taking a major step toward diversification. They are entering the television industry.

An Untimely Move?

At this point, the question is being raised as to whether the motion picture companies have diversified into television at the wrong time. In its December edition, Fortune, a highly regarded business magazine, featured an article which declared, in effect, that the future of commercial television as an advertising vehicle is doomed. The nine-page story, titled "TV: The Light that Failed", says television will fail victim to the inferior quality of its programming and to five other adversities: (1) The broadcasters are in a cost-price squeeze. For the first time the TV industry, notably the major networks, suffered a profit slump in 1957. (2) A buyers' market has developed in TV. The prospects of increasing profits through higher advertising rates are therefore dim. (3) Because it now reaches some 90% of the American population, the television audience will grow much more slowly in the future. (4) The TV rate structure is being weakened because the audience is becoming more selective in what it will watch. (5) An increasing number of sponsors have found that not all TV shows are suitable for advertising their products. It noted that, in 1955, Philip Morris dropped its sponsorship of "I Love Lucy" because the show, although it had a huge audience, was not selling cigarettes. Fortune concluded that perhaps pay-TV, which has no commercials, would be the ultimate solution to improved TV programming.

As could be expected, the major television networks, the Television Bureau of Advertising and other segments of the television industry all cried foul play. The Value Line Survey, after...
VALUE LINE SURVEY

Foresees Further Growth Potential in TV

a careful study of the broadcasting industry, feels that the Fortune article may have overstated the case against TV.

We agree with Fortune that the quality of today's TV programs is far from satisfactory. The overabundance of Westerns and, until recently, quiz shows is a case in point. Moreover, some of the TV commercials are indeed in poor taste. However, we do not concur with Fortune that, because of this condition, television has "failed". In our opinion, today's programming shortcomings merely represent areas for future improvement. If all of today's broadcast time were filled with such excellent programs as "Wonderful Town" and "The Fred Astaire Show", with major sports events, and with special instantaneous news reporting, such as the Election Night coverage, television would then really have approached perfection and there would be little room for improvement.

Growing Pains

Is existence of a "buyers' market" trimming the broadcasters' profits as seriously as Fortune indicates? We think not. The combined financial figures of the three major networks for the last two years have been distorted by the results of ABC-TV alone. Actually, CBS-TV has been achieving wider profit margins with each passing year. Had NBC-TV not poured out millions of dollars to promote color television prematurely, it too would have done equally well. ABC-TV is probably the only major network that has experienced a profit squeeze. But this is attributable to a special factor. During these last two years, ABC has been pulling no punches in its efforts to catch up with the senior networks. (Recent trade reports indicate that this determination is paying off.) The expansion project has necessarily involved considerable extra costs. These expenses are non-recurring, however. We believe that by 1960, when the network is operating on a more normal basis, it too will enjoy a rising rate of profits.

The "buyers' market" in the TV industry has been a unique one. Generally speaking, a buyers' market exists in an industry when demand for that industry's product weakens. During the last two years, however, the demand for TV time has shown no sign of softening. In 1957, as a matter of fact, advertising expenditures on TV increased 7% to $1.29 billion. Last year, even in the face of an economic recession, such outlays moved ahead further to $1.4 billion. (Another 8 to 10% increase is foreseen for 1959.)

This buyers' market has been created by the rapid increase in available time brought about by the emergence of ABC-TV as a major network. Believing as we do that advertising expenditures on television will continue to advance, we suspect that before long the television industry will again enjoy a sellers' market.

Greater program selectivity by both TV viewers and advertisers is an undeniable development. However, it has been anticipated by the television industry itself. A few years back, television was a novelty. People watched anything it had to offer; advertisers bought virtually any air time they could get hold of. The novelty of TV is now gradually wearing out. TV viewers begin to watch only the shows that suit their taste and advertisers pick only those programs that are tuned in by the right group of prospective customers. All this is no cause for alarm. Just as the refusal of auto manufacturers to buy space in a child's magazine never did foreshadow the collapse of the entire magazine industry, this trend toward program selectivity by no means suggests the doom of TV.

True, the number of viewers and prospective sponsors per program may, as a result, tend to decline from the current high levels. However, it only takes one or two satisfied advertisers to support a TV show. Moreover, advertisers are well aware of the fact that even if their sales promotional messages reach but a small fraction of the total TV homes, their cost per unit impression will still be relatively low, the effectiveness of good TV commercials considered. A 10% share of the national TV homes is equal to more than 10 million people.

(Immediately after "I Love Lucy" had been dropped by Philip Morris in 1955, it was signed up by other advertisers. Even in subsequent reruns, the show has had little trouble getting sponsors. Meanwhile, Philip Morris has continued to lay out increasing amounts of money for advertising over TV. Last year, such outlays amounted to an estimated $9 million, the highest in the company's history.)

Growth Potential Remains Strong

What about the fact that television already reaches some 90% of the American population? Doesn't this high level of saturation clearly imply that TV has about reached its maximum penetration? Granted, the number of people watching TV in the years ahead will increase only moderately, keyed probably to the secular gain in overall population. But the very fact that television has attained a 90% saturation of American homes is a plus factor. It strongly underscores the effectiveness of television as an advertising medium. With the exception of radio, no other medium can deliver such extensive "circulation." As we see it, over the years ahead, the television industry will grow not so much in terms of an increasing number of TV homes, but in the form of expanding revenues from advertisers on the one hand and improvement of program quality on the other.

If our analysis is correct, then Hollywood, as a result of its recent entry into television, could indeed become a prime beneficiary. After acquiring half a century of experience, the motion picture industry has mastered the art of entertaining Americans en masse. Armed with sufficient studio facilities and showmanship, Hollywood is in an excellent position to meet the increasing demand for TV programing, a demand soon to be magnified by the depletion of old movies, which now occupy nearly one-third of air time. Against this backdrop, we feel that the accelerating television activities of the movie companies are not only timely undertakings but are also essential moves to insure Hollywood's dominance in the entertainment industry.

(Highlights of the FORTUNE article on TV's future, and a summary of Value Line's analysis of the Major Film Companies appear on page 9)
We moved the other day, changed our address after more than ten years in our previous abode. There was one thing missing this time. On that earlier occasion, the first mail we received at our new location contained a letter of welcome and a set of discount tickets to the local theatre. This time the theatre paid no attention to us at all.

Maybe there is something symptomatic here. (Since we are still located in the same general area, the same theatre is involved now and in our memories of a decade past.) In that earlier era, the theatre also distributed discount tickets and words of welcome to new members of the Parents Association at the local school. But in recent years the Association has heard nary a word from the local movie emporium.

As the repeated maneuvers of Russian diplomacy attest, one of the best ways to get people to pay attention to you is to keep reminding them that you are still around. I don’t suggest that our local theatre should send a satelite into orbit or demand a summit conference about Berlin; but surely there must be some way for the manager to let his potential patrons know he still wants their business.

In the New York City newspapers, Ohrbach’s department store rarely, if ever, advertises specific items for sale; but they make darned sure to run a steady stream of full page institutional ads to keep the name of the store in the minds of the local population. Surely there must be some way that a theatre can accomplish the same.

I am aware that in many instances the problem is spelled m-o-n-e-y. But the idea of contacting a Parents Association, for example, does not necessarily involve a printing bill or the cost of underwriting a party. The right kind of contacting can be achieved merely by supplying the Association with information and cooperation.

Similarly, a local newspaper or radio station is almost always open to the right kind of material. A story about the lost items retrieved at the theatre during the course of the past month or year is only one sample of the kind of information that can keep your community aware of the existence of the theatre.

Naturally, publicity for particular pictures is always in order; but the most successful theatres I can think of—notably the Radio City Music Hall—seem to be the ones which are actually least dependent on the particular picture that happens to be playing any given week.

Lesson number one, I should think, is that you simply can’t rely on the pictures. The theatre itself has to be a drawing card. If you can’t put the Rockets on your stage maybe you can find a local stage attraction every now and then. If you don’t have a stage at all you must have lobby walls which can be used for exhibits or community information. And if you don’t want to get into that kind of thing you can at least remind the folks that you are open for business by all the accustomed methods from the snipe to the mail box stuffer.

Not so long ago one of the theatres in our neighborhood sent in a notice of an interesting matinee program to the little paper put out by the sixth grade students at the school. This was the only notice about the program that my children saw; but they saw it and were interested. They went to the show—as did half the school. The program was a sellout.

Maybe it sounds silly to suggest that, particularly in a small town, the populace needs to be reminded that the theatre is open for business. After all, folks pass the marquee every day. But there are a lot of folks who may not have passed by for a few weeks. Sure, they know the theatre’s there; what they need is a reminder that it is there for them.

I find that kids, once they have been to a particular theatre, want to go back there because they know what it is like. Familiarity breeds contentment. And it is certainly true, as well, that where parents know and have confidence in a particular theatre, they are more likely to encourage their children to go, when the kids are old enough to be movie patrons on their own.

This should be one of the most important points of all. If there is to be a strong future ahead for the motion picture industry as a theatre medium, the younger generation will have to be the one to pay the tab. The day the movies find themselves appealing only or primarily to the older inhabitants, you can start plotting the downward plunge of the sales chart.

The youngsters whom I know just don’t seem to have the same consciousness of the existence of the motion picture theatre that we had when we were kids. Blame what you will for this situation. If you regard television as the villain, how do you explain the fantastic popularity of the radio disc jockeys? If you point the finger at the tremendous new variety of leisure time activities available to what I sometimes find myself calling the generation of the overprivileged, how do you account for the growing numbers of kids who complain so endlessly about having nothing to do?

I would guess that the villains, if any villainy is to be found, are very close to home. My parents took me to the movies a great deal more often than I take my children. Unless I happen to have taken special note of a particular picture and watched for it at the local theatre, I don’t know what’s playing. Somebody should remind me.

A well-kept theatre can be a handsome thing, but you can’t prove it just by opening the doors. Even in this frantic era, people still occasionally like a straightforward invitation.

By Way of Introduction

“Roland Pendaris”, who will present THE VIEW FROM OUTSIDE as a regular feature of Film BULLETIN, is a veteran of the film industry who has moved his base of operations to another field. However, he maintains close association with motion picture affairs through his many personal contacts with industryites and via the press. We feel that his wide range of information about this business and his new perspective enable Mr. Pendaris to contribute many constructive views about our industry.—The Editor
COMMERCIAL TV DYING; PAY TV TO REPLACE IT -- 'FORTUNE'

Under the title, "TV: The Knight That Failed", FORTUNE Magazine predicted that program mediocrity and the medium's economics would bring about the eventual demise of commercial television. Following are excerpts from the article by Richard Austin Smith.

The staples of TV today are pap. By and large, the 1958-59 season is compounded of Bathos from Boo: Hill, counterfeit celeration via quiz shows, barbarism from the police blotter, inanity from outer space, monstrophilia from Hollywood's cellulod cemeteries.

First, the broadcasting side of the television industry is in a cost-price squeeze. Second, television has become a buyers' market, dimming whatever prospects it has of increasing profits through increasing its rates. Third, the television "audience" is almost at the saturation point. Fourth, and perhaps more serious, the audience is getting choosier. Fifth, and finally, evidence is mounting that television is something less than all things to all advertisers. The classic instance was Philip Morris' dropping I Love Lucy, the top show (1955), because it wasn't selling cigarettes.

Whatever remained of radio's old willingness to risk new formats and get along on modest ratings has all but vanished from TV. The mounting pressure of costs on sponsors and networks alike has weakened the will to experiment. Television is the phrase of one of its most distinguished producers, Fred Coe (Playhouse 90), is now imprisoned in the "bland norm" of mediocrity. Yet as the medium loses its capacity to excite, to create, and to lead, its audiences will inevitably shrink. And as audiences shrink, more pressure to stick to "successful" formats and eschew the unknown may well follow, resulting in the disastrous cycle of economic pressure making for shoddy programs, shoddy programs reducing the television audience, smaller audiences increasing the economic pressure.

The precipitating incident, however, was the departure of Sylvester L. (Pat) Weaver from the chairmanship of N. B. C. in 1956. The important point is that one man wasn't just lopped off the payroll, an entire programming philosophy was abandoned. Play it small (and safe) replaced play it big. Let's not forget the case of the Virginia O' Brien of the week, the R. C. A. Chairman David Sarnoff once expounded to critic (John) Crosby: "We're in the same position as a plumber laying a pipe. We're not responsible for what goes through the pipe.

Since TV's appetite for material remains unchaged— it is still the most omnivorous of all media— more and more program must now be supplied by hacks and second-raters. The exodus has discouraged the influx of new talent. One after another, "outside" writers of merit have expressed their reluctance to work for the medium. Their reasons range from the censorship objections of Arthur Miller ("On TV you can't speak in an adult way without being censored") to dissatisfaction with television's meager rewards. "The theatre," Maxwell Anderson commented succinctly, "has a much higher reputation for good things and pays a lot more.

Two potential influences hold out some hope. One, of course, is wider use of color TV. The other potential influence, the 1958-59 season will mark the commercial advent of videotape as a means of preserving programs for TV reproduction.

In the final analysis, however, it may be that television's economics will continue to impose mediocre programming. In such an eventuality, what television has not been able to accomplish internally will likely be forced upon it from the outside. The curative force: Pay TV. The restraints imposed on television by its own commercial interests will simply result in the raising of a new empire, the competing one of Pay TV, and the crowning of a new set of kings.

V-L Analyzes Film Companies

Following are highlights of Value Line's analyses of the major film companies:

COLUMBIA

Management's efforts to cut costs have begun to show up in company financial statements. Present indications are that a major upsurge in profits will take place during the second half of the fiscal year (started July 1). We look for an early resumption of dividend payments.

DECCA RECORDS (UNIVERSAL)

In December of 1958, Universal disposed of its Hollywood real estate in a "sale and lease-back" transaction. The sale price was $11.3 million. We believe Universal's management will be able to put the money to good use. Universal stands a good chance of resuscitating its earnings in 1959.

LOEW'S, INC.

Under the assiduous guidance of President Joseph Vogel, Loews is staging a spectacular recovery. Management accomplished this remarkable turnaround through dual action: (1) It has trimmed the company's enormous overhead considerably; (2) It has significantly improved the quality of M-G-M film products.

PARAMOUNT

Net operating earnings in 1958 probably fell short of the $2.800 share mark attained the year before. Not many of the company's film releases were particularly successful last year. Paramount did realize considerable capital gains ($1.64 a share) in 1958. With the proceeds generated from the transactions, Paramount has been recapitalizing its own shares.

TWENTIETH CENTURY-FOX

... After having earned at an average quarterly rate of $1.15 a share during the first half of 1958, Twentieth Century-Fox reported net profits of only 59c a share for the third quarter. During the final months of last year, a number of the company's major releases proved to be disappointing. Common stock has recently been exceptionally strong and active. This can probably be attributed to widespread reports that the company is about to sell its real estate properties in Los Angeles.

WARNER BROS.

Warner Bros' annual report for the fiscal year ended Aug. 31 reveals an interesting paradox. On the one hand, it shows that the company had a loss of 59c a share. On the other hand, the annual report shows that the company earned 96c a share in the fiscal quarter, the most ever for that period. Unless the company has an unusually large number of film disappointments, we believe Warner Bros will be able to show satisfactory profits from hereon.
“The Doctor’s Dilemma”
Business Rating ♦ ♦
Rating is for class houses only. The famous Shaw play is all talk, but clever. Will need special non-art selling.

Art and select class house patrons will welcome Anatole de Grunwald’s British-made Eastman color production of “The Doctor’s Dilemma,” which M-G-M is releasing. Based on the Bernard Shaw play and smoothly directed by Anthony Asquith, Grunwald’s own screenplay, along with Asquith’s staging, keep the essentially talky stagepiece from bogging down, despite its dependence upon dialogue. A fine cast, headed by Leslie Caron, as the wife of a talented but irresponsible “souンドrel,” and British star Dirk Bogarde as the husband, handle the Shavian lines with confidence and authority. They are delightfully supported by Alistair Sim, Robert Morley, Felix Aylmer, and Michael Gwynn as a quartet of respected but ineffectual medical men. Their dilemma is: should they recommend that their colleague, John Robinson, who has discovered a cure for consumption, give the one remaining place in his clinic to the undeniably talented but personally detestable artist, Louis Dubedat (Bogarde), as the painter’s beautiful wife urges, or shall it go to one of their own sick fellow doctors, talented Gwynn? Talented strongwilled Bogarde is permitted to die, but only after shocking the doctors into their decision by mouthing some of Shaw’s strongest feelings against the medical profession as a whole and middle-class morality in general. Fem trade will be treated to some brilliant Cecil Beaton costumes, handsomely displayed by Miss Caron. Not for rural or action houses, “Dilemma” will need heavy selling in less cosmopolitan spots.


“The Last Mile”
Business Rating ♦ ♦ PLUS
Rating is for action houses. Tough prison saga with thunderous climax. Rooney and veteran cast excels.

Mickey Rooney, supported by a cast of veteran and polished Broadway actors, should give this United Artists release a real lift with histrionic efforts of great power. Business prospects are good for the action houses. The screenplay by Milton Subotsky and Seton I. Miller moves a bit slowly in the opening moments, but finally explodes with a violence that will delight the hearts of those fans who like their action free-wheeling and frenetic. The direction by Howard W. Koch is taut and imparts dramatic impact to the brutality of a prison system that forces condemned men to witness the grisly preparations other prisoners must undergo before being sent to electrocution. The action erupts when Rooney strangles the death house guard and takes four other prison officials as hostages, among them the warden’s brother-in-law and the prison chaplain. Rooney threatens to kill all of them one-by-one unless he is given an escape car and four hours of grace. The warden refuses to accede to the demand and Rooney carries out his threat until only the prison chaplain is left. When he is about to play his last trump, one of the other prisoners “gets religion” and delays the assassination long enough for the warden to fire a grenade fusillade against the prison block. Rooney is further diverted by the request of a wounded prisoner, Clifford David, to be killed before the electric chair does. Rooney complies, walks into the floodlit prison court yard to his death.


“No Name on the Bullet”
Business Rating ♦ ♦
Audie Murphy as gunslinger who uses psychology to get his victims. C’Scope and Color plus-factors.

Audie Murphy as the hired killer, John Gant, affords sagebrush fans an opportunity to meet a new breed of professional gunman in this Universal-International offering in Cinemascope and Color. Murphy portrays a gunman who spouts philosophy by the pound and makes effective use of the many techniques of practical psychology. And therein lies the fault with “No Name on the Bullet”—it emphasizes talk at the expense of action. Despite this, Jack Arnold has taken pains with his direction and has wrung some good suspense out of Gene L. Coon’s screenplay. Murphy, the grim-visaged killer who terrorizes a town without firing a shot, and Charles Drake, the town doctor who befriends the killer out of a love for all humanity, turn in creditable performances. They are given considerable help by Joan Evans as Drake’s bride-to-be and Edgar Stehli as her father. Murphy’s modus operandi as a hired killer is to play something of a waiting game, never naming his intended victim until the fateful moment, only firing when attacked. The town banker commits suicide and his two remaining partners slug it out in a gun duel. The townfolk, led by Drake, find themselves unable to dislodge the strong-willed Murphy. Eventually, Murphy seeks out his victim, Stehli, who has sworn that he will let Murphy kill him without resistance, thereby enabling the sheriff to hang a murder rap on the assassin. But Murphy provokes Stehli to attack him, and watches as the Judge falls over dead, victim of a heart attack. Drake goes after Murphy, and, in the ensuing fight, cripples Murphy’s right arm, putting an end to his business.


“Gideon of Scotland Yard”
Business Rating ♦ ♦
Light-hearted romp depicting day in life of famed British Inspector. John Ford directed for humor.

Typically British, this Columbia release reflects the artful, pixie-like imprimatur of veteran director John Ford. “Gideon of Scotland Yard” is an ambling, light-hearted account of one day in the business and personal life of the Chief Inspector of the Criminal Investigation Department of Scotland Yard. Ford’s delightful sense of humor rescues the film from the ordinary, but at the same time makes it a questionable item in terms of business potential. There is a strong likelihood that the dry humor will be lost on many audiences, who simply regard it as an over-long portrayal of a criminal investigation department that conducts its operations in a minor key. Its best prospects lie in better class houses. Jack Hawkins turns in another one of his characteristically strong performances. During ordinary household banter, Hawkins is in the process of fighting his eldest daughter for the rights to the bathroom and then, over a hurried breakfast, quelling his younger children and faithfully promising his wife to attend to some shopping chores and be home on time for dinner and his older daughter’s first public concert. Upon his arrival at the office, he is met by police activity that includes a sex murder, a departmental dismission of a detective found guilty of accepting bribes. He is finally finished early in the morning.

“Smiley Gets a Gun”  
Business Rating 3 3  


Made in Australia, this Twentieth-Century-Fox release is anjly reminiscent of some of Mark Twain’s fanciful and rollicksome excursions into the innocent world of boyhood. ably produced, written and directed by Anthony Krimmins, "Smiley Gets A Gun" is a warm and affectionate offering with a gentle story of life in the Down Under bush; a way of life, remarkably enough, that strongly resembles our own West in a comparable period of development. This film should be of particular interest to the younger segment of the audience, and their parents, too, since it is a lively Cinemascope, By Luxe color effort that moralizes, without preaching, about the rewards of youthful responsibility. It should score especially well in family houses. Keith Calvert in the title role is warm and winning. "Chips" Rafferty as the kindly police sergeant and Bruce Archer as the equivalent of Huck Finn to Smiley’s Tom Sawyer offer well-rounded performances, but acting honors go to the incomparable Dame Sybil Thorndike as the old lady who lives only to guard her gold, but has her harridan’s heart melted by the winsome Smiley. The plot centers about Rafferty’s offer of a rifle for Smiley if he mends his obstreperous ways and earns eight “marks” for good conduct and responsibility. Complications arise when the affair becomes a town matter and the townfolk engage in vigorous betting on the eventual outcome. Among the bettors is Smiley’s father, who knowing him more intimately than the others, bets against the boy. At a point when Smiley seems about to earn his rifle, his father, fearful of losing his wager, persuades the youngster to schew delivering “Horatio at the Bridge” at a town meeting and teaches him to deliver an off-color story instead. Smiley loses and precipitates a town house brawl that is one of the highpoints of the film. The plot reaches its climax when Dame Sybil’s gold is stolen. Smiley, as the only person aware of its location is accused and tried. At the bleakest moment the truth is revealed and justice triumphs. As a reward for his ordeal and general behavior, Smiley gets his gun.  

Tempest  
Business Rating 3 3 PLUS  

Plenty of spectacle in the imported costumer, but script is weak. Technicolor, Van Heflin, Mangano top b.o.  

If there is a market for big, robust costume pictures with second-rate plots, this Paramount import should get by. The Technirama-Technicolor spectacle by Dino De Laurentiis shows signs of considerable cost in its depiction of Peter III’s dramatic 18th century rebellion against Russia’s Catherine the Great. But it is burdened with a script that is often more taxing than entertaining. Photography Director Aldo Tonti utilizes his wide screen to the utmost in photographing Italy’s Bourbon Palace to recreate the lush splendor of Catherine’s Imperial Court, and his camera sweeps across the chiseled hills and down the rugged valleys of Yugoslavia to provide a suitable setting for director Alberto Lattuada’s well staged battle scenes that highlight self-proclaimed Czar Peter, spiritedly played by Van Heflin in a fiery red beard, leading a wild army of Cossack and assorted tribesmen against Czarina Catherine’s royalty costumed troops. One can easily believe it’s all taking place on Russia’s frozen steppes against a frozen Siberian horizon. Heflin and Silvana Mangano provide the offering with mild marque value. Heflin overcomes the picture’s weakest element, the Louis Peterson-Alberto Lattuada script, with a lusty, swashbuckling performance, making Peter into a flesh and blood character who lives ruthlessly by the sword because it is the only way he can lead his peasants against the oppression and parasitic extravagances of the Court. In the end, he is captured and caged by Catherine. Boyish looking Geoffrey Horne is woefully miscast as the Imperial lieutenant who is Miss Mangano’s suitor. The supporting cast includes Oscar Honolka as Horne’s faithful servant, Robert Keith as the captain of a royal garrison, Agnes Moorehead as his wife, Helmut Dantine as a lecherous officer who competes with Horne for Miss Mangano’s charms, Finlay Currie as Horne’s father, and Vittorio Gassman as a court official. Viveca Lindfors is properly regal in her too few brief scenes as the great Czarina. Except for a few sequences the picture is at its best when words are few. The story, vaguely based on a novel by Pushkin, chronicles Peter III’s glorious defeat in attempting to overthrow Catherine the Great. In the subplot, Horne, banished for drunkenness to a small outpost in the steppes, falls in love with captain’s daughter Mangano. Because of his later criticism of court excesses, Horne is accused of disloyalty to Catherine during the period of his captivity by Heflin. However, just before Heflin’s own execution, the rebel testifies that even under threat of death, Horne remained loyal to the Empress, thus saving Horne from an undeserved beheading. In admiration of this unselfish gesture, the Czarina saves Heflin from torture on the rack and gives him the axe instead, as Horne is reunited with Miss Mangano.  

Paramount (Bona Film Production). 125 minutes. Van Heflin, Silvana Mangano. Produced by Dino De Laurentiis. Directed by Alberto Lattuada.  

“City of Fear”  
Business Rating 3 Plus  

Implausible crime meller for lower action slot only.  

Either Los Angeles has the worst police force in the history of criminal enforcement circles or screenwriter Steven Dillen and Robert Dillon have deliberately mangled it in order to be able to fill out 81 minutes of movie time. This Columbia release can best be classified as a minor league quickie, with a cast devoid of marque power and a script that can be charitably described as wholly implausible. “City of Fear” is suited only to the supporting slot in action houses. The story opens with Vince Edwards in the act of completing a successful escape attempt from San Quentin and in possession of a canister of what he believes to be one pound of unpurified heroin. Actually, the substance he has made off with is granulated Cobalt X-60, a radioactive substance powerful enough to dangerously contaminate the entire city of Los Angeles and environs. The tension that should be evident with a situation of this nature never materializes, partially as a result of the stock direction job done by Irving Lerner and partially the fault of the cliche-ridden script. The "dumb cops" look high when they should be looking low, and low when they should be looking high. After much technological hocus-pocus with geiger counters and the like, Edwards and the coalit are found and eventually recovered in a routine chase sequence.  

ACE Draws Pledges of Support in Area Meetings

The program of regional meetings to discuss the American Congress of Exhibitors shifted into high gear, as theatremen from New York, Philadelphia, Michigan and Texas pledged their full support, and Theatre Owners of America president George G. Kerasotes heaped praise upon ACE in a speech to the Northern California Theatres Association. ACE was accorded "complete endorsement" at a meeting of 100 theatremen representing 800 houses in the New York exchange area. The exhibitors acted following a discussion of the aims of the new organization by Si Fabian, chairman of the administrative committee, and four of the five exhibitor groups which are connected with the congress—TOA, Allied, Independent Theatre Owners Association and Metropolitan Motion Picture Theatres Association. Max A. Cohen, a member of ACE's executive committee, who conducted the program, said the exhibitors "were enthusiastic about the program." Local committee chairmen named included Leslie Schwartz, toll-TV; Wilbur Staper, producer-exhibitor-distributor relations; Charles B. Moss, ways and means to increase motion picture production; Harry Goldberg, industry research, and Solomon Strausberg, industry-government relations. The area chairmen, it was reported, will consider the matter of financing ACE in the New York territory. Some 265 exhibitors, representing over 900 houses in Texas, promised their unstinted support to ACE after listening to a laudatory presentation of the congress plan by area chairman R. J. O'Donnell. O'Donnell stressed the fact that ACE "neither supplants nor surrenders, even remotely, any of the established industry organizations—TOA, Allied, COMPO . . ." He referred to the new organization as "the showman's satellite — not waiting on the launching platform but already in orbit," and told the exhibitors that their desire and enthusiasm would keep it that way. As in Michigan, exhibitors were informed that offices and a staff already established—in this case, those of Texas COMPO—will be utilized by ACE. O'Donnell announced that an executive board and a group of executive committee members had been set up and will meet monthly on matters of importance. Speaking in San Francisco, Kerasotes likened ACE to the Congress of the U. S., and the various exhibitor organizations to the Democratic and Republican parties. The "parties," said Kerasotes, introduce bills to "congress," which are, in turn, referred to legislative committees. After much discussion, the bills are presented to the whole "congress" for approval or disapproval. "It is very obvious," he added, "that no one of our present exhibitor organizations can speak for exhibition as a whole. With ACE we will have . . . one organization with single, clear aims. Everything else is academic." The Philadelphia exhibitors, who passed a resolution which "enthusiastically endorses the purposes and objectives of ACE . . .," unanimously pledged themselves to an organized program of purchasing stock in all film companies. The idea was suggested by William Goldman, who said that it was only through this type of concentrated action that the theatremen could display their confidence in the film business and unite against outside interests seeking to liquidate individual companies. Circuit operator Al Boyal pledged that he would buy $6,000 in film company stocks, $1,000 for each of his theatres. Some 50 Michigan Allied theatremen, representing over 350 houses, unanimously agreed to support ACE at a grass roots meeting in Detroit. "Allied is not to be disbanded. ACE is not to usurp or take its place," Michigan Allied president Milton London told the exhibitors. It was understood at the meeting that ACE should use existing offices and facilities, such as Allied, in Michigan, rather than establish new ones. UDT president and ACE co-chairman Harry Brown voiced the hope that ACE would become the voice of exhibition in meeting government and distribution.

Hal Roach Acquires DCA; Plan of Program of 20-25 Films

Hal Roach Studios acquired the distribution facilities of Distributors Corp. of America and organized a new subsidiary, the Hal Roach Distribution Corp., it was announced by Hal Roach, Jr., president of Hal Roach Studios, and Fred J. Schwartz and Arthur Sachson, DCA president and vice president, respectively. No terms were disclosed. It is expected that 20 to 25 films will be the annual output of the new company, some to come from DCA. The latter will withdraw from the distribution field, functioning instead as a production unit, financing pictures and acquiring product from independent producers. Roach said he will produce from 12 to 15 pictures each year, with the rest to be made abroad. DCA, according to Schwartz, is currently negotiating for two films which would be distributed through the new company. DCA has $1,125,000 locked in distribution advances, and as the funds are realized, they will be reinvested in new productions. Management of the new company will consist of Roach as chairman of the board; Schwartz, president; Sachson, vice president and general sales manager; Mitchell Klupt, vice president and treasurer; Herbert R. Gellspan, vice president, and Herbert Schramke, treasurer. Accordingly said that as soon as the new flow of product from the Hal Roach Studios and other independent producers becomes available the company will increase its national sales force, setting up additional branches at strategic points and employing more field men. Roach declared that the industry "is ripe right now for the type of operation we have in mind . . . a hard-hitting, hard-selling operation."

If you want a voice in the directorates of film companies, Theatre Owners of America president George G. Kerasotes told exhibition, go out and buy it—$18 million worth. Speaking at a luncheon meeting of the Northern California Theatre Association, Kerasotes, expanding on S. H. Fabian's original suggestion to ACE, proposed that "every exhibitor purchase stock in the motion picture companies of at least $1,000 for every theatre he owns." The directorates of film companies are at present stocked with "lawyers, bankers and individuals who have no experience or knowledge of our business," said Kerasotes. But, with 18,000 theatres and with $18 million in film company stock in the hands of exhibition, we will have representation. "And to clinch his contention, he pointed out that "vertical integration" was one of the few solutions which did not require government approval. The TOA leader listed grievances against the production companies: sale of the pre- and some post-'48 films to TV; reduction in number of releases; budgeting of millions for TV film; promotion of toll-TV, and exorbitant rental resulting from excessive competitive bidding for talent. It was apparent that Kerasotes was putting forth the stock-purchase program as one of cooperation with the film companies. "Exhibition, with its two and one half billions of dollars invested in theatres, represents 93 per cent of the total industry's assets," he pointed out. This 93 per cent is dependent entirely on the continuance and solvency of production and distribution, which represents the remaining 7 per cent (or $180 million) . . . We do not want to control the film companies. We want to help them and want them to help us in return," he concluded. Only then, he concluded, "We will have a renaissance in motion picture business."
Based on the controversial new novel by James Jones, author of "From Here to Eternity"

A SOL C. SIEGEL PRODUCTION starring

FRANK SINATRA - DEAN MARTIN - SHIRLEY MACLAINE

SOME CAME RUNNING

MARTHA HYER - ARTHUR KENNEDY - NANCY GATES - LEORA DANA

ARThur Sheekman - Based on a Novel by JAMES JONES - in CINEMASCOPE and METROCOLOR - Directed by VINCENTE MINNELLI

A Milestone in Movie Imagination!

Tiny but Terrific... Yes, exactly 5½ inches high!

tom thumb

... IT'S COLORSOME!

GEORGE PAL PRODUCTION

RUSS TAMBLYN - ALAN YOUNG - TERRY-THOMAS - PETER SELLERS - JESSIE MATTHEWS - JUNE THORBURN - BERNARD MILES and PUPPETOONS

with the voice of STAN FREBERG - Screen Play by LAULISAS FODOR - Based on a story by BROTHERS GRIMM - Songs by PEGGY LEE - FRED SPiELMAN - JANICE TORRE - KERMIT GDELL

A GALAXY PICTURE - Directed by GEORGE PAL
A great love story told against the violence and passions of the frontier that inflamed the world!

Deborah Kerr / Yul Brynner

in ANATOLE LITVAK'S production of
"the Journey"

starring ROBERT MORLEY / E. G. MARSHALL

with KURT KASZNER / DAVID KOSSOFF / MARIE DAEAMS / and introducing JASON ROBARDS, JR.

Screenplay by GEORGE TABORI

in METROCOLOR

ANATOLE LITVAK

'58-'59 you can BANK on M·G·M...

There is no past, time itself must begin again... with just these three!

HARRY BELAFONTE / INGER STEVENS / MEL FERRER

in

The WORLD, the FLESH and the DEVIL

Screened by RANALD MACDOUGALL

Screen Story by FERDINAND REYHER

Produced by SOX C. SIEGEL Productions, Inc. and HARBEL Productions, Inc.

Directed by RANALD MACDOUGALL

Produced by GEORGE ENGLUND

SOL C. SIEGEL PRODUCTION
SUSPENSE...ROMANCE...
in the breathlessly paced
HITCHCOCK manner!!

CARY GRANT
EVA MARIE SAINT
JAMES MASON in
ALFRED HITCHCOCK's
NORTH BY NORTHWEST

in VISTAVISION AND METROCOLOR • Produced and Directed by ALFRED HITCHCOCK

The wit...the spice...the satire...
of BERNARD SHAW.

LESLEY CARON | DIRK BOGARDE in
the Doctor's Dilemma

in Color!

co-starring ALASTAIR SIM • ROBERT MORLEY
From the Play by BERNARD SHAW
A COMET PRODUCTION • Directed by ANTHONY ASQUITH
Produced by ANATOLE DE GRUNWALD
A romantic comedy spectacularly filmed in Hollywood, London and Paris!

DEBORAH KERR • ROSSANO BRAZZI
MAURICE CHEVALIER in

Count your Blessings

From the Novel “The Blessing”
by NANCY MITFORD

IN CINEMASCOPE AND METROCOLOR
Directed by JEAN NEGULESCO • Produced by KARL TUNBERG

'58-'59 you can BANK on M·G·M...

WATUSI

GUARDIANS OF
"KING SOLOMON'S MINES"

starring
GEORGE MONTGOMERY
TAINA ELG
DAVID FARRAR

Screen Play by JAMES CLAVELL • Based on the Novel "KING SOLOMON'S MINES", by H. RIDER HAGGARD • Directed by KURT NEUMANN • Produced by AL ZIMBALIST
DAPHNE DuMAURIER's suspenseful best-seller with two academy award winning stars!

ALEC GUINNESS
BETTE DAVIS

the
Scapegoat

Based on the Novel by DAPHNE DuMAURIER
Directed by ROBERT HAMER
Produced by MICHAEL BALCON

Filmed in the violence-stained mountains of Greece. An American war correspondent...two women...historic intrigue!

ROBERT MITCHUM

in

The Angry Hills

ELISABETH MUELLER • STANLEY BAKER and GIA SCALA

Screenplay by A. I. BEZERIDES • in CINEMASCOPE • a CINEMAN PICTURE • Directed by ROBERT ALDRICH • Produced by RAYMOND STRESSO
AUDREY HEPBURN • ANTHONY PERKINS

GREEN MANSIONS

W. H. HUDSON'S unforgettable story of Love and Adventure in the South American jungles!

Starring

LEE J. COBB

SESSUE HAYAKAWA • HENRY SILVA • Screen Play by JAMES COSTIGAN and DOROTHY KINGSLEY * Based on the Novel by WILLIAM HENRY HUDSON in CINEMASCOPE and METROCOLOR • Directed by MEL FERRER • Produced by EDMUND GRAINGER

'58-'59 you can BANK on M·G·M...

All about Love and Taxes...from the Hilarious Novel "Darling Buds of May"

DEBBIE REYNOLDS TONY RANDALL PAUL DOUGLAS in

The MATING GAME

"In Color!"

STARRING

FRED CLARK • UNA MERKEL • Screen Play by WILLIAM ROBERTS • From the Novel "Darling Buds of May" by H. E. BRIDGES • Directed by GEORGE MARSHALL • Produced by PHILIP BARRY
The first picture about the
much-discussed “beat generation”
brings powerful exploitation
values to the
screen!

The hilarious happenings of a
Girl in search of a career...
and a husband...or better yet...BOTH!

DAVID NIVEN · SHIRLEY MACLAINE · GIG YOUNG in
Ask any Girl

IN CINEMASCOPE and METROCOLOR · A EUTERPE PRODUCTION
Directed by CHARLES WALTERS · Produced by JOE PASTERNAK

AN ALBERT ZUGSMITH PRODUCTION

THE BEAT GENERATION

STARRING

STEVE COCHRAN · MAMIE VAN DOREN
RAY DANTON · FAY SPAIN
MAGGIE HAYES · JACKIE COOGAN
and LOUIS ARMSTRONG and HIS ALL-STARS

Guest Stars: CATHY CROSBY
RAY ANTHONY · DICK CONTINO

Screen Play by LEWIS MELTZER and RICHARD MATHESON · Directed by CHARLES HAAS
The star and creators of this smash Broadway Musical... team with the great producer and director of “Gigi”!

**AN ARTHUR FREED PRODUCTION**

**JUDY HOLLIDAY** - **DEAN MARTIN**

**Bells are Ringing**

*IN COLOR!*

From the Play by **BETTY COMDEN** and **ADOLPH GREEN** - Directed by **VINCENTE MINNELLI**

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**'58-'59 you can BANK on M·G·M...**

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**DRAMA... from the most controversial subject of our times!**

**AN ALBERT ZUGSMITH PRODUCTION**

**Night of the Quarter Moon**

**starring**

**JULIE LONDON** - **JOHN DREW BARRYMORE**

**ANNA KASHFI** - **DEAN JONES**

**AGNES MOOREHEAD** and **NAT “KING” COLE**

**Guest Stars:** **CATHY CROSBY** - **RAY ANTHONY** - **JACKIE COOGAN** - **CHARLES CHAPLIN, JR.** - **BILLY DANIELS**

Screen Play by **FRANK DAVIS** and **FRANKLIN COEN** - in **CINEMASCOPE** - Directed by **HUGO HAAS**
The compelling novel of a man and woman drawn together despite a strange and unusual romantic barrier.

INGRID BERGMAN

I thank a Fool

A SOL C. SIEGEL PRODUCTION

Winner of the important 1957 Rosenthal Award for distinguished literary achievement. New York Times book review termed it “A powerful, moving and true novel of the modern South” and The New Yorker said, “One of the two or three finest of the year.”

VOICE at the BACK DOOR

WILL BE PRODUCED BY AARON ROSENBERG

“Superb scenes that glow in the memory” (New York Herald Tribune) “A notable achievement...epic grandeur” (New York Times) are just a few of the words of praise that made this one of 1958’s best-sellers and a Book of the Month Club selection.

Home from the Hill

TO BE PRODUCED BY SOL C. SIEGEL

Twenty-one weeks on the best-seller lists, this widely acclaimed novel will bring a world of adventure, pathos and comedy to the screen. A top-star cast is being assembled for this epic chronicle of the wagon trains and the California goldfields.

The Travels of Jaimie McPheeters

FROM LAWRENCE WEINGARTEN, PRODUCER OF “CAT ON A HOT TIN ROOF”
A FEW OF THE PROPERTIES NOW BEING PREPARED FOR PRODUCTION...

From Hammond Innes' exciting best-seller. A Literary Guild selection and Saturday Evening Post serial!

**GARY COOPER** in **THE WRECK OF THE MARY DEARE**
PRODUCED BY JULIAN BLAUSTEIN

A new Tennessee Williams play is a major show business event. MGM has secured pre-production film rights to his latest, which will star Paul Newman on Broadway under the direction of Elia Kazan. This combines again the great talents that contributed so memorably to "Cat On A Hot Tin Roof."

**SWEET BIRD OF YOUTH**

'58-'59 you can BANK on M·G·M...

"The impact is terrific," said top book trade reviewer, Virginia Kirkus, of this sensational first novel whose background is the Burma Road and guerilla warfare during World War II. A big scale but intimate story of men, their loves and their sacrifices.

**NEVER SO FEW**
TO BE FILMED IN BURMA BY PRODUCER EDMUND GRAINGER

An educator's block-busting new novel dealing with a high school principal's uphill and upbeat struggle to combat community-wide effects when shocking student orgies are discovered. Handled constructively, but with honest and driving force.

**STRIKE HEAVEN IN THE FACE**
PANDRO S. BERMAN WILL PRODUCE
"The book I've been waiting for years to publish," said the president of the Literary Guild whose selection it is for January 1959. A brilliant drama for one of the screen's top feminine stars by Romain Gary, author of "Roots of Heaven."

**Lady "L"**

JULIAN BLAUSTEIN, PRODUCER

A runaway best-seller for over a year, plus Book of the Month Club, Reader's Digest magazine and syndication in 34 newspapers. Authoress Jean Kerr's hilarious spotlight on everyday life and experiences will be brought to the screen with all the importance its record-breaking literary history demands.

**Please Don't Eat the Daisies**

JOE PASTERNAK WILL PRODUCE

Based on the all-time record best-seller by Edna Ferber of "Giant" and "Showboat" fame. The story will bring to the screen all the epic excitement of Oklahoma land-rush days.

**Cimarron**

EDMUND GRAINGER WILL PRODUCE WITH AN ALL-STAR CAST

Vicente Blasco Ibanez' world-famous classic, set against a background of World War II and occupied Paris, maintains all of the color, excitement and impact of the original. Planned on a massive scale.

**The Four Horsemen of the Apocalypse**

IT WILL BE PRODUCED BY JULIAN BLAUSTEIN
BAN ON ALL PAY TV ASKED
UNTIL CONGRESS CAN GIVE OK

House Commerce Committee Chairman Owen Harris (D., Ark.) submitted a bill to bar almost all pay television, including that now in operation, unless Congress enacts legislation to govern its use. The bill, which came a few days after Philip F. Harling, chairman of the Theatre Owners of America's Pay-TV committee, conferred in Washington with committee attorney Marcus Cohn to prepare briefs and strategy for anticipated hearings, covered both broadcast and cable TV. Harris said the latter was included in the bill because there was evidence that subscription television via power lines appeared in the offing. One of the leading congressional enemies of toll TV, Harris said that "until new legislation has been enacted specifically setting forth the terms under which pay television operations by radio or wire may be conducted, FCC should be prohibited from authorizing any person to engage in such operations." Once again, Harris made his stand clear as to whether or not pay TV was in the public interest, one of the prerequisites necessary for setting up regulations. He said "Pay television operations, whether by radio or wire, are likely to result in the imposition of great financial burdens on the American people without bringing about a corresponding improvement of television programs, unless Congress first enacts adequate Federal legislation providing for regulation in the public interest of any such operations." If the Harris resolution is enacted, it would void the FCC's decision to consider licensing experimental pay stations 30 days after Congress adjourns this year—pending draft of rules. The measure was expected to encounter some opposition in the Senate, where Commerce Committee Chairman Warren G. Magnuson (D., Wash.), considered more friendly to toll TV, had recently released a report proposing that the FCC ask Congress for authority to regulate cable systems.

PLANS READIED FOR 6TH NATIONAL DRIVE-IN CONVENTION

With preparations for Allied's sixth National Drive-In Theatre convention, in Pittsburgh, Jan. 26, 27 and 28, rapidly nearing completion, over 70 exhibits have been contracted for by firms supplying drive-in needs. Main topic on the agenda is a business-building workshop. Other activities include film clinincs, equipment clinics and a discussion of sale of old film to TV. The theme of the convention will be "New Faces and the Forward Look."

JOSEPH R. VOGEL, head of Loew's, Inc., said yesterday that the company's operations are being restructured to reduce fiscal 1959 costs by $2,625,000 ($1.15 per share) for the first 12 weeks of 1958 to a net profit of $2,625,000 ($1.15 per share) for the first 12 weeks of 1959 as compared to a net loss of $1,291,000 ($1.24 per share) for the comparable period of 1958. Also reported was a net profit of $774,000 ($1.55 per share) for the year ended Aug. 31, as compared with a $455,000 ($0.90 per share) loss during fiscal 1957. Nathan Cummings, who, with his brother Maxwell and Paul N. Nathanson, had purchased some 235,000 shares of company stock from the dissenters, was elected to fill Tomlinson's post. In voting to reduce its size, the board from its 1950 slate removed two other dissidents in the Tomlinson camp—Louis A. Green and Jerome A. Newman. Five days later, Green followed Tomlinson by resigning as a director of the company. Green said he did not plan to sell the some 100,000 Loew's shares he still controls, through Stryker & Brown, New York investment firm in which he is a partner. Francis W. Hatch and Charles Braunstein then voluntarily withdrew from re-election to bring the number to 15. Stockholders will vote on the proposal to eliminate cumulative voting at a special meeting, Feb. 24, two days before the regular annual meeting. The board also reconstituted its executive committee, which will meet between board meetings to discharge the duties of the former executive committee and of the now-disbanded finance committee.

MPAA AGAIN TO MATCH EXHIBITOR FUNDS TO COMPO

The Motion Picture Association board agreed to support COMPO in 1959, thereby opening the way for a nationwide dues drive by the council. The MPAA, as it has in the past, will match the contributions of exhibitors to the council. At the same time, the MPAA board approved a sharp rise in fees of the industry's Production Code Administration. The range is from $500 for films with negative cost under $150,000 to $2,500 for those costing $1,500,000 and over. It was also announced by Eric Johnston, MPAA president that John J. Comer, first vice president of Universal, will replace Daniel T. O'Shea on the Production Code Review Board.

VOGEL LAUDS LOEW'S UPSWING; DISSIDENT ELEMENT OFF BOARD

Even as Joseph R. Vogel, president of Loew's, announced a complete about-face for the fiscal year ended Aug. 31, 1958, and the first 12-week period of the new fiscal term, the board was moving to free itself of dissenting elements at a highly momentous meeting at the company's home offices. Minutes before the board convened, a telegram from leading dissenter Joseph Tomlinson, announcing his resignation, arrived at the home office to touch of the procession of changes. The reshaping of Loew's board was accomplished by reducing the number of members from 19 to 15 and by dropping cumulative voting for directors, a matter requiring stockholder approval. The welcome financial news released by Vogel included a net profit of $2,625,000 ($1.15 per share) after taxes for the new year's first 12-week period — as compared to a net loss of $1,291,000 ($1.24 per share) for the similar 12-week span in 1958. Also reported was a net profit of $774,000 ($1.55 per share) for the year ended Aug. 31, as compared with a $455,000 ($0.90 per share) loss during fiscal 1957. Nathan Cummings, who, with his brother Maxwell and Paul N. Nathanson, had purchased some 235,000 shares of company stock from the dissenters, was elected to fill Tomlinson's spot. In voting to reduce its size, the board from its 1950 slate removed two other dissidents in the Tomlinson camp—Louis A. Green and Jerome A. Newman. Five days later, Green followed Tomlinson by resigning as a director of the company. Green said he did not plan to sell the some 100,000 Loew's shares he still controls, through Stryker & Brown, New York investment firm in which he is a partner. Francis W. Hatch and Charles Braunstein then voluntarily withdrew from re-election to bring the number to 15. Stockholders will vote on the proposal to eliminate cumulative voting at a special meeting, Feb. 24, two days before the regular annual meeting. The board also reconstituted its executive committee, which will meet between board meetings to discharge the duties of the former executive committee and of the now-disbanded finance committee.
Present, Past Blend In ‘Night’ Campaign

Working with a naturally pliable tale which has entranced the American public for over 50 years, Rank Film Distributors of America’s promotion force, captained by director of advertising, publicity and exploitation Geoffrey Martin, blended the present with the past to produce a far-reaching exploitation campaign for “A Night To Remember.”

For the past, still a haunting memory to those greybeards who were shocked by the newspaper headlines of April 15, 1912, blaring the sinking of the Titanic, the RFDA staff of boxoffices delved deep into dusty copies of old papers, and began beating the bushes for survivors of the tragic morning when the “unsinkable” vessel hit an iceberg. The product of their intensive efforts was a disturbingly realistic rummaging through one of the infamous moments of history—in the practical, up-to-date form of newspaper reprints and well-publicized eye-witness accounts of the calamity.

Martin’s crew explored every avenue in the present, too, concentrating a good deal of its promotion material on that portion of the public which was too young to remember the dramatic tale. The RFDA showmen shipped educational broad sheets from London to schools and libraries throughout the country in a drive to convince the younger set that the story of the sinking contained a built-in drama which had been translated faithfully in “A Night To Remember.”

The tub-thumpers didn’t overlook the solid promotional standards, either. They engineered an extensive tie-up with Bantam Books which published a soft-cover edition of the novel by Walter Lord, whose tale provided the story line for the film, and a non-commercial 45 R.P.M. recording, containing on one side the theme music and on the flip side a folk theme about the sinking of the Titanic.

As attractive fillips, RFDA turned out thousands of swizzle sticks in the form of the ship, itself, and the title of the picture, to film critics in some 275 cities across the country. And, when the New York City newspaper strike shut off a valuable source of communication to the public, the company quickly turned out minographs of N. Y. critics’ favorable reviews of the film, which were distributed at the theatre. Extracts from the same reviews also were read on the radio and used as spot commercials during the strike.

The starkly dramatic theme was carefully followed in the advertising campaign. The art depicted hundreds of frantic passengers reaching for aid that, in most cases, failed to arrive. The background, a most impressive, bold black and white, complemented the art and copy in a perfect appeal to the potential patron.

Blending perfectly with the stark tenor of the advertising was one of the most effective angles of the entire campaign—the N. Y. Times’ front-page reprint blaring the grim details of the fatal crash, and the contrasting headline from The N. Y. Evening Sun of the day before, proclaiming a rumor which snowballed quickly into the proclamation of a miracle that never really happened.

One of the high points of the “Night” campaign turned out to be the Dec. 16 premiere of the film in New York, at which survivors of the crash were wined, dined and regaled. The way RFDA’s staff of showmen had it planned, there would be quite a few other Americans looking for “A Night To Remember” to do the same for them.
THE WEATHER.

Unsettled Tuesday—Wednesday, fair, cooler; moderate southerly winds, becoming variable.

The Weather.

NEW YORK, TUESDAY, APRIL 16, 1912—TWENTY-FOUR PAGES.
ONE CENT

NEW YORK, MONDAY, APRIL 15, 1912—Copyright, 1912, by The Sun Printing and Publishing Association
PRICE ONE CENT.

UR HOURS AFTER HITTING ICEBERG;
CARPATHIA, PROBABLY 1250 PERISH;
ASTOR MAYBE, NOTED NAMES MISSING

BASEBALL

FINAL EDITION

WOMEN AND CHILDREN FIRST

Cunarder Carpathia Rushing to
New York with the
Survivors.

SEA SEARCH

Arony of newspaper coverage of sinking of Titanic becomes tragically apparent in reprints of New York Times and Sun used to bally picture. Times, apparently, didn't see "fit to print" widespread rumor that all were saved after crash, preferred to wait for fuller, more sobering report, long casualty list.

Sinking Titanic, small craft carrying lucky survivors to safety emerge almost life-like from lobby display at New York's Criterion Theatre.

Above, example of art—scenes of personalized tragedies imposed on silhouette of ship plunging to bottom—which set pattern of variety of newspaper ads.

Top: Kenneth Hargreaves, RFDA president, flanked by Rank employees in turn-of-century costumes at "Night" premiere. Center: employees arrive by coach. Bottom: producer William MacQuitty chats with two survivors of Titanic, as his wife watches in background.
Paramount Acquires All Of Telemeter Pay-TV System

Paramount’s total acquisition of the Telemeter pay-as-you-see TV system and corporate rearrangement of the International Telemeter Corp. were announced by president Barney Balaban. No purchase price was revealed. The deal merged into Paramount International Telemeter, previously a 90 per cent Paramount-owned subsidiary. Consequently, IT will operate as a division of Paramount under the name of International Telemeter Co. In addition, Telemeter Magnetics, Inc., and Palm Springs Community Television Corp., two former subsidiaries of IT, became direct subsidiaries of Paramount. Balaban said the move would “permit greater flexibility in the fullest development of Telemeter to meet the changing conditions of the entertainment industry and of sports. The technical development of Telemeter has reached the point where it is ready for the market place. The emphasis from now on will be in developing the kind of program that sponsored television cannot provide,” he added.

Academy Drops Red Ban

The Academy of Motion Picture Arts and Sciences repealed as “unworkable” a by-law making ineligible to receive an Academy Award anyone who admitted membership in the Communist party, or anyone who refused to answer a committee’s question on whether he is or was a party member. In making the announcement, the board of governors said control over the engaging of talent did not rest with the Academy, but was the responsibility of the producers. AMPAS said its function was only to honor achievements as presented.

Sugar Joins Magna

Joseph M. Sugar was appointed vice president in charge of sales for Magna Theatre Corp. by president George P. Skouras. Sugar will assume his duties starting Feb. 1. Skouras said that the addition of Sugar placed Magna in a good position to move ahead in its production and distribution activities. Since 1953, Sugar has served as metropolitan district and branch manager for the United Artists New York exchange.

Stanley Warner Net Up Sharply in First Quarter

Profits of Stanley Warner Corp., and its subsidiaries increased 46 per cent in the first quarter of the current fiscal year, and president S. H. Fabian painted an optimistic picture of the remaining three quarters at the annual stockholders’ meeting. Net profits after taxes for the 13 weeks ended Nov. 29, 1958, totaled $1,179,700, compared with $701,500 for the similar period last year. Theatre admissions, merchandise sales and other income during the first quarter of the current fiscal year amounted to $9,719,700, against $28,150,800 in the prior year. Theatre admissions were not separated from other income in the company report, but Fabian’s answers to stockholders attributed a great deal of the rise in profits to the International Latex Corp., Division. Stanley Warner, according to Fabian, was continuing to streamline its operations by eliminating theatres no longer possessing profit potential and improving the earning possibilities of other houses by installing new equipment in them. He added that the company would continue to seek opportunities for diversification and prediction, barring, of course, the unforeseen, that S-W would do better this year than in 1958. Fabian did note, however, that S-W was “still plagued . . . by the studio practice of uneven releases during the year and the failure of the industry to produce a sufficient number of pictures.” Re-elected as directors were Fabian, Samuel Rosen and Nathaniel Lapkin.

Ludwig Named BV President

Irving H. Ludwig, former vice president and domestic sales manager, succeeded Leo F. Samuels as president and general sales manager of Buena Vista, the board announced. Samuels resigned after more than 20 years with the company. The board also announced the promotion of Louis E. Gauldeau, former business manager and treasurer, to the newly-created post of executive vice president and treasurer of Buena Vista.

Showmanship has played no small role in the rapid rise of United Artists under its present management. And this aggressive organization is determined to keep its frontiers open for further expansion. Roger H. Lewis, UA director of advertising, publicity and exploitation, recently returned from a month’s European tour of production and promotion centers to announce that future UA promotion will be plotted on a global basis. Today’s market is international, said Lewis, and no longer can one differentiate between a “domestic” and a “foreign” market. Quite the opposite, American merchandising methods and techniques are gaining increasing widespread acceptance overseas, leading, he predicted, to an eventual global market. “Now more than ever before we must think in terms of merchandising on a global level,” he pointed out. “From the very beginning, from the production to the pre-selling of a film, we must gear our thinking and efforts in terms of a global market, and follow through accordingly. Today, if our campaigns and materials are right for the American market, they must be right for the foreign market as well.”

Top 20th-Fox Executives Meet To Cover All Operations

Twentieth Century-Fox president Spyros P. Skouras held a meeting of top-level company executives from New York and California at the West Coast studios. The conference covered all fields of the company’s motion picture operations, as well as its television and recording enterprises. One of the major topics under discussion was the 1959 production schedule, to be carried out under the guidance of executive production chief Buddy Adler. In addition, Martin Manulis, head of 20th TV Enterprises, covered his plans for forthcoming series, and record company President Henry Onorati reported on the status of the new record arm.
Producers Hit Hustings To Promote Their Pictures

In a market that becomes increasingly resistant and selective, the more offbeat methods of promotion employed, the better are chances of selling a movie.

And in this lively scramble for something different in picture-plugging, the presence of production personalities who have an interest to protect is a positive plus-factor. The independent movie-maker, with his own money tied up in a film, realizes the need to join forces with the distributor to make his product as saleable as possible. One of the ways they can accomplish this is, of course, by going out on the road to do some plugging, themselves.

In that light, United Artists does not hesitate to utilize the services of its associated independent producers to stir up public and press interest in their films. For instance, two UA producers, who have films ready for release, came into New York recently to talk to the press on a variety of subjects, including, not incidentally, their pictures. Max J. Rosenberg (left) and Sidney Harmon are of that school of independents who believe that a producer's work extends beyond the completion of his movie.

Rosenberg, shown discussing "The Last Mile" with members of New York's trade press, is now participating in a series of radio, television and press interviews on a cross-country swing in advance of the film's regional openings.

Harmon, after meeting with the press, devoted himself to TV and radio interviews on behalf of "Anna Lucasta".

Rosenberg, partner with Milton Subofsky in Vanguard Productions, makes it clear that he has some ideas of his own concerning the making and selling of pictures. And one of the main tenets of his film philosophy is the role of the producer, whose job, Rosenberg stresses, does not end with the completion of the picture. A producer, he avers, should project the faith he has in his screen creation by rolling up his sleeves and selling it.

Harmon says that the United Artists' sales department envisions no problems in selling "Anna Lucasta," which he terms the first dramatic picture treating a Negro family like any other family in the world.

### Three 20th-Fox Pictures Get 'Break' in Times Magazine

Twentieth Century-Fox received an excellent "break" when a recent issue of The New York Times Sunday Magazine of January 4 devoted some effective art and captions to three of the company's important upcoming productions.

The picture story, covering two pages, drew visual attention to the increasing significance of the best-seller in Hollywood's constant search for screen material. "The Sound and the Fury," "Compulsion" and "Rally Round the Flag, Boys!" were represented by stills from high points in each picture.

Under the headline, "Based on the Book by . . . .", Seymour Peck wrote, "The best-seller—whether fiction or non-fiction—has become increasingly important to Hollywood in its search for screen material . . . Producers hope a book that has had a large audience will assure a large audience for the film made from it. Thus they eagerly buy books—many before they are published, a few before they are written, if they show promise of attaining fame."

### Big 'Gigi' Push Abroad

"Gigi" will have the biggest music promotion campaign ever given a film in the International field," Morton A. Spring, president of Loew's International Corp., announced. Original cast albums will be released in French, Italian and German, the first time that has ever been done for a film score.

### MPA Appoints McWilliams

The MPA advertising and publicity directors committee accepted the resignation of Sid Lumenstock as coordinator of MPAA promotional and publicity work for the 1959 Academy awards telecast, and announced the appointment of Harry McWilliams to continue the work started by Lumenstock. Previously, it had been announced that Robert Perilla, of Perilla Associates, would serve as Eastern column liaison for the telecast.
Simonelli Explains U's New 'Three I's' Promotion Concept

Universal is matching its "blockbuster" program with an equally ambitious advertising-publicity campaign geared to the "three I's" concept of "integration, impact and image."

According to Charles Simonelli, Eastern advertising-publicity manager, the drive is an outgrowth of a new market concept of selling picture-by-picture and involves advertising, publicity and exploitation before and during both production and release. Simonelli explained the "three I's", using "The Perfect Furlough" campaign as an example.

"Integration" of the sales, publicity and promotion departments was achieved in the campaign. The "impact" was the result of national magazine and radio-TV campaigns aimed at specific audiences, and "images" of laughter and sex were created through the "287 certified laughs" idea and lovely Linda Cristal.

Universal, it appears, has hit upon an excellent showmanship campaign plan. Already, the wheels are turning for future product.

UA Seeks To Learn Value Of TV as Promotional Aid

Ever on the lookout for more effective showmanship avenues, United Artists' national director of advertising, publicity and exploitation Roger H. Lewis recently launched a field survey to explore more effective methods of employing television as a promotional aid. Exhibitors in 300 communities across the country will cooperate in the experiment.

Theatre owners will be asked to rate the promotional worth of the company's television featurettes when they are broadcast in their localities. UA is sending to each participating theatreman a letter explaining the purpose of the field test, time of the local telecast and a request to evaluate the pre-selling and entertainment qualities.

British 'Man-Wife' Ad Campaign Stirs Interest Among American Exhibitors

Never having been mistaken for the Barnum and Bailey type, British exhibitors nevertheless seem to have taken the play away from their American counterparts—at least in the matter of institutional promotion.

The specific reference is to the frothy bit of showmanship whipped up by the Associated British Cinemas circuit, which is sponsoring its own "Back to the Cinema" campaign. The Film BULLETIN issue of Jan. 5 displayed one of the newspaper advertisements which make up the campaign and this brought a surprising response from our readers, who wanted to know more about the British campaign. Hence, four more of the ads are reproduced below.

The ads, aimed at the middle-aged audience which has forsaken the cinema for an easy chair in front of the television set, are keyed to the line: "Don't Take Your Wife for Granted—Take Her Out To The 'Pictures.'" The catchlines are provocative ones about the man-wife relationship. "Have You Stopped Neglecting Your Wife?" and "How To Keep Your Wife Happy!" With appropriate pitch copy following.

The drive is being pushed through full-page ads in 11 leading British papers with a combined readership of 40,000,000. By the time it's all over, in mid-March, most of England will be aware that movies are back in style—and perhaps U.S. exhibitors will be on their toes in search of a campaign of their own.
6th NATIONAL ALLIED DRIVE-IN CONVENTION
PENN-SHERATON HOTEL PITTSBURGH, PA.
JAN. 26-27-28, 1959

10 REASONS WHY YOU SHOULD MAKE IT
A "MUST" TO ATTEND THIS CONVENTION
(member or non-member of Allied)

1. TRADE SHOW . . . 70 EXHIBITS 70
2. FILM CLINICS
3. BUSINESS BUILDING WORKSHOP with PROVEN IDEAS
4. UNFAIR INDUSTRY TRADE PRACTICE FORUMS
5. EQUIPMENT & CONCESSION CLINICS
6. LUNCHEONS DAILY
7. COCKTAIL PARTIES
8. NIGHT CLUB DINNER PARTY with EXCITING FLOOR SHOW
9. PRIZES—GIFTS
10. GRAND INDUSTRY BANQUET . . . introducing for the first time many Holly-
wood Stars of Tomorrow through courtesy of Columbia & Universal Pictures

Registration
MEN $25.00
LADIES $15.00

Never so much for so little
PLAN NOW TO ATTEND!
**This is Your Product**

All the Vital Details on Current & Coming Features

(Date of Film BULLETIN Review Appears at End of Synopsis)

**July**


**Coming**

**Battle Flame** Scott Brady, Elaine Edwards, Robert Blake, Producer Lester Sansom. Director R. G. Spring- field. 90 min.


**Crime and Punishment** U.S.A. George S. Hamill, Jack Holt, producer Lewis Seiler. 74 min.

**American International**

**Hell Squad** Brandon Carroll, Frederic Gwinn. War action. 64 min.


**How to Make a Monster** Robert H. Harris, Paul Brinegar, Producer Herman Cohen. Director Herbert L. Strock 63 min.

**Terror from the Year 5000** Joyce Holden, Lloyd Castello, Producer-Director Robert J. Gurney, Jr. Horror. 68 min.


**Submarine Seawolf** John Bentley, Brett Halsey. producer Edward Bernds. Director Spencer Gordon Ben net. War action. Sliding through cold, murky depths . . . the secret sub that lived 67 war. 77 min.

**Daddy-O** Dick Contino, santa Rita. Music-action. 75 min.

**Road Racers** The Sport-car race. 75 min.

**Blood and Steel** Wally Campo, Maggie Lawrence, Robert Barron. Producer-Director Bert Topp. War action. 80 min.

**Operation Dames** Eve Meyer, Charles Henderson, Don Devlin, Eddie Craig. War action. 75 min.

**Jailbreakers** The Prison-action, Machine Gun Lady. Gangster. 80 min.

**August**


**In Between Age** Lew Patterson, Mary Steele. Producer W. G. Chalmers. Director Don Sharp. Singer seeks stardom. 72 min.

**Legion of the Doomed** Bill Williams, Kurt Kroeger, producer William F. Brolly, Director Thor Brooks. American serving in French foreign Legion. 80 min.


**September**


**King of the Wild Stallions** CinemaScope. Deluxe Color. George J. Waggner, Diane Brewster, producer Ben Schwall. Director R. G. Springsteen. Western. Young widow almost loses her ranch, finds love. 76 min.


**Wolf Larsen** Barry Sullivan, Peter Graves, Gail Halt, Producer Lindsey Parsons. Director Harmon Jones. Drama. Man is forced to work on ship of sadistic captain. 83 min.

**December**

**Johnny Rooco** Stephen McNally, Coleen Gray, Richard Eyer, producer Scott R. Hupla. Gangster's boy becomes pawn in underworld plot. 72 min.

**Revolt in the Big House** Gene Evans, Robert Blake, producer David Diamond. Director R. G. Springsteen. Drama. Man plans prison break. 75 min.

**January**

**Cosmic Man** The Bruce Bennett, John Carradine, Angela Greene. Producer Robert A. Terry. Director Herbert Greene. 72 min.

**House on Haunted Hill** Vincent Price, Carol Ohmert, Producer-Director William Castle. Bette gay ghost story. 75 min. 1/24.

**February**


**March**


**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**Allied Artists**

**Columbia**

**Columbia**

**Case Against Brooklyn** The Darren McGavin, Maggie Hayes, producer Ken Wendkos. 82 min.


**Lineup** The Eli Wallach, Robert Keith. Melodrama. Director Siegel. 86 min.


**Curse of the Demon** Dana Andrews, Peggy Cumin, producer Hal E. Chester. Director Jacques Tourneur. 80 min.


**Life Begins at 17** Mark Damon, Edward Byrne. Producer Sam Kattman. Director A. Drafuss. 75 min.


**Ghost of the China Sea** David Brian, Lynn Bernier. Adventure. Director Fred Sears. Small group flees Japanese invasion of Philippines. 79 min.


**Kill Her Gently** Griffith Jones, Maureen Connell, Linda Hansard. Producer Goldin, Director Charles Saunders. Two escaped convs stumble onto same husband been murdering. 73 min.


**Last Hurrah** The Spencer Tracy, Jeffrey Hunter. Producer-director John Ford. Drama. Warm tribute to Edwin O'Connor bestseller. 121 min. 10/17.
JUNE

VICTORY IN THE SKIES (C) Color, Curt Jurgens, Eva Bartok, Director Anthony Mann, Technicolor.

GRASS IS GREENER (C) Color, Ronald Reagan, Jane Wyman, Director Fred Zinnemann.

SEEDS OF HATE (C) Color,  Paul Muni, Director Delmer Daves, Warner, Technicolor.

ROBERT JONES (C) Color, Robert Young, Jane Wyman, Director Henry King, RKO.

MIGHTY RED CANARY (C) Color, Robert Young, Frances Dee, Director Ben St bubb, RKO.

A THOUSAND CHEER (C) Color, Spencer Tracy, Kay Francis, Director Fred Zinnemann, Warner.

THE FERRYMAN (C) Color, James Cagney, Hedy Lamarr, Director Lewis Milestone, Warner.

PAGAN NIGHTS (C) Color, Charles Boyer, Luise Rainer, Director Robert Siodmak, Warner.

THE HOUND OF Baskervilles (C) Color, Basil Rathbone, Nigel Bruce, Director Alastair Maclean, Warner.

A BRIGHTER SUNSHINE (C) Color, Elizabeth Taylor, Robert Taylor, Director David Lean, Warner.

DEATH ON THE NILE (C) Color, Tyrone Power, Joan Crawford, Director Ralph Thomas, Warner.

JULY

DEADLY TERROR (C) Color, John Hodiak, Alida Valli, Director Robert Siodmak, Warner.

LET IT RAIN (C) Color, Melvyn Douglas, Kay Francis, Director Anthony Mann, Warner.

HERocard (C) Color, Jonathan Banks, Taina Elg, Director Samuel Fuller, Warner.

THE CHAMP (C) Color, Charles Bronson, Marilyn Maxwell, Director John Sturges, Warner.

STILL THE WATERS (C) Color, Danny Kaye, Gig Young, Director John Huston, Warner.

THE MIGHTY CAVALIER (C) Color, Robert Taylor, Ginger Rogers, Director Raoul Walsh, Warner.

THE NAZI SPY (C) Color, Bogart,.sendRedirect(1,1) Kielson, Director Raoul Walsh, Warner.

THE BIG BOSS (C) Color, Danny Kaye, Gig Young, Director John Huston, Warner.

THE LOST VAIL (C) Color, Joel McCrea, Susan Hayward, Director Anthony Mann, Warner.

A KISS BEFORE Dying (C) Color, Montgomery Clift, Jean Simmons, Director Otto Preminger, Warner.

THE LAZY K Madigan (C) Color, John Agar, Rhonda Fleming, Director Edward Dmytryk, Warner.

THE HUNGER STRIKE (C) Color, Bing Crosby, Sylvia Sidney, Director John Farrow, Warner.

THE DETECTIVE (C) Color, Bogey, Lauren Bacall, Director Howard Hawks, Warner.

THE TEMPEST (C) Color, John Gielgud, Uta Hagen, Director Jack Clayton, Warner.


DEATH RAY (C) Color, Robert Taylor, Joan Crawford, Director Anthony Mann, Warner.

SISSY (C) Color, вла, Ossie Davis, Director Fred Zinnemann, Warner.

A WINTER'S Tale (C) Color, Laurence Olivier, Vivien Leigh, Director David Lean, Warner.

THE STRIKER (C) Color, Robert Alda, Jean Simmons, Director Richard Brooks, Warner.

VAGABOND (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.

THE RED MITE (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.


THE WILD BILL (C) Color, John Wayne, Robert Mitchum, Director Raoul Walsh, Warner.

THEкар (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.

DEATH VALLEY (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.

THE BANDIT OF THE F Mann (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.

THE SONG OF THE SOUTH (C) Color, Jake LaMotta, George Raft, Director Edward Dmytryk, Warner.

BONNIE AND CLYDE (C) Color, Warren Beatty, Faye Dunaway, Director Arthur Penn, Warner.

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THE BANDIT OF THE F マニ (C) Color, Errol Flynn, Joan Leslie, Director Delmer Daves, Warner.

December


January

TOYO AFTER DARK Michi Kobi, Richard Long. Pro- ducer Norman T. Herran, Marvin Segal. Tough Amer- ican detective and beautiful Japanese nightclub entertainer faces violence, danger when she kills one of her coun- trymen. 80 min.

February

TRAP, THE Technicolor, Richard Widmark, Leo G. Carroll, Timothy Carey. Director Richard Fleischer. Blackmail is pursued by police—holds two teen-age elopers captive on wild dash to Mexican border. 91 min.

March


April


September

YOUR PAST IS SHOWING! Terry-Thomas, Peter Sellers, Peggy Mount. Producer-Director Mario Zampi. Comed- y. Five men exchange wives with humorous results. About a number of personalities. 87 min. 8/4.

October


November

A TALE OF TWO CITIES Dirk Bogarde, Dorothy Tutin, Producer Betty E. Box. Director Ralph Thomas. Dickens' classic. 127 min.


December

IT HAPPENED IN ROME Technicolor-Techirama. June Langley, Frank Sinatra, James Mason, Mala Skoda, Luigi Carpanetelli, Antonio Pietrangeli. Three girls leave the United States for Holy City. 100 min. 10/13.


January


February


March

STORM IN JAMAICA Virginia McKenna, Bill Travers, Producer Kenneth Harper, George Willoughby, Di- rector Rudolph Cartier. Love triangle in Jamaica.

July

BRAVADOS, THE Cinemascope, Color, Gregory Peck, Melville Cooper, Patrick Knowles. Director Herbert Swope, Jr. Director Henry King. 96 min. 6/23.


GANG WAR Regalscope, Charles Bronson, Kent Taylor. Producer M. Krasz. Director G. Fowler. 74 min.

SERRA BARRIO Cinemascope, Color, Brail Keith, Rick Jason, Producer Piato Skouras. Director J. Clark. Western. Cattleman hires killer to gain land. 80 min. 7/27.

SPEACEMASTER X-7 Regalscope, Bill Williams, Lynn Thomas. Producer A. Glasser, Director E. Burns. 71 min.

August


FLAMING FRONTIER Regalscope, Bruce Bennett, Jim Davis, Producer S. Neufeld. Director S. Neufeld. Western. 70 min.

R. MURDER Cinemascope, Rick Jason, Marino Young, Producer J. Gossage. Director D. 85. 85 min.


September


October


November


December

COMMAND PERFORMANCE!

87 to 1

It's not by chance that the Prize Baby outperforms every other hoopla medium. Trailers command healthy grosses, delivering top performances EVERYTIME!

87 ADMISSIONS FOR THE PRICE OF ONE!*

*Sindlinger & Co., in its latest survey, reports that a trailer showing to 200 people will motivate 87 of these people to return and see the picture advertised. The cost of the trailer?... Just one ticket of admission. A ratio of 87 to 1.
GOOD NEWS FOR EXHIBITORS

The Production Stories from 20th Century-Fox and Universal:

Read Full Text of Sam Goldwyn's Warning:

COSTS KILLING US!
20th century-fox is proud to announce the availability of the sound and the fury for selected engagements at easter
from the producer and the director of "THE LONG, HOT SUMMER"
20th brings you

**YUL BRYNNER**

ACADEMY AWARD WINNER for "The King and I"

**JOANNE WOODWARD**

ACADEMY AWARD WINNER for "Three Faces of Eve"

**MARGARET LEIGHTON**

INTERNATIONALLY HONORED for "Separate Tables"

Nobel and Pulitzer Prize Winner

**WILLIAM FAULKNER'S**

**THE SOUND AND THE FURY**

A JERRY WALD PRODUCTION
costarring

**STUART WHITMAN • ETHEL WATERS**

sensational new star discovery

**JACK WARDEN • FRANCOISE ROSAY**

directed by MARTIN RITT

screenplay by

**IRVING RAVETCH and HARRIET FRANK, Jr.**

Cinemascope

color by de luxe
Universal is delighted to announce Cary Grant at the helm in a new project titled “Operation.”

Now shooting in...
ted to announce

Tony Curtis
comedy
Petticoat”

by West, Florida

enplay by Stanley Shapiro and Maurice Richlin
anart Co. for Universal-International Release
I don’t care what you are as long as you’re all mine!

BE THERE WITH A BOOKING WHEN IT EXPLODES ON THE SCREEN!

Night of the Quarter Moon

From a sizzling Mexican holiday romance it crackles with suspense and surprise to a climax that rocks San Francisco’s high society. A powerhouse of excitement from the showman-producer of “High School Confidential” and “Written On The Wind”!

M-G-M presents
AN ALBERT ZUGSMITH PRODUCTION

Julie London • John Drew Barrymore • Anna Kashfi
Dean Jones • Agnes Moorehead

and Nat King Cole

Guest Stars: Cathy Crosby • Ray Anthony • Jackie Coogan
Charles Chaplin, Jr. • Billy Daniels

Written by Frank Davis and Franklin Coen • in CinemaScope • Directed by Hugo
Viewpoints
FEBRUARY 3, 1959 VOLUME 27, NO. 3

Good News for Exhibitors

From 20th-Fox

The best way to complement fully a record-breaking production program is to fuel it with an increased advertising-promotion budget. That, in a nutshell, is precisely what Twentieth Century-Fox did late last month, providing good news for all exhibitors.

President Spyros P. Skouras and production chief Buddy Adler emerged from a top-level executive conference at the studio to announce a record $66 million appropriation for the making of 34 pictures for 1959 release. At the same conclave, it was decreed that the promotion budget is to be increased by one-third for 1959, with about half of the money to be channeled to point-of-sale advertising to aid exhibitors on the local level. The remainder was slated to boost national magazine, radio, TV and display ads.

The slate is decorated with such attractive plums as "The Diary of Anne Frank," "Blue Denim," "Return to Peyton Place," "Say One for Me" and "Beloved Infidel." Supplementing this list will be a multi-million-dollar film in the Todd-AO process. Many of these top attractions will be in the hands of great producers like Darryl F. Zanuck, David O. Selznick, Jerry Wald, Walter Wanger, Leo McCarey. The whole 20th Century-Fox program, in fact, glitters with bright box-office promise, and the high-powered showmanship that will support it is designed to extract maximum results.

Not only does 20th Century's expanded outlook reflect an increased optimism in the future of the company's activities, but in the future of the entire industry, as well. This company's battle plans represent the only way to fight for business in today's competitive market.

carping at the production companies' for their failure to provide sufficient product, general sales manager Henry H. Martin offered the comforting prediction that U's planned multi-million-dollar productions will, through extended holdovers, actually fill as much playing time as the company's larger volume output of past years.

Once one of the industry's most consistently prosperous companies, but required, only a short year ago, to shut down its studio for a six-months period in order to make an agonizing reappraisal of its suddenly tenuous position in the industry, Universal has now turned full circle—and beyond—to a position of increased eminence. President Rackmil can be credited with making the bold moves that brought about this happy situation, and it was with a real sense of accomplishment that he recently said: "Today we are a stronger, healthier and more vital company than we were a year ago."

And what does Mr. Rackmil look forward to? He can point with pride to the most ambitious production schedule in Universal history—important films being made by top-drawer talent and boasting some of the screen's foremost stars. Such promising attractions as "Imitation of Life," "Never Steal Anything Small" (which we rate a Film of Distinction in this issue) and "This Earth Is Mine" are completed and ready for release.

Vice president David A. Lipton said that his promotion department knows its job, which will be to devise a merchandising plan that "must begin at the point of shooting and must be maintained throughout the production period... intensified at the point of sale."

This new Universal is loaded with good news for exhibitors.

... and From Universal

"The recent sale and lease-back of our Studio facilities... immeasurably strengthens our financial and competitive position..."

That statement, by Universal president Milton R. Rackmil, and his company's new production policy accenting quality in place of quantity can augur only the most auspicious notes for exhibitors throughout the country.

And to theatremen who have been

...
BE THERE WITH A BOOKING WHEN IT EXPLODES ON THE SCREEN!

"I don’t care what you are as long as you’re all mine!"

Night of the Quarter Moon

From a sizzling Mexican holiday romance it crackles with suspense and surprise to a climax that rocks San Francisco’s high society. A powerhouse of excitement from the showman-producer of “High School Confidential” and “Written On The Wind”!

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AN ALBERT ZUGSMITH PRODUCTION

starring
JULIE LONDON • JOHN DREW BARRYMORE • ANNA KASHFI
DEAN JONES • AGNES MOOREHEAD

and NAT KING COLE

Guest Stars CATHY CROSBY • RAY ANTHONY • JACKIE COOGAN
CHARLES CHAPLIN, JR. • BILLY DANIELS JR.

Written by FRANK DAVIS and FRANKLIN COEN • in CinemaScope • Directed by HUGO
Good News for Exhibitors

Caught uncomfortably in the ever-tightening vise of a product shortage impelled by a new set of economic factors that have invaded our business, exhibitors had reason to take heart from recent production announcements by two firms, 20th Century-Fox and Universal-International.

Twentieth heralded a record-breaking production budget which was expected to reach $66 million, while Universal announced a switch from a large quantity of comparatively minor pictures to fewer films of greater quality, which, in the long run, it promised, would provide theatremen with more playing time.

These announcements were certainly good news for theatremen.

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This new Universal is loaded with good news for exhibitors.
The View from Outside
by ROLAND PENDARIS

The death of Cecil B. DeMille and the passing of another movie figure made the front pages of our newspapers within a day of each other. The other movie obituary was that of Carl "Alfalfa" Switzer, one-time star of the Our Gang comedies, who was shot to death in a dispute over a $50 loan. From where I sit, a good slice of commentary on the ups and downs of the motion picture business was represented in the two deaths.

C. B. was a giant of the industry who at age 77 was still on the crest of his greatest triumph. Alfalfa, in professional terms, was a has-been at age 33. Yet Alfalfa rated front page space, almost as much as the industry's greatest producer-director. The newspaper stories about the tragic Switzer case commented that Alfalfa had become famous all over again as the result of the showing of his old films on television.

The interest manifested in the Alfalfa's obituary seems to me to indicate that the public has a longer memory than we suppose. A late showman named Mike Todd must have thought so too. If you recall, he peopled "Around the World in Eighty Days" with a galaxy of great Hollywood stars of the past. I certainly don't think that these old stars were the reason why the Todd picture was such a box office triumph, but I think they helped.

In recent month television has had a succession of impersonations of Laurel and Hardy. The younger generation only knew Laurel and Hardy from TV presentation of their old comedies, but this television reissue was apparently sufficient to create a whole new wave of interest in the famous comedy team. Unfortunately, Hardy is gone and Laurel is in no position to benefit greatly from his new popularity.

The point, though, is that the public seems to be contradicting a few established maxims of the picture business. Contradicted maxim number one is that you have to be new to be popular. Cecil B. DeMille followed the same formula year after year and certainly succeeded with it. Laurel and Hardy were supposed to be finished years ago, even before they made it official by splitting up. Alfalfa Switzer could only get bit roles for years.

But I wonder what would happen if a Hollywood producer got hold of a batch of the old timers doing the things they once made famous—not veterans like Gary Cooper or Cary Grant, who have been and remain stars of the first magnitude—but Roscoe Ates or Vince Barnett or El Brendel. Perhaps it isn't accidental that the people I mention gained their fame as comedians. It seems to me that comedy attracts a certain loyalty and affection which can be tapped years later.

Handsome leading men and character actors are fine, but I often think the screen moguls are too preoccupied with these standard types of leading players. I can't understand why Red Skelton, who has proven such a smash hit on television, never got sufficient chance to be as big a hit in the movies. Sure, I know he made many films and had his share of screen success; but, compared to television, the movies let him down.

The Pennsylvania Dutch have a saying that "We grow too soon old and too late smart." The first half of that certainly seems to be true about the movies. The very same movie people who keep casting fiftysome leading men opposite ingenues seem to be convinced that the other familiar favorites, among the comics and the character actors, grow too soon old hat. And I cannot detect any great effort to come up with original new screen comedians.

Where is next year's movie version of Laurel and Hardy? Where is the latter day equivalent of Abbott and Costello? Where are the new Charlie Chaplins? And is anybody looking for them? Is anybody, for that matter, looking for the Herman Bings and Charlie Armettas and Sterling Holloways? Sterling Holloway himself tore down the house in a recent television appearance; and then what? The movies are not unique. Every entertainment medium keeps looking for heart-throb performers who can attract a loyal following of kids. But kids also like to laugh, just as much as their elders.

This isn't anything new. The most golden era the movies ever knew was the era of young Charlie Chaplin and Fatty Arbuckle and Marie Dressler and Ben Turpin and Mack Sennett's whole brand of nonsense. The golden era of infant television was the heyday of Milton Berle and Jackie Gleason. How many great names of the stage loom larger than Weber and Fields? How many acts of vaudeville lasted longer than or were bigger over the years than Joe Jackson or Willie West and McGinty?

I haven't bothered to list the great slapstick stars of today. We have some, but we don't have enough, and what bothers me is that the movie producers don't seem to be looking for them. I say the producers don't seem to be looking; perhaps they are hunting high and low, but they just haven't come up with anything like the crop of the past.

Comedy is hard work, a damned sight harder than straight drama. But it pays off. It creates customer loyalty, in my book. Laughter, commercially speaking, is no laughing matter. And the memory of a man who made us laugh lasts long and strong as a boxoffice lure.

One point in favor of the rebirth of slapstick comedy on the screen is that this form of entertainment is so absent from the air waves. With the exception of Red Skelton and an occasional Berle interlude, slapstick on television is practically nonexistent. When Lucy and Desi shifted to one-hour specials, they wrote off more than just their own weekly half-hour. Gleason at his best was slapstick, but he gave up. Slapstick comedy is an art-form—and I use the words advisedly—which requires so much precision and advance planning, if it is to be done properly, that it needs to be produced with the care and deliberateness of the theatrical movie rather than the hectic one-program-every-week pace of video.

You can see practically every other kind of entertainment on your home screen, but you can't see very much slapstick comedy. Isn't this in itself sufficient reason for the movies to go back into the prat-fall and pie-in-the-face business?

We might note that Jacques Tati, the French slapstick star, is doing better than all right, even with the art theatre crowd. Physical comedy is as universal a language as Brigitte Bardot, with the additional advantage of being interesting to children. Why are we waiting?
Sam Goldwyn Warns Talent and Management that 'Senseless Salaries' Can Destroy Industry

Costs Killing Us!

Following is the address by Samuel Goldwyn on the occasion of The Screen Producers Guild Milestone Award presentation to him Tuesday, January 20, 1939, at the Beverly Hilton Hotel in Beverly Hills, California:

I am deeply touched and moved by this honor. Nothing will gratify me more than a tribute like this from my fellow-producers.

I'd like to talk tonight about something I love, something that has been good to me—as it has been good to all of us—the motion picture industry and all that it stands for.

It is because I love this business which I have seen grow up from infancy—and in whose growth I had some hand—that I must speak frankly and honestly.

Let me put it bluntly—conditions in the industry today are worse than I have ever known them in the forty-seven years I have been connected with motion pictures. I am not just talking about box-office grosses. Although box office receipts have tumbled off about 20% from their high of 1947, there is still a great audience for good pictures.

What I am talking about is the conditions under which pictures are made today. Unless a radical change takes place so that pictures can be made on a sane and realistic basis, a great many people in this business will find themselves on the outside looking in—and wishing they had sense enough to learn from the fable of the goose that laid the golden eggs.

Motion pictures grew from the talent, the devotion, the ability, the love of a great many people. We gave a lot to the industry—but it gave back a lot more to all of us. I don't mean just you people who are here tonight—I mean everyone connected with the business. And I don't mean what I say merely in terms of financial reward. I say that none of us ever had it so good before—not only in terms of money, but in terms of opportunity, of stature, of respect, of admiration.

We all owe this business a tremendous debt—which one of us will ever be able to pay back in full. And, today, instead of seeing people trying to contribute something so that we may meet the economic conditions that exist, I see people on all sides trying to out-do each other in demands that can ultimately mean only their own self-destruction and great harm to all of us if the trend is not halted.

Now, I don't know if the people in this business are ready to face the facts squarely—and to do something about it themselves instead of passing the buck to someone else. But that is not going to stop me from saying what I think should be said, because fortunately, I have no personal axe to grind.

In the first place, the people here—the actors, the writers, the directors, yes, the producers, and the members of fifty or more other motion picture guilds must realize that we have a serious responsibility to the public. I am not talking just about the responsibility of making good pictures. That, in itself, is a heavy enough responsibility—and a considerable part of our difficulty today is due to the fact that we shirked that responsibility in the postwar days.

What I am concerned with now is the responsibility Hollywood has to the public—the stockholders of our companies who put up the money to make the pictures. Practically every dollar that goes into making pictures comes from investors who still believe in our industry—and we owe a duty and a responsibility to the tens of thousands of people who have several hundred million dollars a year invested in the making of our pictures. The stockholders of our companies are not going to continue putting up this money indefinitely unless there is a reasonable assurance not only of getting it back, but also of getting a reasonable return consistent with the degree of risk involved.

How long do you think this will continue when actors demand and get a half-million, three-quarters of a million, a million dollars a picture—and a huge share of the gross or of the profits in addition?

How long do you think this will continue when the public realizes that, on top of all that, it is faced with demands now that the ownership of the negatives should pass from the companies that produce the pictures to the people who were employed to make them—and who were paid fabulous amounts to begin with? Where would many of our picture companies be today if someone other than themselves had owned the negatives of the pre-1948 pictures which they sold to television? Without that revenue some of them would be closed down today and the entire business would be a lot worse off.

I don't mean to single out the actors as the villains of this piece. They are human like the rest of us, and what I have just said applies to the demands that are made on production today by practically everyone connected with picture making—writers, directors, yes, producers, and everyone else—and their agents. We hold in our hands the well-being of this great industry which we all love—and it is up to all of us to come to our senses and face up to the facts of life—to live for the future, not in the past.

(Continued on Page 15)

Film Bulletin February 2, 1939 Page 9
MOVIE SHARES: STILL RISING. The news is that leading movie industry stocks continue to go up.

The shares of individual producing and or distributing concerns closed out January for the most part fractionally ahead of the December ring-down, while theatre companies, stealing the show for once, galloped to the best one month advance in four years, and an all-time high.

The sum performance, as recorded by the Film BULLETIN Cinema Aggregate, and compared with results one year ago as well as one month back, looks like this:

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Theatre Companies</th>
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<tr>
<td>End Jan., 1958</td>
<td>126¾</td>
</tr>
<tr>
<td>End Dec., 1958</td>
<td>188</td>
</tr>
<tr>
<td>End Jan., 1959</td>
<td>189¾</td>
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Warner Brothers, fresh from a write-off of losses on producer advances, was the January pace-setter, up 2¾%. Allied Artists, Paramount, 20th-Fox and United Artists all registered gains of less than one point. Columbia underwent an up-and-down month, finally spurtting 1⅛ on the term’s last trading date, possibly on the action an independent stock buying trust comprised of key Columbia officials and shareholders. Trading firmness in this company may also be attributed to the recent heightening of product quality which has been missing since the distinguished “Bridge on the River Kwai.”

The rise in the equities of theatre chains would be more heartening if it could be directly related to the attendance curve. Sadly, it is not. Today’s theatre companies are integrated industrial concerns relying increasingly on endeavors afield of film exhibition for the meaningful swag. So it is with Stanley Warner, recent of a smart fiscal quarter. If there is any undercurrent accounting for a 4 point January gain, it is attributable principally to undergarments. The uplift in National Theatres (January rise: 1⅛) is related in most part to the NTA tie-in. The most bitter commentary of all is not that the non-theatrical wings of these diversified firms are producing most of the overall booty; it is that theatre operations at times actually dilute the all-operations revenue. Like the shares of some film makers, theatre stocks are climbing in response to influences alien to basic operating patterns.

Causes aside, industry shares are in a kind of heat. January marked the tenth consecutive month during which film company stocks have gained in the FB Cinema Aggregate. Relative to a year ago, they are a full 50% higher, no mean accomplishment for any industrial category and remarkable for most. Because of lagging boxoffice we judge that few people outside of stockholders themselves really know the full scope of price appreciation that has taken place in many of the industry’s “risk” quality stocks. Below are listed representative shares comparing price of the January, 1959 close with those of January close, 1958:

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<tbody>
<tr>
<td>Allied Artists</td>
<td>3¼</td>
<td>4⅛</td>
<td>⅛</td>
</tr>
<tr>
<td>Columbia</td>
<td>13½</td>
<td>29¾</td>
<td>7¾</td>
</tr>
<tr>
<td>Loew’s</td>
<td>14</td>
<td>20⅜</td>
<td>6¾</td>
</tr>
<tr>
<td>Disney</td>
<td>15⅞</td>
<td>49½</td>
<td>33¾</td>
</tr>
<tr>
<td>Paramount</td>
<td>35⅜</td>
<td>46⅓</td>
<td>11¾</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>25⅝</td>
<td>40½</td>
<td>15¾</td>
</tr>
<tr>
<td>Universal</td>
<td>20⅓</td>
<td>27</td>
<td>6½</td>
</tr>
<tr>
<td>United Artists</td>
<td>16⅔</td>
<td>25¼</td>
<td>8¾</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>17</td>
<td>27⅜</td>
<td>7¾</td>
</tr>
</tbody>
</table>

Thus for whatever reasons may obtain, these key Hollywood firms showed a total disregard for the dire forecasts holding sway about this time a year ago, answering with an almost impudent ascendancy of a date that may be roughly marked out as mid-April, 1958, to the present.

Whether some common influence was at work in effecting this wide gain is hard to say. Based on strictly objective criteria only two or three of the companies listed above showed earnings warranting improved valuation. The balance may be described as strictly speculative opportunities relying on a variety of forces external to normal profits procedure. As can be seen, these forces asserted themselves in varying degree and their benefit to share prices is apparent.

Or is it? It seems almost too much to believe in a series of coincidences that would cause fully 80% of all Hollywood companies to gain in stock price by reason of exclusively individual factors in a single rather dismal movie year. Maybe there was a "common influence". But what could it be?
“Never Steal Anything Small” Delightful Surprise Package

Business Rating 3 3 0

Highly humorous frolic that satirizes unions with smart musical numbers. Top-drawer writing, direction and a rock performance by James Cagney. Fine entertainment or all audiences. Best for class situations.

Here’s a real surprise hit, a show that’s smart enough to capture the fancy of sophisticated audiences, and down-to-earth to delight the masses. James Cagney finds himself right at home in a stevedore union leader in a tidy, topical musical package. Tackled by a top-drawer screenplay and directorial job by Charles Lederer, old pro Cagney comes up with a performance hat is zesty, humorous—a real crowd pleaser. If “Never Steal Anything Small” is a sample of what we can expect from the new Universal-International, it is a most encouraging sign.

Mr. Lederer’s cynical comments on the labor scene coupled with Maxwell Anderson’s droll lyrics is sure to strike a responsive chord in class audiences, while the colorful production numbers, flip story line and the Cagney flair will rouse his more amiable fans. Heavy exploitation may be needed to get this off a proper start in initial engagements, but word-of-mouth is bound to keep it rolling thereafter.

Cagney gives his biggest assist from Lederer’s snappy screenplay, and Aaron Rosenberg’s Eastman Color CinemaScope is most savory with a Runyon style quality. Lederer’s skilled direction makes his points deftly and with clarity, then, without elaborating a point or milking a situation, continues on without stalling the page. In depicting Cagney as a crafty, wise- racking local union boss who wants “enough power so that he can give everyone a square deal”, the script gets in a rapid- fire succession of jabs and uppercuts against unfair labor prac- tices, waterfront election campaigns, and union activities in general. Originally intended as a Broadway play, entitled “Devil’s Hornpipe,” by Maxwell Anderson and Rouben Marnoulian, the film boasts five smart production numbers with music by Allie Wrubel and lyrics—very literate ones, too—by Mr. Anderson.

Shirley Jones of Rogers and Hammerstein fame is cast as the winsome school wife of naive young lawyer Roger Smith, whom Cagney hires as a “front” for his union machinations. Cagney PLLs for this Vassar-type girl and persuades one of his own “broads”, hard-looking, sexy Cara Williams, to try to break up the marriage. To do this, he has to bribe Miss Williams with a car which brings about the picture’s best number, “I’m Sorry—I Want a Ferrari.” Miss Jones comes off well in two numbers, one a spoof that inevitable feminine wail, “I Haven’t Got A Thing To Wear,” which the male trade is sure to appreciate, and the other, “It Takes Love To Make A Home,” a delightful jibe at television commercials.

What producer Rosenberg’s numbers lack in old-fashioned lavishness are more than compensated for by clever staging, the bright lyrics, and Hermes Pan’s choreography. While Wrubel’s music is not Hit Parade stuff, proper promotion could turn the film’s theme, “Never Steal Anything Small” and “Ferr- rari” into exploitable items. Cagney puts across the title song in high style.

Harold Lipstein’s on location photography in New York provides a suitable background for the supporting cast of “Guys and Dolls”—like “Guys and Dolls”—like characters, engagingly played by Horace McMahon, as waterfront boss “Okay” Merritt, and Jack Albertson, as “Sleep-Out” Charlie, the hypochondriac bookmaker (“Sleep-Out” because he’s too cheap to pay rent on a hotel room). Virginia Vincent is worthy of mention as “Sleep-Out’s” girl.

(Above) James Cagney snugly looks on as lawyer Roger Smith, framed on a theft charge, is restrained by a detective. Smith’s worried wife, Shirley Jones, stands by. (Below) Union racketeer Cagney harassment his members on the waterfront.

Story winds up with Cagney finally realizing the obvious—that he can’t win Miss Jones away from her handsome young husband. He then confesses that it was he, and not the youthful lawyer Smith, who was at the bottom of a little hi-jacking job designed to win the union vote. As Cagney is being led away to prison, he receives the news of his election victory as new boss of the waterfront, and off he goes to the clink with a jaunty grin.


[More REVIEWS on Page 13]
EVERYBODY KNOWS COLUMBIA’S SINBAD WAS THE NATION’S NO. 1 HOLIDAY ATTRACTION! NOW EVERYBODY KNOWS IT WAS NOT JUST A 9-DAY WONDER! IN ALL POST-HOLIDAY OPENINGS...BUSINESS IS 2½ TIMES AS BIG AS “THE SOLID GOLD CADILLAC”!

FLASH!
THEY SAVVY SINBAD AROUND THE WORLD! SMASH IN LONDON! TERRIFIC IN TORONTO! OO-LA-LA IN PARIS! BANZAI IN TOKYO! WUNDERBAR IN FRANKFURT! CHOP-CHOP IN HONGKONG!
"The Hanging Tree"

**Business Rating** 3 3 3

**Strong, lusty western melodrama in Technicolor. Good grosser. Gary Cooper tops balanced cast, gives fine performance.**

The producing team of Martin Jurow and Richard Shepherd makes its debut with this bustling, lusty western melodrama of the gold rush days, and it looks like they've struck a "glory hole". "The Hanging Tree" will attract good grosses in all situations. The cast, topped by Gary Cooper, has been assembled with an eye to acting prowess as well as marquee power. "Coop", as the frontier doctor who is equally at ease with a scalpel or a six-shooter, is at his best, while Maria Schell and Karl Malden give spirited performances; she as a Swiss immigrant who is nursed back to health by Cooper, and Malden as a love-starved, lecherous old miner. Equally impressive are two newcomers to the Hollywood scene, George C. Scott and Ben Piazza. Scott is positively eerie as the Bible-spouting fanatic, while youthful Piazza displays the same qualities that made so much of Sal Mineo. He should elicit strong response from the teenagers. Director Delmar Daves took his Technicolor cameras to the pine-covered hills south of Yakima, Washington, and he couldn't have picked a better location in which to capture the flavor and zest of mountain background. Script by Wendell Mayes and Halsted Welles from the prize-winning story by Dorothy M. Johnson is the film's weakest link, its episodic quality keeping "Hanging" from being another "High Noon". Some of the fault goes to difficulty Daves must have had in the shooting, since it was, of necessity, a one-take affair that required the burning of the entire town of Skull Creek. However, the overall effect is strong enough to prove highly entertaining to all types of audiences. Plot pivots on the slowly burgeoning relationship between Cooper and Schell that finally develops when she sacrifices her gold mine for his life. The title song by Mack David and Jerry Livingston, sung by Marty Robbins, has the sound of a winner and should be a useful promotion weapon.


"These Thousand Hills"

**Business Rating** 3 3 3 PLUS

**Period melodrama has ample excitement, but fails to realize its full dramatic potential. C'Scope and DeLuxe Color.**

While this 20th Century-Fox, CinemaScope, DeLuxe Color release takes place in Fort Brock, Montana, in 1880, and has plenty of excitement, it is difficult to classify it as a western. Despite a potentially explosive story of human relations, "These Thousand Hills" only occasionally achieves dramatic effectiveness. The screenplay by Alfred Hayes, adapted from the novel by Pulitzer prize-winning author, A. B. Guthrie, Jr., remains faithful to the novel for the most part and therein, paradoxically, lies its major fault. The first two books in Guthrie's trilogy on the opening of the American West, "The Big Sky" and "The Way West", were sagas of the overland crossings and the exploration of undeveloped territory, while the final book, the one this picture is made from, is concerned with the coming of sophistication to the rugged territory. Business prospects are good for action houses, but only fair in the deluxe market. Director Richard Fleischer, makes little use of the background potential, although he does keep the plot moving at a good pace and develops good suspense. Don Murray turns in a sensitive performance as the young trail hand with a desire to make a name for himself. Lee Remick, as a girl who is no better than she has to be, and Stuart Whitman, as a cow hand baffled by town life, also contribute worthwhile acting jobs. Plot centers around the arrival of Don Murray to the town of Fort Brock and his own. Lee Remick, the town pro who is in love with him, offers her savings. He accepts, starts ranching, and proves to be enormously successful. The concomitant of success, however, is respectability, and as a consequence, Murray succumbs to the blandishments of future power, marries Patricia Owens, the banker's niece and prospers further. Climax of the film arrives when Murray receives word that Remick needs him. His wife learns of his early misalliance and threatens to leave if he goes to help the girl. Murray makes his stand and goes to help Remick. In the process of unstraining her name he fights with Richard Egan. As Murray is about to be killed, Remick shoots Egan. Murray's wife asks forgiveness for her narrowed-minded attitude.


"The Black Orchid"

**Business Rating** 3 3 3 PLUS

**Engrossing tear-jerker is well played by Quinn, Loren. Should draw above-average grosses is mass market.**

This tear-jerker offers above-average prospects in mass market situations, especially for the fem trade. The Ponti-Giroti production, for Paramount release, starring Sophia Loren and Anthony Quinn, however, has a sudden, syrupy ending which discriminating audiences will find difficult to accept. Sophia Loren as the widow of a gangster and Anthony Quinn as her suitor both turn in sensitive performances, and they are abetted by the efforts of two newcomers, Ina Balin and Mark Richman, who are convincing as young lovers in the painful throes of pre-marriage day jitters. The part of Loren's ten-year-old juvenile delinquent son is weakly cast, for Jimmie Baird seems too refined to be in a State Farm for Wayward Boys. Direction by Martin Ritt is intelligent, but occasionally he has to drag his directorial feet while the slow-moving screenplay catches up with the visual effects he has created. Script is by a newcomer, Joseph Stefano fresh from the vineyards of television, and while it paints a true picture of Italian-American life in New York City, plot lacks the insight that a Chayefsky might have brought to this story. Two scenes, however, stand out as classics of their kind. The first, when Quinn proposes to Loren in an ice cream parlor is top-rate in direction, acting and writing, and viewers will get a real opportunity to empathize. The second memorable scene is when Quinn learns that his daughter has succumbed to the same malaise that affected her mother and ruined his marriage—mental illness. Quinn is particularly poigniant when he realizes that his hopes for a new and better life are destroyed. The story centers around two impending marriages—Loren to Quinn and Balin to Richman, and the difficulties both undergo. Most painful is the former situation, since Loren has the stain of being a gangster's widow and a potential gangster's mother. All ends well, a bit too well, when both couples solve their difficulties a trifle too easily.

"First Man Into Space"

**Business Rating 0 0 PLUS**

Imaginative thrill-horror melodrama about flier's wild flight into outer space, and his return as monster.

"First Man Into Space" is an imaginative, frequently tense space age yarn that should appeal to the horror-thrill market. With proper exploitation, this John Croydon-Charles F. Vetter, Jr.-Amalgamated production for MGM release could be ballyhooed into a healthy money-earner. Director Robert Day knows how to make the most out of his scenes of suspense, while the dialogue by scripters John C. Cooper and Lance Z. Hargreaves manages, for the most part, to keep a sense of plausibility about things. The acting is adequate enough with Marshall Thompson as the commander in charge of a Navy space project and Bill Edwards as his younger brother, an irresponsible, but daredevil test pilot. Edwards, once behind the controls of a rocket plane, is one of those space adventurers who wants to continue ever onwards and upwards—even though Italian actress Marla Landi, as a lab technician, is back down there on earth cloaked in something nice and comfortable, waiting for him. On Edwards' second big flight into the unknown, he disregards orders and rockets on, into outer space. He returns a half-monster, horribly disfigured by an impervious layer of meteorite dust. Metabolism damaged, he seeks blood from his victims, eventually dying on the lab floor before Miss Landi, while scientist Carl Jaffe offers a verbal tribute to such brave young men.


"Stranger In My Arms"

**Business Rating 0 0**

Fairly engrossing, but unconvincing drama. June Allyson, Jeff Chandler top marquee. For teens.

While the name values are better than average, the stock characters and too-familiar situations limit the appeal of this Ross Hunter production for Universal-International. June Allyson, as the widowed bride of a cowardly air force navigator during the Korean War, and Jeff Chandler, as the pilot who witnessed the death of Miss Allyson's husband, turn in static performances, which add little to the uninspired, unconvincing screenplay by Peter Berneis. Based on Robert Wilder's novel, "And Ride A Tiger", the film has a soap opera quality that should have fairly strong appeal for the fem trade. Helmut Kautner's direction mounts a few dramatic sequences, but, for the most part, the plot is submerged in syrupy dialogue. Mary Astor is most effective as the wealthy, domineering mother of the dead flier (Peter Graves). Bolstered by Conrad Nagel, her weak-willed husband, and the latter's politician father, Charles Coburn, she is determined to get a posthumous Medal of Honor for her son, no matter what the cost. Sandra Dee is believable as Miss Astor's spoiled, pseudo-sophisticated daughter who has lost respect for her mother. Against Chandler's better judgment, he permits lovely widow Allyson to entice him into meeting her late husband's wealthy family. But when rich grandfather Coburn offers Chandler money to recommend the dead Graves for the Medal of Honor, the pilot sees red and reveals Graves was a coward who joined the air force and married Miss Allyson only to spite his mother. Once the air has been cleared, Chandler and Allyson start a new life.


"The Trap"

**Business Rating 0 0 PLUS**

Fast-moving, if implausible, action meller. Widmark, Lee J. Cobb, Tina Louise, Technicolor are plus-factors.

"The Trap" strives to be all things to all moviegoers; it emerges, however, as a pretty good action show that should draw above average grosses in its market. Richard Widmark, Lee J. Cobb, Tina Louise and Earl Holliman lend a degree of verity to the implausible screenplay by Norman Panama and Norman Alan Simmons in this Technicolor melodrama released by Paramount. The plot takes no chances on ignoring any segment of the viewing public as it employs every trick common to Westerns, Melodramas, Psychological Thrillers and Sex Situations. Co-produced by Norman Panama and Melvin Frank's Parkwood Enterprises and Richard Widmark's Heath Productions, "The Trap" turns out OK because Panama, who directed and co-authored, has seen to it that the script is handled by professional actors and the pace is so rapid that the moviegoer has scarce time to reflect on the implausibilities. It is at its best during the action in the desert where Panama has managed to capture the stark-visaged brooding of the unfriendly terrain. The yarn slows down when it attempts to explore the intricate relationship between the two brothers, Widmark—strong and virtuous, and Holliman—craven and alcoholic. Racketeer Cobb tries to flee country, Widmark seeks to stop him. Finally, latter drives car into path of Cobb's plane.

Paramount, Parkwood-Health Production. 84 minutes. Richard Widmark, Lee J. Cobb, Tina Louise, Earl Holliman. Produced by Norman Panama and Melvin Frank. Directed by Norman Panama.

"Escort West"

**Business Rating 0 0**

Western in CinemaScope, with Mature, has drama aplenty. Good fare for action houses, drive-ins.

A troublesome group of renegade and old-fashioned Modoc Indians, (old-fashioned because they rape, pillage and plunder solely for the joy of the act and not out of a hatred for the white man), tear up the pea patch in this CinemaScope western, which United Artists is releasing. Cast is headed by Victor Mature, Elaine Stewart and Faith Domergue, furnishing more than average marquee power for this type of offering. Direction by Francis D. Lyon paces the action-scattered script by Leo Gordon and Fred Hartsook with some fine touches and manages to keep "Escort West" on the trail most of the way. It's good fare for the action houses and drive-ins, and will serve adequately as a supporting feature in other situations. Mature, Stewart and Domergue all contribute solid performances, but acting honors go to the Negro veteran, Rex Ingram, for his portrayal of a wounded soldier and young Reba Waters, who bravely bears the rigors of the journey despite her youth. Plot concerns Mature, an ex-captain in the Confederate Army, bound for a new life with his daughter at an Army Fort in Oregon. He meets up with the Misses Stewart and Domergue, who are of the same mind and destination. Complications arise every step of the way, but Mature leads his band of weary travelers to safety and in the process wins the hand of Miss Stewart. In the process Miss Domergue is killed and untold redskins bite the dust.

COSTS KILLING US!

(Continued from Page 9)

And let me point out that the responsibility for these conditions rests just as much on management as it does on the others. As long as management is willing to stand for these demands, they will continue to be made—and they will increase. I can't really blame artists and their agents for making outrageous demands if executives are foolish enough to meet them.

I say to management that you must ask yourself a simple question—how far could you go if the public investors lost confidence in the way you were running your business and stopped putting up the money to make pictures? What would you use or money?

Management of our industry is a public trust and must be treated as such. And I should not have to point out that recent Hollywood history has shown that management can be changed when the investing public loses confidence in it.

But I still have sufficient confidence in the sanity and stability of the people who compose our industry to feel that we can make stock—we can face reality—we can come to our senses. I don't think this is going to happen overnight. But I have talked to enough intelligent actors, writers, directors, producers, executives, craftsmen of every kind—to know that, if given half a chance, they would be willing to do their share in putting our house in order.

I cannot give you a blue-print of what has to be done. No one can! But I can tell you some things that are of vital importance.

First, let us stop this extravagant pouring out of money in callously senseless salaries. Let the creative people realize that his really does them little good—and let management realize that the public, whose money is involved, is not going to stand or this forever.

But, right here, let me make it very clear that I have no desire whatever to deprive any actor, writer, director, producer or anyone else who contributes to the success of a motion picture of anything he is fully entitled to as a result of his contribution. On the contrary, I want them to get their full share—a maximum share—of every successful picture in which they have a hand. I believe actors, directors, writers, creators of every sort, should share in the profits of pictures—and continue to share as long as there continue to be profits.

But when I say the people who contribute to the success of a picture should have a fair share—a generously fair share of the profits—I mean that they must be equally fair on their part and stop demanding exorbitant guarantees and percentages of gross. Fair treatment is a two-way street, and if they are to share handsomely in success they have to be willing to take some of the risk—at least as far as their time is concerned.

In addition, there must be a reasonable regard and respect by everyone concerned with picture making for the functions and rights of everyone else.

The artists of Hollywood would do well not to try to take over the functions of the producers. Everybody seems to want to get into the act today! Everybody—writer, director, actor—seems to believe he is a better producer than the fellow who got the idea for the picture, raised the money for the picture, sweated out the development of the screenplay, hired the director, actors, craftsmen and technicians and did everything necessary—and a few things more—to get a picture before the cameras. I say, let the actors act, the writers write, the directors direct—and let the producer produce!

There is nothing sacred about being a producer. There are good and bad producers just as there are good and bad writers, directors and actors. There are some people in Hollywood who can write and direct and produce—and do every one of the jobs well—but there are very few of them. Some of our best producers have developed from the ranks of the other creators—and there will be more in the future. But when a picture is being made, let those engaged in making it realize that the producer is the one who has the final responsibility and, because of that, he must have the final authority.

At the same time I say to producers and management that, no matter what I have said tonight, I firmly believe that the majority of our people are serious artists and craftsmen who have a high sense of integrity and responsibility—and management should realize that and respect them for it. Labor and its leadership in Hollywood is composed, too, of decent, honorable people whom we must continue to deal with on a basis of mutual respect and understanding.

The solution of our problems depends on intelligent cooperation between all segments of Hollywood.

In addition, I repeat what I have said many times before—and what now appears to be coming into realization—that we must concentrate on making fewer pictures. There simply are not enough good stories available to make pictures in great quantity. Overheads must be cut to be in line with the number of pictures that should be made, instead of pictures being made to meet overheads. It is a startling fact that, according to the published figures, although about 220 pictures were made last year, a mere 34 pictures produced practically one-half of the total domestic film rental received by Hollywood this past year. Study those figures—and study the pictures that produced those revenues—and then figure out for yourself if it pays Hollywood to keep on knocking itself out turning out pictures just to keep up with exhibitors' demands.

I say, also that our distribution system has to be overhauled and consolidated realistically in the light of today's conditions so that profits that should come to Hollywood are not syphoned off in excessive distribution costs. We can no longer afford the luxury of duplicating distribution facilities and efforts which are unsuited to conditions as they exist today. This is not the time or place to go into the specifics of a readjusted distribution system, but that is vital to the future well-being of Hollywood.

Finally, whatever we do, we must do with honesty and integrity. There is nothing more important to an individual or an industry than integrity. The public is tired of advertising which shrinks that every picture is the best that was ever made, and of publicity which exaggerates facts and figures. When our own advertising and publicity destroys public confidence in any part of what we have to offer, it damages everything we do. There is still a great audience for fine motion picture entertainment, and if we make such pictures and deal honestly with the public, we will get all the public support we are entitled to.

And now that I have said what has been on my mind and in my heart, I am faced with the problem of how to get off stage gracefully. The best way is to be honest and to say again what I feel very deeply—Thank you from the bottom of my heart for honoring me as you have tonight—and God Bless you!
Variety Clubs International

MAKE YOUR RESERVATIONS
NOW, FOR THE GAYEST, BRIGHTEST, MOST EXCITING SHOWMAN'S GET-TOGETHER
IN THE PLAYGROUND OF AMERICA.

MAR. 31 • APR. 3, 1959
32nd ANNIVERSARY CONVENTION
LAS VEGAS • NEVADA

FOR RESERVATIONS, WRITE TO
VARIETY CLUB TENT 39
P.O. BOX 1449
LAS VEGAS, NEVADA
Ferguson Says Columbia
Promoting 'New Faces' Idea

"Movie audiences are fed up with watching grandmothers play high school girls and 56-year-old men essaying the roles of 22-year-old boys," Columbia's ad-pub-exploitation director Robert S. Ferguson said at a recent business-building session of the Allied Drive-In convention. And, Ferguson added, his company was doing something about it—an intensive "new faces" campaign.

The Columbia executive noted that "in a national business atmosphere in which ... new styles, fashions and models are the very foundation of successful merchandising, we have people in our industry who are continually trying to push the old and abhor the new."

But Columbia management, according to Ferguson, in reorienting its planning, had pushed the discovery, development and promotion of new acting talent to the top of the priority list. In addition, he said, the company would offer 30-36 pictures a year, most residing in the multi-million-dollar class and receiving exploitation in the blockbuster tradition.

Field Men, Committees Ready
To Push 'Oscar' Night Telecast

The Academy Awards telecast, April 6, was assured of ample promotion at the grass roots level when plans to establish field men were completed by the Exploitation Coordinating arm of the MPAA Ad-Pub committee, and COMPO's information director Charles E. McCarthy announced that exhibitor committees had been set up in nearly all of the important population centers in the country.

The field men, who will serve as chairman and co-chairmen in all of the exchange areas in the U.S., will work closely with the COMPO exhibitor committees.

The task of the field men, according to Rodney Bush, chairman of the Exploitation Coordinating group, falls into two categories: inspiring exhibitors to co-operate in publicizing the telecast, and assisting exhibitor chairman and individual theaters in publicizing the telecast.

Merchandising, Pre-Sell More Important Than Ever—Lipton

Today more than ever before, "the proper merchandising and pre-selling of motion pictures (is) vital to the potential success of our product ..." Universal vice president David A. Lipton told a recent gathering of company sales and promotion executives.

"For the past half century," said Lipton, "motion picture showmen have always been confronted with the challenge of selling their show and they have resorted to a variety of tools and techniques to reach their audience." In the earlier days, he noted, the "theatre screen, the theatre front and the theatre section of local papers were the standbys. . . . But today we are an industry in search of our audience and the old basics are not enough to reach the full potential. These only touch the hard core of regular film goers.

"To sell the infrequent moviegoer—the mass of the American audience who respond to an urge to see because they have been sold—requires creative, aggressive and maximum showmanship, calling for the full use of all media which will stir, attract and move the audience available for a particular film."

"The merchandising plan," added Lipton, "must begin at the point of shooting and must be maintained throughout the production period, accelerated in the pre-release stage and intensified at the point of sale." And such long-range promotion is precisely what the vice president promised company executives for such upcoming product as "Spartacus" and "Imitation of Life."

Schine Theatres Proud
Of 'Inn' Sales Promotion

Schine's publicity department recently pointed with pride to what it termed a "sales promotion job par excellence." The picture was "The Inn of the Sixth Happiness," and the theatre man was Jack Mitchell, of the Glen Falls, N.Y., Rialto.

Mitchell, himself, outlined his efforts for the benefit of fellow exhibitors: (1) special front on boxoffice creating illusion of entrance to Chinese temple; (2) special display inside lobby using color skills and set piece from local travel agency, again made to appear like Chinese temple; (3) tie-up with local travel bureau on China, etc.; (4) Chinese art in window of local Chinese restaurant; (5) sale of ad to Chinese restaurant stating that eating boxes to "Inn," suggests people make it an evening out by dining there, then seeing the film; (6) Chinese fashions in department store windows, and (7) private screening of "Inn" for ministers, heads of service organizations, newspapermen and radio personnel.

"This is what we call a selling job," urges the Schine staff, "and something which, with a little effort on your part, can be accomplished in your situation."

Big Phila. Tie-Up for 'Mame'

Stanley Warner Theatres, the John Wannemaker department store and SAS Airlines tossed for what proved to be one of the most extensive local promotional tie-ups in many years, helping to boost Warner Bros.' "Auntie Mame" to record business in Philadelphia.

The airlines put two free round-trip tickets to Paris on the block, the winners to be picked in a lucky-number drawing held at Wannemaker's on the day the picture opened in Philadelphia.

Other aspects of the "triple play" included a store display of the original "Auntie Mame" costumes; posters of the trip-to-Paris contest all over the store, and the exhibition of a Warner Bros. "Auntie Mame" trailer in the store's famous Grand Court.
“THE GREATEST CONVENTION
IN DRIVE-IN HISTORY”

Annual
DRIVE-IN
CONVENTION
of the
TEXAS DRIVE-IN
THEATRE OWNERS
ASSOCIATION

FEBRUARY
16-17-18
1959

ADOLPHUS HOTEL, DALLAS
A Few Booth Spaces Are Still Available

Wire or Telephone Now
Charles Weisenberg, Evelyn Neeley, Booth Committee
National Theatres Finds Future in 'New, Young Stars'

The National Theatres' Showman is attempting, in a special feature appeal, to convince its managers and personnel that "Our Future Is Written in the (Young) Stars!"

Making note that Hollywood is "on a selling binge—a campaign to introduce and get-over-at-the-boxoffice its new faces, because literally and figuratively our future is written in the (new, young) stars," the NT house organ emphasizes that while the studios must get the ball rolling, it is up to the "network of theatres over the nation" to keep it going. And, at the same time, "make the turnstiles of their theatres click faster through not, ahue, good stories by good directors and good producers but by the stars that twinkle in them."

The Showman points out that pushing new talent on the theatre level by National Theatres boxofficers started in earnest last summer in the Midwest, Intermountain and Wisconsin divisions, then follows up by citing numerous examples of how "the promotion has quickened, and with the advent of 1959 is swinging into full force in all divisions."

Tuscon's Fred Perkins, the book says, installed a huge foyer poster featuring Millie Perkins, star of 20th-Fox's "The Diary of Anne Frank," while Los Angeles theatremen are taking full advantage of offers from various studios of sets of 12 stills of the new faces, which are displayed prominently—and smartly—to the best advantage.

Apparently, NT exhibitors know where their future success lies—and how to get to it a little faster.

National Screen Service Introduces Expanded Business-Building Program

National Screen Service has developed an expanded program to co-operate with exhibitors in building boxoffice revenues.

The entire NSS sales organization, vice president in charge of sales Burton E. Robbins announced, has been receiving intensive briefings for several months on new methods of working hand-in-hand with exhibitors to stir up theatre returns in three ways: an increase in volume of boxoffice admissions; a boost in food and refreshment sales, and creation of promotions for special occasions, to stimulate added audience interest.

Robbins said that National Screen is supplying its salesmen with a new set of promotional tools tailored to the needs of both indoor and drive-in theatres. Among the promotional pieces is a large selection of hard-hitting, full-color trailers developing all three aims of the company. They include:

1. a fully animated "Welcome Back" trailer for spring drive-in openings.
2. a brand-new special trailer headed "Season's Preview" and featuring Eastman Color, full orchestra fan-fare music and animated effects.
3. numerous special-promotion trailers for 1959, in both color and black and white, including a special "spook" trailer (see right) plugging "Friday the 13th," various horror shows and a live Easter trailer.
4. four new color intermission trailers playing up the food aspect and "Add-A-Clip" refreshment trailers showing giant, tempting, full-color blowups of anything from soft drinks to hot dogs.
Allied Will Back ACE,
Take Action on 'White Paper'

Allied States is "wholeheartedly" in favor of the American Congress of Exhibitors, will take action within the month for final implementation of the "white paper" and is squarely behind the Harris bill to ban all forms of pay television. And, to dispel any doubts its members may have had, Allied is not going to disband in favor of ACE. These were the major developments of the board meeting which preceded the sixth annual Allied Drive-In convention in Pittsburgh. President Horace Adams reported that while no opposition to ACE was raised at the meeting, the board passed on the new all-exhibitor body with certain reservations, detailed in a "qualifying document" distributed to the delegates at the start of the convention. "There is not one thing in the ACE agenda that we don't subscribe to except anything that may be against the established policy of Allied," Adams said. He added that the board was prompted by the realiza-
tion that ACE "must get off the ground and must be given every possibility to succeed." Reservations in Allied's approval of ACE included the following: the danger of allowing individuals not connected with an ex-
hibitor organization to take part in ACE's activities; the need to test carefully any "divergent views," emanating from attempts to modify or add to ACE's present programs; the right of the Allied board to pass upon the legal aspects of any measure advanced to protect theatremen from consequences of selling pictures to TV; the need to hold the round-table meeting suggested by 20th-Fox president Spyros P. Skouras with "no un-
necessary delay," the importance of a full presentation at the round-table conference of the sections of ACE's agenda dealing with producer-distributor-exhibitor relations; the need, as outlined in the ACE proposal, to produce more pictures—but not to a monop-
olistic extent; the need to obtain interpreta-
tions from the Department of Justice and the U.S. Post Office with regard to the proposed group selling of pictures, and if favorable ones are received, the advisability of dis-
tribution's complying with exhibitor wishes in regard to quantity selling; the need to study carefully the proposal to legalize pool-
ing agreements and the one advocating ex-
laboratory serving on the film companies' direc-
tories; the desirability of COMPO's handling all research projects; the danger of Allied's joining in movements to weaken anti-trust laws, and an affirmative vote to have Allied's representatives on ACE's execu-
tive and other standing committees chosen for one-year terms by the directors at each annual meeting. Adams said that "no Congres-
sman or senator has not been spoken to" in Allied's fight with the Justice Depart-
ment over enforcement of the Consent De-
crees, adding that "action is to be taken within a month or sooner for the marshall-
ing of forces in Washington and for the final implementation of the White Paper." He also divulged that suggestions to Allied from disband in view of the establishment of ACE was considered "such a fantastic idea" by the directors that they "did not even discuss
it." As if to stress this, Adams, in his key-
note speech, concentrating on the importance of organization in exhibition, said that "to-
day Allied is stronger and looking to the future and the unquestionable success of the motion picture industry in this country." In a side development of the meeting, Truman Reimbusch, former president of National Al-
lied, agreed to release a portion of the $60,000 in the industry short subject film projects fund for the financing of ACE. Previously, Reimbusch, a trustee of the fund, had been adamant in his refusal to sign the release. In addition, the board was reported to have endorsed "wholeheartedly" the re-
cently announced progress of COMPO. Re-
election of the board for another year and the naming of Carl Goldman as recording secretary were also announced following the meeting. The delegates heard a warning from Albert E. Sindlinger, president of Sind-
linger and Co., business analysts, against selling post-18 product to TV and releasing "A" films without pre-selling them. Sind-
linger suggested that the best way to halt sale of post-18's to TV was purchase of film company stock by exhibition.

United Artists To Hold 40th Anniversary Sales Confab

United Artists will hold its 40th Anniver-
sary sales convention in Los Angeles and
Miami, Feb. 15-21, to establish patterns of
distribution, William J. Heineman, vice
president in charge of distribution, and vice
president Max E. Youngstein announced.
Heineman and general sales manager James
R. Velde will preside at the meetings at-
tracted mostly of UA's two divi-
sions, six districts and 35 U.S. and Cana-
dian branches. Heineman and Youngstein
will head the sales sessions touching off UA's expanded releasing program for 1959. This year the company is placing in distribution more than $65 million worth of features. The product slate marks an increase of more than 75 per cent over the number of block-
buster attractions released by the company
in 1958, a record year. In a message to the
total domestic sales force, Heineman said,
"Since Arthur Krin and Bob Benjamin took
over the leadership of United Artists in 1951, our feature programs have registered
tremendous growth in each succeeding year.
In 1959 we are advancing a program that is
superior to anything that we have ever done before . . . Our job at the convention will be
to plan a distribution program that cap-
talizes on the huge potential of this pro-
gram. Our booking patterns must reach a
greater portion of the total film audience
day, before we face any sales planning more
be more detailed. Our drive must be worthy
of the quality product we are delivering to
the nation's theatres."
Universal Stronger Today Than Years Ago, Says Rackmil

"Today we are a stronger, healthier and more vital company than we were a year ago," president Milton R. Rackmil told Universal's sales and promotion executives at the opening of their week-long sales conference in New York. The reason: "The recent sale and lease-back of our Studio facilities at Universal City immeasurably strengthens our financial and competitive position in the motion picture industry in that it assures the continuance of a full production program under the most favorable operating conditions."

The evidence: "... our new production program with Hollywood's biggest box office names...heading these cases." Rackmil promised quick results, too. "We have gone through our crisis and now we are looking ahead with realistic confidence. We will live by performance and not by promises...We will see the results in the year ahead."

General sales manager Henry H. Martin, who presided, stressed the company's new production policy of multi-million-dollar films, emphasizing quality rather than quantity, as a factor which will enable Universal to supply U.S. theatres extended playing time films and a steady flow of box-office attractions.

NTA Forms Int'l Subsidiary; Acquires 39 British Features

National Telefilm Associates, Inc., formed a wholly-owned international subsidiary, NTA International, Inc., which will service the television and motion picture industries throughout the world, it was announced by NTA chairman Ely A. Landau and president Oliver A. Unger. It was also revealed that Harold Goldman, executive vice president and a director of NTA, will become president of the new company, at the same time retaining his posts with the parent firm. NTA revealed a net profit of $1,364,887 ($1.24 per share) for the first fiscal quarter ending Oct. 31, 1958. At the same time, Unger announced that a group of 39 motion pictures, produced in Great Britain, had been purchased by the company for television showing in the U.S. Commenting on the acquisition, Unger said, "As Hollywood has not been able to resolve the problem of the post '48 feature films, we have turned to our English friends and have purchased from Associated British Picture Corporation, Ltd., a fine group of 39 pictures, most of them produced in the post '48 period. It is our expectation to release them in the spring of 1959."

Par., UA Introduce New Bidding Policies in Pittsburgh

Paramount and United Artists are experimenting in the Pittsburgh area with a new licensing policy which features competitive bidding. The plan was disclosed at the recent National Allied Drive-In convention by Alvin Korgold, a New York attorney. Paramount informed Pittsburgh exhibitors that "on an experimental basis we have decided that we will grant first run theatres within the Pittsburgh metropolitan area." The company said that the clearance cited "will be the only clearance granted to a first run theatre in connection with the exhibition of a Paramount picture during the period of this experiment." Paramount said that the first subsequent run availability of each film in the Pittsburgh area "will be determined by Paramount based upon its own best business judgment as to what availability is proper on a particular picture and taking into account...such factors as preferred playing time, availability of playing time in theatres..." Paramount noted that "as an experiment we are planning our distribution based upon the assumption that we will have 15 prints available for the first subsequent run break in Pittsburgh," adding that the prints will be licensed "for use by the theatres making the highest bids."

The company explained that the "best offer" was the one which "on the basis of playing time, terms, holder provisions, etc., will afford Paramount, in its judgment, the best revenue-producing opportunity."

A print will be reserved only if "a written contract and a playdate" are received by the company "not later than 14 days before the date on which the availability is set." The exhibitors were told that "we will not grant any clearance to our first subsequent run licensees over the later runs." United Artists will conduct its test with a "first run multiple combination" of "The Last Mile" and "Escort West." UA told theatremen that it will make the combination "available for first run showing for Feb. 15, 1959, through competitive bidding to all theatres in the greater Pittsburgh area." UA noted that it believed this system will be "more equitable" than its choosing the theatres. UA disclosed that it had placed all the area's drive-ins and conventional houses in seven groups, in order to facilitate the experiment. While the company said the two films "should be played together," it made it clear that exhibitors "may bid for only one picture" if they wish. "We will accept only one bid from one indoor theatre and one bid from a drive-in theatre in each group," UA said. Korgold said he thought the other distributors will follow the Paramount-UA example. UA's plan, according to the attorney, contradicts the argument that drive-ins are in substantial competition with independent indoor houses, since the company is willing to give both a chance to play the combination.

Kay Norton UA Records V.P.

Kay Norton was appointed vice president in charge of administration of United Artists Records, it was announced by Max E. Youngstein, president of UA Records, Inc., and UA Music, Inc. Miss Norton joined the company last September after a career as an executive in the motion picture and industrial relations fields. She also will serve as vice president of UA Music and as operating head of UA's music companies.

[More NEWS on Page 22]
20th-Fox Hikes Movie Program To All-Time High

Twentieth Century-Fox will increase its motion picture production program to record-breaking proportions according to an announcement emanating from a top-level conference at the West Coast studios. President Spyros P. Skouras and studio executive producer Buddy Adler jointly announced that a record-breaking $66 million had been set aside for 34 films to be released during 1959. Included in, or supplementing, the $66 properties will be a multi-million-dollar spectacle for filming in the Todd-AO process, to be released as a road show attraction. In a companion move, 20th also will hike its ad-promotion budget by one-third this year. About one-half of the 3331/2-per cent increase in advertising and promotion will be channeled to point-of-sale newspaper ads and promotion to ad exhibitors on the local level. The rest will go to national magazine, radio, TV and display advertising. Martin Manulis, executive production chief of 20th television, outlined plans for filming at least ten series for the new TV arm's 1959 schedule. Skouras termed the TV slate as the "largest and most extensive TV production undertaken by a motion picture company."

Loew's Fights Cumulative Vote

Loew's, Inc., management stressed to stockholders the urgent necessity of abolition of cumulative voting in the election of company directors in a proxy statement issued with notice of the special meeting, Feb. 24, and the regular annual meeting two days later. The special meeting was called to amend the company bylaws to eliminate cumulative voting in anticipation of the annual meeting, at which shareholders will vote on management's proposed slate of 15 directors. Management, in "wholeheartedly" recommending an end to cumulative voting, pointed out that 17 of the present 18 board members also had reached the conclusion that a change was "urgently necessary."

Paramount Profits Down; 'Commandments' Holds Line

Paramount's 1958 profit was a "little less" than the preceding year's $2.80 per share, president Barney Balaban told The Wall Street Journal last week. Although net dropped slightly, he said it topped the $2 yearly dividend rate by a "very comfortable margin." Earnings for the first three-quarters of 1958 totaled $3,807,000 ($2.11 per share), as compared to $4,237,000 ($2.13 per share) for the similar period in 1957. Balaban admitted that much of the profit picture of his company would be attributed to the late Cecil B. De Mille's giant grosser, "The Ten Commandments." He said, "It serves as a cushion against variables in the industry. Although he would not make an estimate on the outlook for the first quarter, Balaban indicated that business throughout the industry may be somewhat off because of the lack of big grossers in present release.

TOA Executives To Lobby During D.C. Meeting Mar. 1-3

Members of the board and executive committee of the Theatre Owners of America will take advantage of the location of the mid-winter meeting in Washington, D. C., March 1, 2 and 3, to cement friendships and establish closer liaison with Congressmen and Senators, yesterday, George G. Kerasotes announced. The TOA heads said the session had been extended one day, to March 3, so that the exhibitor officials would be able to visit Capitol Hill to discuss such important topics as toll-TV, military competition, post-48 films, relief from the Paramount decrees and the ACE program. The TOA Anti-Pay-TV Committee, signed a plea, "support of the Harris bill. Philip F. Harling, committee chairman, requested regional units to ask their congressmen either to support the Harris bill or introduce similar legislation. The Harris bill, introduced by House Commerce Committee Chairman Oren Harris (D., Ark.) would ban pay-TV, both over the air and by cable, unless Congress amends legislation to govern its use. "We are for it," said Harling, in commenting on the bill. "This is the bill we worked for. This is the bill we want Congress to pass."

13 Exchange Areas Favor ACE

Enthusiastic votes of approval and pledges of wholehearted support from exchange areas throughout the country continue to pour into the New York offices of the American Congress of Exhibitors. The total, now standing at 13 area responses, represents more than 48 per cent of the potential income from U.S. theatres, according to an average of distribution percentages supplied by a major organization. The areas are Buffalo, Dallas, Denver, Omaha, Detroit, Kansas City, New Haven, New York, Philadelphia and San Francisco, Washington, Milwaukee and Cleveland.
Bull's-Eye Circulation!

The Policy-Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

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!
To My Exhibitor Friends:

In all my years in show business nothing has meant quite so much to me as the expressions of confidence and regard which you have sent me from all parts of the world since my return to our studios.

My deepest appreciation to all of you for joining so warmly in this tribute, which I am well aware is directed not alone to me but to the world-wide Warner Bros. organization.

To say thanks for your friendly salute is not enough. My great concern—the goal of everyone at Warner Bros. — is to reflect the inspiration of your “welcome back” in productions of which we can all be proud.

In this connection it is especially pleasing to all of us at Warner Bros. that “Auntie Mame,” the first picture to be released during the period you have generously dedicated to honoring me, is bringing you—our exhibitor friends—so much success. I am sure we will share many more successes, not only in the months immediately ahead, but in the continuing future.

Sincerely,

Jack L. Warner
PIN POINT REVIEWS

Business-Wise Analysis of the New Films

Showdown on Pay TV Seen Within This Year or Next

BAR THE TOLL GATES!

Purchases of Film Stocks by Exhibitors Is Logical—WARD

See Financial
Mr. Welch Goes to Hollywood

"I'm a trial lawyer," Joseph N. Welch once said when approached by a TV producer, "and there's a slice of ham in every trial lawyer. He might not be any good if that slice of ham were not there. But I'm not an actor."

The remark is modest, but few people would agree with it. As the Army's counsel during the televised McCarthy hearings of 1954, Mr. Welch disarmed his foes not only with wisdom and wit, but with subtle dramatic skills. In the arching of an eyebrow he could expose a lie; in the inflection of his voice he could turn a simple question into a sharp weapon.

It was no accident that TV made him so many offers after the hearings ended, and Mr. Welch obviously relished the ones that he accepted, such as the "Omnibus" programs on the Constitution, capital punishment and the Lizzie Borden trial. On them he secured his place as a national sage while the other principals in the McCarthy fracas dropped out of the public gaze.

Now Mr. Welch has signed to play the judge in the movie version of "Anatomy of a Murder," which will star James Stewart and Lana Turner. The book has all the popular ingredients, as its fifty-two weeks on the best-seller list attest. But can it match the McCarthy hearings for sheer drama? Probably not. Mr. Welch on a Hollywood set, sitting in his mock judicial robe, speaking lines that writers have contrived for maximum thrill and suspense, will still find the movie a tame charade, proving the old adage that truth is stranger than fiction.

Of course, as a trial lawyer he has known this all along. But at least he will have the new experience of viewing court procedure from a different side of the bench, for he has never been a judge before. Nor does it fail to every man in his career to co-star with Lana Turner. As Mr. Welch said of his venture into commercial television a few seasons ago, "It is a little champagne added to an old man's life after he has been eating in cafeterias for years."
I  

B  

SHOWMANSHIP!

WESTERN UNION

TELEGRAM

| 100 |

PREMINGER

3 WEST 55 ST.

EXCITED ABOUT YOUR IMAGINATIVE CASTING

ACED LAWYER JOSEPH WELCH. THIS IS THE KIND OF

RILLIANT SHOWMANSHIP OUR INDUSTRY NEEDS AND

KS TO YOU TO PROVIDE.

SOL SCHWARTZ

PRESIDENT

RKO THEATRES

---

WESTERN UNION

TELEGRAM

| 100 |

PREMINGER

3 WEST 55 ST.

LATEST COUP IN CASTING JOSEPH WELCH TO PLAY

JUDGE IN “ANATOMY OF A MURDER” IS

HWMANSHIP IN THE FINEST TRADITION. IT IS A

PLUS FOR A BIG PICTURE.

EDWARD L. HYMAN

VICE-PRESIDENT

Rican Broadcasting Co.-Paramount Theatres, Inc.

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WESTERN UNION

TELEGRAM

| 100 |

WESTERN UNION

TELEGRAM

| 100 |

PREMINGER

39 WEST 55 ST.

CASTING OF JOSEPH N. WELCH AS JUDGE IN “ANATOMY

OF A MURDER” IS CREATIVE SHOWMANSHIP OUR

INDUSTRY NEEDS. WELCH HAS ESTABLISHED HIMSELF

AS A UNIQUE PERSONALITY IN MILLIONS OF HOMES

WHICH SHOULD BE REFLECTED IN BOXOFFICE RETURNS

OF PICTURE.

HARRY M. KALMINE

VICE-PRESIDENT

STANLEY WARNER THEATRES

---

WESTERN UNION

TELEGRAM

| 100 |

OTTO PREMINGER

39 WEST 55 ST.

DEAR OTTO WE HAVE READ OF THE DRAMATIC AND IDEAL

CASTING OF THE HON. JOSEPH WELCH FOR AN IMPORTANT

ROLE IN “ANATOMY OF A MURDER.” ONCE AGAIN YOU HAVE

SHOWN IMAGINATION AND ORIGINALITY IN CONTRIBUTING

TO THE BOX OFFICE POTENTIAL OF ONE OF YOUR PRODUCTIONS.

REGARDS.

EUGENE PICKER

EXECUTIVE VICE-PRESIDENT

LOEW’S THEATRES

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HARRY M. KALMINE

VICE-PRESIDENT

STANLEY WARNER THEATRES

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GAZZARA · ARTHUR O’CONNELL

W T · ORSON BEAN in OTTO PREMINGER’S

ANATOMY OF A MURDER

Columbia Pictures Release
NOW... 20th has THE BIG 4 IN FEBRUARY!

The Inn Of The Sixth Happiness
Performing sensationally throughout the country! Tremendous staying-power! "Young Lions" and "Anastasia" grosses!

Rally Round The Flag Boys!
Record-setting runs in Pittsburgh, New Haven, Miami, New York, Memphis, New Orleans, Houston, Chicago! As big as 20th's biggest!

The Remarkable Mr. Pennypacker
First 3 days in St. Louis outgrosses "Peyton Place"! Off to powerhouse start in Buffalo! Remarkable in Omaha, Des Moines, Kansas City, 200 other spots!

These Thousand Hills
10-state saturation proves it's pure gold for 116 theatres throughout Northwest despite worst winter weather in years! Look for top grosses everywhere!

20th is with it in '59! get with 20th... book these today!
**Liquidation Is Extinction**

Herbert J. Yates, president of Republic Pictures Corp., recently told The Wall Street Journal that "the outlook for us is brighter than it has been in many years."

Speaking with the air of a man who had just stopped running, Mr. Yates said that one reason for his optimism was that the costs of getting out of the business of making motion pictures are now behind the company. He noted that Republic stopped making films last year, and it cost some $2 million in fiscal 1958 to liquidate that operation.

The president of Republic told The Journal that his company earned some $1.5 million in the year ended Oct. 26, in extremely showy contrast to a net loss of more than $1.3 million the year before. With such gaudy figures to buoy him, Mr. Yates predicted improved earnings for 1959.

What the Republic head might well have told The Journal was that his extremely roseate way of looking ahead was based almost entirely upon profits to be derived from liquidation. So dependent on income accruing from sale of feature films to TV is Republic, in fact, that it appears the company would have finished deeply in the red last year had it not received over $3 million for both its pre- and post-1948 pictures.

Mr. Yates said that he is looking for even more of the same in the future. True, Republic still operates its flourishing film processing business, but one wonders what it will do once it has exhausted its film library, as it eventually must.

What Republic is doing is liquidating, and this can hardly be reconciled with Mr. Yates' "brighter outlook" prediction. The end result of liquidation, after all, is extinction.

**The Exhibitor and Censorship**

It should come as no surprise that our industry is once again faced with the threat of enforced outside censorship. The purists in the business of protecting public morals have long regarded the movies as their choicest morsel, and we have come to expect the constant attacks from crackpots of every stripe. This, however, the efforts to impose statutory censorship on motion pictures emanate, not from some hardened bluenose, but from a minister of education in the supposedly enlightened state of New York.

Three extremely rigid censorship bills, aimed specifically at placing the power to license exhibition and to control film advertising in the hands of the New York State movie censor have been introduced. This brought forth a properly strong protest from Kenneth Clark, vice president of the MPAA, to Dr. Hugh M. Flick, executive assistant to the Commissioner of Education.

In calling motion picture censormship everything from "a deceit upon the people" to a "weapon of totalitarianism", Mr. Clark expresses, we believe, the view of every member of the industry, as well as anyone else interested in perpetuating freedom of expression. Censorship by any individual or group of what the public may see, hear or read is odious to democratic principles, he declared, and statutory regulation is no less offensive. We certainly agree.

But in failing to extend his advocacy of industry self-regulation, the MPAA vice president have overlooked what must, in the long run, be the most significant arm of self-regulation—the individual exhibitor.

No matter what the criterion—type of picture to be played, type of advertising to be employed or type of audience (with regard to age) to be admitted—it is the local exhibitor who is best able to decide how the policy of his house, will meet the requirements of the law and the standards of his audience. What is to be exhibited at his theatre should be the province of the theatreowner, be his measuring rods practical or purely artistic. The public will impose its will upon him.

Unlike film content and advertising, the question of audience rating is pretty much left in the hands of exhibitors. After committing statutory classification of films, as proposed recently in New York and Maryland bills, to a well deserved grave, a subcommittee of the MPAA rejected any form of audience rating. Here, we believe, the subcommittee was in error. Audience classification on an individual exhibitor level, has proved, when executed honestly, an extremely effective deterrent to the "thrill seeking" of malleable teenagers. The MPAA—and the rest of the industry—would do well to look to the local exhibitor for self-regulation, in films and advertising, as well as audience rating.

The battle against censorship, we must realize, is an eternal one. There will always be forces seeking to impose their standards and their bias on the great mass of people. The posture of our industry must be, simply, one of eternal vigilance and, beyond that, intelligent self-discipline.
The View from Outside
by ROLAND PENDARIS

For a number of years now I have been surprised that one of the most obvious facts about the success of old movies on television has gone unrecognized in the theatrical movie business. Basically, the fact is that an old movie is often still a highly marketable one. The magazine people like to say that no magazine is old until you’ve read it. Why shouldn’t the same be true of motion pictures?

There is a small theatre in my neighborhood which is basically a last-run house. It charges high prices, usually shows a single feature, has not particularly outstanding projection or sound reproduction, nor anything unusually plush in the way of seats; yet it does a steady and substantial volume of business. I find myself wondering why.

The answer, I think, is that this theatre is a beneficiary of our wasteful, wasteful age. There is a lot of talk these days about the need to stop discriminating against older job seekers. A man’s productive years, we are told, hardly end at age 45. By the same token, it seems to me that there should be some way for the industry to stop discriminating against older pictures.

I live in a big city. The situation I am about to describe applies even more strongly, however, to residents of smaller communities, where there are less theatres. Quite often a picture opens downtown and gets the kind of reviews that recommend it to me. But more often than not, the mental recommendation merely notes that this is a picture I will go to see when it plays in the neighborhood. The film is ensconced on my want-to-see list. It plays its two or three weeks or so at the downtown first run; a few weeks more go by, then it is booked into the primary run neighborhood houses. One, two or three of these are near enough to my home to be convenient. The picture is booked over a week end and up through, say Tuesday. I now have four days in which to see the film. But it so happens that I am busy on these four days. So I am out of luck, because the film is playing on these same four days at all three of the top neighborhood houses within a radius of a couple of miles of my home.

I still have the desire to see the film, however. Once again, I wait. Now it is announced for a three- or four-day run at the sub-run houses in my area. Once again, it plays day-and-date at a number of theatres. If I have another busy week-end, I miss the picture completely—unless my good friend at the last-run theatre which I mentioned earlier happens to book it finally.

I can recall Leonard Goldenson complaining about fast play-offs quite a few years ago. As I remember, he cited a survey in a city like Philadelphia to show that thousands of people wanted to see “Quo Vadis” had never gotten around to doing so because they couldn’t go when the picture was playing. I haven’t made any surveys myself, but I wish I had a quarter for every time I’ve heard somebody say that he missed a picture he had wanted to see.

When a book is published, the bookstores don’t snatch it of the shelves after a month or six weeks. When a business needs all the customers it can get, it doesn’t stand pat while potential customers are left to shift for themselves.

Here I am in a big city, with hundreds of theatres—more than a dozen in easy distance of my home. But three, four or five of these theatres are apt to be playing exactly the same film at the same time. Every theatre seems to want the pictures first except my old last-run friend, and he seems to be doing at least as good a business as any of the other houses.

I cannot believe that at this stage of the game it is in the best interests of the exhibitors, the distributors or the consumers presumably represented by the U.S. Department of Justice to perpetuate this kind of all or nothing show business. Why should a picture which is being shown by three neighborhood houses be shown simultaneously at all three? Wouldn’t it be better business to take the four days of playing time at each theatre and spread them out over twelve days, via three consecutive bookings? This would mean that the potential customer would have twelve days in which to see the picture, rather than four.

When you come to the smaller town, particularly the one-theatre community, the problem is naturally different. Playing time here is limited by facilities. But even under these circumstances, it seems to me that if the distributors would keep the better old pictures alive they would be providing more marketable material for the exhibitor.

Not every picture is a “Gone with the Wind,” but we have plenty of hardy perennials waiting to bloom. If you don’t believe it, just think of the audiences TV gets for old pictures.

I am not arguing here for a great wave of re-issues. I am not talking about re-issues at all, as a matter of fact. I am talking about pictures which should still be in active issue and aren’t. I am talking about ways of reaching the people whom the movies miss because a particular movie could only be seen on a few particular days.

The complaint is heard that by the time a film reaches the third and fourth runs it has exhausted its audience, and has certainly its publicity and promotion. I do not believe this. I know of certain pictures which my own children would be delighted to see again—as well as children’s pictures made five to ten years ago which would be brand new to them because they weren’t going to the movies then.

There will always be an audience which wants to see the film while they are still shiny new. That’s what first-run houses are for. But I am part of another public, which cares more about the subject matter than the release date. Maybe this is not a public of tens of millions, but it is larger than a handful.

One of the advantages movies have over television is that television must offer a new show every hour on the hour. One medium is timely, the other timeless. It is the film industry itself that has put an expiration date on its product and encourages what the economists call artificial obsolescence.

Perhaps you have had an experience in a store with a high-pressure salesman who tried to push you into a fast purchase. Wasn’t your reaction resentment at being rushed? Stop rushing us as moviegoers, Mr. Showman. Let us pick our own time.
THE BACK-DOOR REVOLUTION. This was not Cash McCall talking. Not Louis Wolfson. Not Joe Tomlinson. Not even opportunist Charlie Green (of 20th-Fox proxy fame). No, it was none of these.

This was a soft-visaged, almost benign brokerage partner, noted for an occasional foray into the movies, and his luncheon—incongruously—consisted of yogurt and a green panatela. His stomach was fine; he was simply a nature foods fan.

"The perfectly amusing thing," said he, wetting down theody of his Sebastian Brothers filler, "is that they can be had or so little." On reflection, his amusement grew. "I knowaper market people who could conceivably tackle the thing and do, I think, a damn sight better job." He reflected again, mumbled, and then like a grown man caught skylarking at business cleared his brain of the fantasy with one of those rapid vibrations of the head. I smiled too, but for another reason.

Impressed with the finnan haddie, if not his views on industry economics, I departed, paying little heed to what may now be deemed a most trenchant observation. That luncheon is several months old. Recent remarks by George Kerasotes, president of the Theatre Owners of America) before the Northern California Theatre Association restated the words with the impact of a knuckle to the nose.

In addressing himself to the subject of movie stock ownership by theatre operators, Mr. Kerasotes said: "Exhibition with its $2.5 billion invested in theatres, represents 93% of the total industry's assets. This 93% is dependent entirely on the concurrence and solvency of production and distribution, which presents the remaining 7% (or $180)."

7% good readers! Who pitifully little in relation to the enormity of influence it wields upon the other 93%. It is questionable whether a class of retailers anywhere comprise the magnitude of fixed investment relative to supplier as that born by exhibitors. Certainly the ratio between General Motors dealers and GM itself is far more in balance; between all dealerships of the automotive industry in concert it is probably even oser to parity.

Back to our yogurt-swilling partner. Intriguing him was this notion's purely practical aspects. Without then knowing fully the actual scope of all film company investment, he was all aware of the capital structure of two individual concerns under discussion. "You know," he began softly in a posture hich meant this is pure conjecture, of course, "it is not inconceivable that centralized ownership of the entire production apparatus could happen in the next few years or so.

"When you consider the remarkably small invested capital requirement—not operating capital—it is entirely possible for one kind of super-agency to run the whole show... and probably with important economies relative to existing patterns." He stopped briefly. Now caught up in a full flight of fancy, the kind of romantic rumination that seems to seize businessmen in their Chef's Specials, he went on. "The asset condition is reducable to warehousing... I call studio operations warehousing... I've heard talk of one or two investment trust ideas. A more logical extension would be this approach, integrating the more important firms in terms of the equity base and superimposing the highest level committee management on top for purposes of fiscal control alone... and of course, setting objectives. The reduced outlook in your industry may make this indispensable to a furthering of business. I frankly believe the formation of combinations to some degree, maybe not to my extent, is the answer. In absolute terms, an outside promoter could control without undue capital needs. In relative terms, I just don't know the values. When you talk just plain dollars... the perfectly amusing thing, is that they can be had for so little."

There you have it. One man's outsized notion about the accessibility of that thing called Hollywood. Call it fancy. Call it what you will. It forcefully underscores the significance of the back door revolution just now fermenting to a ripened brew within the ranks of theatredom. And it imubes the revolution with validity.

Beginning with H. E. Jamesson's Motion Picture Investors, Inc. and culminating with TOA's announcement that it has taken a stock position in every major film concern, the temper of exhibitors is clear. The theatre industry is in a mind to preserve its economic identity by any available means, even if one of the means results in carrying the fight into ownership of the very firms in whose hands its fortunes rest.

The action is logical; it is practical; it is necessary. With rare grace and good manners, Mr. Kerasotes has said: "We do not want to control the film companies. We want to help them and want them to help us in return. We will have a renaissance in motion picture business." From this observer's more detached perch, it might be suggested that by this course exhibition could save the film companies from their own follies. For instance, had theatre men bought substantial holdings in the distribution branch back in 1955-56, that most colossal blunder in the movie industry's history—the sell-out of pre-1949 film libraries—probably would have been averted.

WARNER TURNABOUT. Last year, in its annual financial report for the semester ended August 31, Warner Bros. showed a net loss of over one million dollars. But this was attributable to a deduction of three million dollars for anticipated losses on advances to independent producers. The company's affairs brightened considerably, one might surmise, for net earnings of close to two million for the first quarter of the current fiscal year ended Nov. 29 was reported to the stockholders at the annual meeting held in Wilmington, Del. on Feb. 4. And big profits are expected for the second quarter. Why the turnabout? A company spokesman replied succinctly: "Good pictures."
“Spartacus”
now in production!
Dust off Arnold Toynbee's cyclical theory of history, spruce it up a bit around the edges, and you have a neat, present-day application in the repeated rise and fall of the clamor for toll television.

Proponents of the pay-as-you-see system and vehement supporters of free entertainment have been debating furiously, on and off, ever since television, itself, assumed major stature in the social milieu of America. Now, "to pay or not to pay" is once again the question on the lips of every member of the television industry, as well as numerous outside interests.

**CONGRESS DEBATES**

With the heady brew of pay TV coming to an inevitable boil, a showdown this time can be expected within this year or in 1960, at the very outside. Certain forces are militating inexorably for a resolution to the issue. Pressure is being applied by those elements who envision vast profits to be reaped from the system. It is already giving signs of becoming a political football, and it is easy to conjure a picture of enterprising congressmen, in areas where pay TV interests abound, seizing upon the opportunity to do their constituents a good turn. There is, too, a degree of public curiosity about possible improvements the subscription scheme may effect in the programming of free television.

From all points the drive for another test of toll TV is gathering momentum. In the columns of the newspaper television critics and the pages of the largest national magazines arguments calling for experiments to give pay-TV a chance are springing up like wild grass. The editor's desk at Film BULLETIN, for one, has been flooded by photostatic copies and reprints of dozens of pro-toll television stories—compiled, quite naturally, by the parties standing to gain the most from the emergence of the system.

The issue is already being debated in Congress, and a welter of bills is certain to be introduced. One bill now in the hopper came from House Commerce Committee Chairman Oren Harris (D., Ark.), an admitted antitollster. While barring pay TV without Congressional legislation to govern its use, the Harris measure calls for certain isolated tests under specified conditions. Pro-pay TV Senator Warren G. Magnuson (D., Wash.), Chairman of the Senate Commerce Committee, not long ago released a report proposing that the Federal Communications Commission ask Congress for authority to regulate cable systems of toll television.

The subscription forces, themselves, apparently unstinting in their optimism, but still shy in the pot, continue to talk in terms of establishing a beachhead in the always-near-by, but, thus far, never quite realized, future. The latest prediction comes from Skiatron TV, Inc., which says it expects to be cabling major league baseball into Los Angeles and San Francisco homes by approximately July 1. This aggressive outfit, headed by dynamic Matty Fox, also anticipates offering regional college football telecasts on the same pay-as-you-see plan by next fall.

**WHO SAID WHAT?**

The reaction of informed parties affected by the proposed deal is the same as it has been each time the pay TV interests make their announcements. They are always, it seems, pretty much caught by surprise and completely "in the dark."

Los Angeles Dodgers' owner Walter O'Malley says he has no contract with Skiatron or, for that matter, any other toll TV firm. Officials of the Pacific Telephone and Telegraph Co., upon whose wire facilities Skiatron must de-
**Film of Distinction**

**"The Journey" Another Winner for M-G-M**

**Business Rating ★ ★ ★ PLUS**

Yul Brynner, Deborah Kerr top superb cast in engrossing drama that is superbly played. Strong grosser for all situations. In color.

Anatole Litvak has taken a long, courageous look at the situation in Hungary and come up with an engrossing film that bravely forsakes the well-worn path of pious, self-righteous indignation over Russian injustices in that ornamented country. Instead, he offers a picture that tells in human—and romantic—terms the conflict between the free world and the puppet people of the Soviet. "The Journey" is a sensitive and compelling tale that emerges as first-rate entertainment. It shapes up as another boxoffice winner for revivified M-G-M.

The marvel of "The Journey", so beautifully written by George Tabor and magnificently produced in Metrocolor and directed by Anatole Litvak, is that it accomplishes the noble aim of being an intense anti-war document without ever once stopping the action to preach or moralize about the evil of war. The principal roles, and many of the minor ones, are so finely drawn and acted that they assume full stature.

The power-laden marquee combination of Yul Brynner and Deborah Kerr, who achieved such solid success in "The King and I", not only make prospects for "The Journey" bright indeed; the superlative performances turned in by these two, as well as the remainder of the distinguished cast, rank with the very best of recent years.

Brynner, as the Soviet Major Surov, is nothing short of superb as he tellingly depicts the role of a man who has lived too long in the shadow of war and doubts and gone to bed once too often with death as his companion. Miss Kerr delivers herself of what might be her best performance to date. She reaches into the core of the character she is depicting and what emerges is a well-rounded characterization that bears the stamp of truly great acting. Jason Robards, Jr., creates a Freedom Fighter who will be hard to forget. And in major supporting roles, Robert Morley, E. G. Marshall and Anne Jackson all turn in sensitive performances that ring unusually true. They are ably assisted by Kurt Kasznar and David Kossoff in lesser roles.

In scene after scene Litvak has captured the essence of life in occupied Hungary, transporting the viewer into the center of the uprising and into the hearts of the people involved. The film's camerawork is sharp and crisp, most particularly when it follows the high-stepping black stallion of Brynner through the streets of the small Hungarian border town where he is military commander and where the major action of the film occurs.

The story opens on the airport in Budapest where a group of travelers are gathered in an attempt to leave revolt-torn Hungary. Among the group are Deborah Kerr, Robert Morley, Jason Robards, Jr. and eleven others of diverse nationalities. Only one, Robards, is Hungarian and fearful of his life since he is traveling on a forged passport. The Soviets commandeer the airport and provide a bus to take the group to the Austrian border. On the way they are stopped by Brynner and their passports appropriated. It is here that the story develops. All of them are anxious to depart the country and the pressures that play upon them are aptly exploited by Litvak as he examines each individual and their backgrounds. It is this situation that provides the film with its weakest moments, since the group is so unwieldy that real probing is limited. But the tension mounts as the conflict between Brynner, Kerr and Robards develops. Brynner, jealous of the intimate relationship between the other two, is driven by a powerful desire to learn the truth and is painfully aware of his lack of opportunity. And Miss Kerr, he feels, is his sole hope of learning what lies on the other side of his personal iron curtain—so they are detained by him. Of equal importance and caliber is the exposition of the love Brynner feels for Kerr and his inability to articulate it. When he comes to a realization of his lack of hope with regard to Miss Kerr, he decides to free the group. But Robards and Kerr, unaware of his decision to free them, attempt an escape and fail. Brynner rages at the betrayal, since he had known all along of Robards' identity and was flaunting orders in releasing them. Kerr attempts to make him understand and succeeds. Brynner releases the group and then, ironically, is shot by Freedom Fighters for his first act of kindness.

"Imitation of Life" A Powerful, Stirring Drama

Business Rating ☺ ☺ ☺ ☺

Excellent re-make of old hit. Powerful drama for all audiences. First-rate production in color, superbly acted. Sure to rank with season’s top boxoffice attractions.

"Imitation of Life", Universal-International’s lush, modernized version, in Eastman Color, of Fannie Hurst’s popular novel of the 1930’s, has all the earmarks of a boxoffice smash. Producer Ross Hunter and director Douglas Sirk, the team that scored so well with their updated (1954) version of "Magnificent Obsession", have hit pay dirt again with the same emotion-tugging formula in this unabashed, no-hold-barred tear-jerker. While it is tailor made for the fem trade—and that spells M-O-N-E-Y in caps—there’s no denying its impact on men as well. Due for Easter release, this will be one of the season’s top grossers.

"Imitation of Life" is more, far more, than soap opera. In telling the parallel stories of an ambitious actress and the kindly Negress who becomes her housekeeper and devoted friend, and their daughters of like age, the story is based on a solid foundation of human relationships. There is deep-seated drama in the unhappy plight of the two girls, the lonesomeness of the actress’ daughter, the tragic yearning of the light-skinned Negro child to pass as white. It is this latter facet of the story that carries the heaviest emotional punch and is responsible for the film’s most stirring scenes.

Lana Turner provides the only “name” lift, although the presence of John Gavin and Sandra Dee gives the film some strength with the youth element. Miss Turner, strikingly attired in an array of Jean Louis creations, is at her most attractive and delivers a nicely shaded performance much like the one in "Peyton Place". Without a doubt, however, the most effective performances are contributed by Juanita Moore and Susan Kohner. Miss Moore creates a fine, sympathetic character of the colored mother, while Miss Kohner draws an intense and stirring portrait of the young Negress, who, hating her lot in a life that means socializing only with the sons of chauffeurs, turns on her mother and reads the tired old lady forever out of her life.

After Miss Turner, a widow seeking a career on Broadway, and her daughter (Sandra Dee) meet Negro widow Moore and her light-skinned daughter, the Eleanor Griffin-Allan Scott script chronicles Miss Turner’s rise to stardom with Miss Moore in the role of servant and faithful friend as the two daughters grow up together as equals. Miss Turner is too busy with her career to consider advertising executive John Gavin’s offers of marriage or to give her daughter the proper love and attention. Miss Moore provides this understanding for the white girl, but loses her own daughter. It is here that the film comes firmly to grips with the pains of prejudice as Miss Moore poignantly asks, “How do you explain to your child that she was born to be hurt?”

Film ends as Miss Moore dies of a broken heart. At the ornate funeral, her daughter interrupts the lavish mourner’s parade by throwing herself before her mother’s casket and begging forgiveness, while singer Mahalia Jackson belts out the gospel, "Trouble Of The World." Miss Dee is emotionally reunited with Miss Turner, who finally comes to realize that family takes precedence over fame and accepts Gavin’s long-standing proposal of marriage.

In supporting roles, Robert Alda exudes the proper amount of Broadway flavor as Miss Turner’s wolfish agent, while Gavin and Dan O’Herlihy are adequate as the star’s beau and playwright, respectively.

Above: Lana Turner prepares for stage audition, while Juanita Moore entertains her own daughter and Lana’s. Below: Sandra Dee, as Miss Turner’s now-grown daughter, evinces unhappiness about her mother’s work, which leaves little time for a home life.

Frank Skinner’s musical background is appropriately frilly while Miss Kohner’s delivery of the number “Empty Arms”, by Arnold Hughes and Frederick Herbert, will be remembered. There’s also a title song, furnished by Sammy Fain and Paul Francis Webster which Earl Grant puts across resoundingly.

Douglas Sirk’s direction touches all bases in plucking at the emotional heartstrings, though occasionally at the expense of pace. The rich mounting provided by Hunter’s Production gives Russell Metty’s camera an opportunity to explore the usual crowd-pleasing haunts of human interest—from Coney Island to a theatrical agent’s waiting room to the suburban Connecticut smart-set.

WHAT HOLDING POWER!

3rd WEEK: St. Louis (2nd week 89% of 1st week), York, Pa. (2nd week 122% of 1st week), Birmingham, Wichita, Kans., Memphis.


1st DAY BIGGEST IN EIGHT MONTHS: DENVER THEATRE, DENVER.

BIGGEST Universal gross in 3 years: Fort Theatre, Kearney, Nebraska; Avon Theatre, Decatur, Alabama.

BIGGEST Universal gross in 2 years: Miller, Augusta, Ga.; Town, Mankato, Minn.; Palace, Albany, N.Y.; Downtown, Mobile, Ala.; Palace, Jamestown, N.Y.; Carolina, Hickory, N.C.

The Perfect Furlough

...Perfect Film Entertainment...Perfect Boxoffice Tonic!
“Sleeping Beauty”

Business Rating 3 3 3 PLUS

New Disney cartoon feature will be delight for young fry. Lack fun of “Snow White”. Big family grosser.

Disney has combined the diverse elements of superb cartooning, excellent singing, gentle whimsy and a thrice-told tale with Technirama and Technicolor to produce another of his happily-familiar money-makers. Only because it lacks the good humor of “Snow White” will it fail to rival the phenomenal and eternal popularity of that delight. All the time-tested ingredients, however, for wholesome family entertainment are in evidence: a beautiful Princess and a handsome Prince for love and honor, a Wicked Witch for chills and horror, and three Good Fairies for sweetness and light. Adults will be hard-pressed to take the story, adapted by Erdman Penner from the Charles Ferrault version, seriously, but they will be rewarded for their presence by imaginative color, cartoon craftsmanship, warm humor and a highly tuneful score. Moppets, on the other hand, will swallow it whole. Whenever the story strays from the path of blood and thunder they have become addicted to by the ravages of television, Disney injects a narrow-chilling note in the presence of the wicked witch, Maleficent, that will satisfy the appetite of even the most satiated youngsters. The music, adapted by George Bruns from the Tchaikowsky score for the “Sleeping Beauty” ballet, plays an important role in the film. The singing voice of Mary Costa, providing the voice for Princess Aurora, is enchantingly delightful and the tune, “Once Upon A Dream”, seems destined to reach hit-parade proportions, and Bill Shirley, as the voice of the Prince, also provides vocal enjoyment. But the happiest moments of the film occur when the Three Fairies, sung and voiced by Verna Felton, Jo Allen and Barbara Luddy, are in action. Because the film is fairly short, seventy-five minutes, Disney has planned to program it with "Grand Canyon", a nature feature. Inspired by the music of the “Grand Canyon Suite”, the twenty-eight minute film is a masterfully executed portrait of America’s greatest natural phenomenon. Completely without dialogue, narration or human characters, the film lets the expressive music and actions of animals in their natural habitat create the continuity for the viewer and succeeds in the attempt.


“Rio Bravo”

Business Rating 2 2 2

John Wayne in Howard Hawks—directed Technicolor western. 141 minutes is overlong and hinders support. Dean Martin, Ricky Nelson provide strong support.

Howard Hawks has come up with another Western in the “big” tradition with this John Wayne starrer in Technicolor for Warner Brothers. But, while it is grandiose enough and has sufficient marquee power to wrest viewers away from the suffr—of Westerns offered by television, it is overlong and the 141 minutes will present the exhibitor with something of a problem: "Bravo" lacks the stature to be shown singly in most situations. The screenplay by Jules Furthman and Leigh Brackett from a short story by B. H. McCaupoll is competently written, but covers territory well-rutted by previous excursions. Hawks has attempted to beef up the story by laying heavy stress on the humor of Walter Brennan and strengthening the love angle to a degree seldom seen in oaters. He has also thrown in two original songs by Dimitri Tiomkin and Paul Francis Webster, sung by Dean Martin and Ricky Nelson, definite boxoffice factors. While the songs are quite good, particularly the tune, “My Pony, My Rifle, and Me,” which has the sound of a hit, their overall effect is to ring false and slow the action. Wayne plays the lead role of a beleaguered small-town U.S. Marshall in his typical, limited-range fashion. Top characterization of the film is provided by Dean Martin who plays to perfection the role of an ex-deputy recovering from a two-year drink in time to help his friend. Equally effective are Ricky Nelson, the young TV and recording star, as a gunslinger who knows he’s good enough not to have to prove it, and Walter Brennan, who liberally sprinkles the film with rustic humor. Newcomer Angie Dickinson looks like she might be heard from in the future as a result of her portrayal of a bad girl-turned-good who provides the love interest in the film. Direction by Hawks of the sprawling scenario is strong and film is top rate when action is on the screen, but loses interest when it explores the many side angles. Story concerns the arrest of the brother of the town’s leading rancher, who also happens to be one of the more unsavory characters of the Old West. Capture occurs in the first ten minutes and the rest of the film is spent on attempts of the brother to free the prisoner. Action Climaxes in a knockdown drag-out battle that sees the forces of good kill a baker’s dozen of the desperadoes. After the battle Wayne returns to his true love, Miss Dickinson.


“The Remarkable Mr. Pennypacker”

Business Rating 3 3 3 PLUS

Clifton Webb in humorous version of play about bigamist with two full-blown families. Color, CinemaScope.

This 20th Century-Fox offering presents something of a paradox, since it has been designed for appeal to the family trade but presents a benign treatment of the state of bigamy. Produced by Charles Brackett in DeLuxe Color-CinemaScope, and adapted by Walter Reisch from the long-running Liam O’Brien Broadway play, the film, nevertheless, should go over well enough in family situations on the basis of Webb, and the inherent humor. Director Henry Levin could have made it hilarious in the tradition of the “Belvedere” series, but it turns out only spasmodically funny. Performances by the large cast are high-level for the most part. Webb, playing Pennypacker, a modern, iconoclastic businessman in the year 1890, gives an adroit performance as a man who believes and preaches the glories of Darwinism, motorcars and bigamy. Dorothy McGuire, as his wife, contributes a sympathetic effort. She is most effective when she discovers her husband’s double life and goes to see the other family of her husband. Charles Coburn is a trifle too bombastic as Webb’s father, but Dorothy Stickney gives a stand-out performance as a maiden lady given to fainting at the first sign of trouble. Of the children—there are seventeen all-told, all Webb’s—Jill St. John and David Nelson are the most attractive. Plot hinges on double existence of Webb: wife and eight children in Harrisburg, wife and nine children in Philadelphia. Complications arise when Webb breaks with habit and returns to Harrisburg for his daughter’s wedding. He is discovered and all hell breaks loose. Eventually, after a chainsmoking episode by the youngest of the children, Webb is accepted again by McGuire and their status is made morally palatable by a marriage ceremony (not in the stage version).

"Night of the Quarter Moon"

**Business Rating 0 0 PLUS**

Exploitable entry about miscegenation. May meet some audience opposition on treatment of theme.

Because of the controversial nature of the theme, miscegenation, this M-G-M release is sure to have extra promotional value in cities north of the Mason-Dixon Line; exhibitors in the south will have to proceed gingerly. Unfortunately, producer Albert Zugsmith and director Hugo Haas have invested too much, too soon in the leading personalities, Julie London and John Drew Barrymore, and they lack the stature to carry the film. Moreover, Hass and the Frank Davis-Franklin Coen screenplay lay an imbalance of stress on the Negro viewpoint—presenting it sympathetically while going overboard in the opposite direction about white sensibilities. This factor is apt to alienate a large segment of the audience. The technical aspects are good, the camera capturing both important settings of the film—a lush tropical paradise in Mexico and the city of San Francisco. In several cases the supporting players outshine the leads. Agnes Moorehead as a society matron horrified by the marriage of her son to a Negro, Anna Kashfi as Miss London's colored cousin, and James Edwards as a Negro attorney, all contribute excellent performances. The controversial plot concerns the marriage of Barrymore, wealthy shipbuilding scion, to Miss London, daughter of a fishing boat captain and one-quarter negro. He knows of Julie's lineage, but is in love and she has helped him out of the lethargy left from the brainwashing in a Korean prison camp. They return to San Francisco as man-and-wife, and for the rest of the film defend their marriage against the attempts of family and society to disunite them. Mother Moorehead succeeds temporarily when she uses her power of attorney to force an annulment. In the ensuing court action, Barrymore lies that he didn't know of her Negro blood before their marriage. James Edwards, defending Miss London, proves they had gone bathing in the nude before their marriage. Edwards proposes that Miss London strip in court to prove to the Judge that she is Negro all over. As she starts, Barrymore sees the light, stops the action and unites with his wife.


"The Young Captives"

**Business Rating 0 0**

Exciting little meller, sans names, for action spots.

Irvin Kershner, who directed this 61-minute Paramount quickie, has taken a low-budget item known players and turned out an off-beat little meller that will provide some excitement as a supporting feature in action houses. Steven Marlo, Tom Selden and Luana Patten are the leads, and if you've never heard of them, don't be surprised if you do in the future. The script by Andrew J. Fenady, who also produced, is the familiar killer-on-the-loose theme has been well explored in the past, but, nonetheless, it is taut and a bit of a shocker. Story pivots on the attempts of Marlo, a maniacal killer working in the oilfields of California, and Patten and Selden, teen-agers running off to marry, to reach the Mexican border. Both have engine trouble at the same time and meet on the road. All goes well until Marlo is crossed and then he exhibits his maniacal tendencies, threatening to kill Miss Patten. But police kill him.

Paramount. 61 minutes. Steven Marlo, Luana Patten, Tom Selden. Produced by Andrew J. Fenady. Directed by Irvin Kershner.

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"I Was Monty's Double"

**Business Rating 0 0 PLUS**

First-rate British import about famous escapade of bogus General Montgomery, who fooled Germans in N. Africa.

World War II espionage—tightly written, tensely directed and realistically acted, plus a liberal dash of well-integrated humor, are the strong suits of this British import distributed by NTA. Based on the actual experiences of the British actor, M. E. Clifton James, who re-creates the role he created during the war when he masqueraded as General Montgomery in North Africa, "Monty" should be a fairly good attraction for art houses, as well as in the action market. Big problem in latter situations will be the lack of American marquee power, but this might be offset by a strong word-of-mouth reaction. James, who bears a remarkable physical resemblance to General Montgomery, does an excellent job of delineating the difficulties he faced in impersonating the General and hoodwinking the Germans. The ruse, in real life, was successful and resulted in removal by the Germans of more than 90,000 men from the beaches where the D-Day invasions took place. Fine performances are also contributed by three other members of the large cast—Cecil Parker as an Intelligence Colonel, John Mills as aide to the phony General, and Marius Goring as a German spy duped by James. Direction by John Guillerman succeeds in developing suspense and keeping the pace constant. The humor is uncontrived and superbly underplayed in the British tradition. Scheme is believable and but for a rather corny climax when German commandos almost capture the bogus Monty, this is first-rate entertainment.


"Tokyo After Dark"

**Business Rating 0 PLUS**

Third-rate quickie offers little beyond title.

This dreary Paramount release, lacking marquee power, laboring through a nondescript screenplay, and slowed down by aimless direction, stacks up as a mighty weak dual bill filler. It's third-rate on every count. Michi Kobi, a Japanese night club singer engaged to marry an American G.I., and Richard Long as the object of her attention, are the principals in this film which is loosely based on recent headline stories of G.I. trouble in Japan. The title offers some exploitable angles, but the film fails to provide much entertainment. Story opens in nightclub where Miss Kobi is employed. Long, an MP sergeant, strides in and declares the place off-limits for military personnel because of the presence of "B" girls on the premises. Later, Long accidentally kills a Japanese youth whom he has apprehended in the act of car theft. Japanese press and American newspaperman Paul Dubov make a "cause celebre" of the incident, inflaming local passions and forcing Army authorities to turn the case over to the jurisdiction of Japanese court. Long takes it on the lam. Michi provides asylum for him in the home of her ex-teacher, Tetu Shimada, who, in the best scene of the film, asks Long why he is willing to marry Kobi and subject her to Western culture when he is unwilling to trust Japanese justice. Long finally agrees to be tried by a Japanese court. Conclusion indicates that the court will recognize the killing as an accident, and that Long, Miss Kobi will leave for America.

or unsuccessfully, at least a trial run is inevitable.

"... it is this writer's opinion," Mr. Williams continues, "that NBC's position pulls the rug from under all three networks, and that pay TV tests can no longer be stalled."

Saturday Evening Post, one of the nation's large-circulation magazines, is in complete agreement. "Why not let pay-TV have a trial run?" an editorial in its Jan. 31 issue asks. "It isn't necessary," says the Post "to accept all the roseate predictions for pay TV as a means of leading America up to a new cultural plateau in order to believe that this new idea should have a chance to prove itself. If there is an audience that is willing to pay for full-length Broadway plays, Wagnerian operas, first-released Hollywood or imported motion pictures, or boxing matches, (without commercials) should these innocent desires be denied?

"If there are not enough such people to make pay TV a success, then it will be a flop. If pay TV proves to have the predicted audience, we shall see a 'new dimension' in communication, to which the existing system will have to accommodate itself."

One of the pillars of the Lucian empire, Fortune, also pictures the advent of pay TV as decidedly imminent, although the business magazine is somewhat less optimistic than the Post as to the eventual outcome.

After pillorying the television industry for almost every conceivable sin—from the quality of its programming ("pap," Bathos from Boot Hill" and "barbarism") to a weakening of "the will to experiment"—Fortune caps the article, "TV: The Light That Failed," with this bleak comment:

"NEW SET OF KINGS"

"In the final analysis, however, it may be that television's economics... will continue to impose mediocre programming... In such an eventuality, whatever television has not been able to accomplish internally will likely be forced upon it from the outside. The curative force: Pay TV... the restraints imposed on television by its own commercial interests will simply result in the raising of a new empire, the competing one of Pay TV, and the crowning of a new set of kings."

The pro-toll campaign in the press is viewed with a jaundiced eye in some quarters, who see the campaign very directly connected with free TV's inroads on the advertising that used to be placed in publications.

The salient point emerging from the welter of arguments for a "fair trial" of the system becomes, if one considers past results, a rather amusing one. It would appear, from the present tumult, that the idea of conducting trial runs of the pay system is a new one. Nothing could be further from the truth.

THREE FAILURES

Actually, there have already been conducted, in three sections of the country, well-publicized experiments in an effort to determine the effectiveness of a pay television setup. All three have been written off as failures. Phonevision, the Zenith system, was tried in Chicago, and Telemeter got a chance in Palm Springs. In Bartlesville, Oklahoma, in September, 1957, the first test run was carried out on a closed circuit basis. None of the tests revealed enough public interest to warrant establishment of a full-time subscription setup, and all three died aborning.

If any further indication of a lack of public support were needed, it came riding into the offices of impartial research services on thousands of questionnaires. Numerous polls all came up with the same answer: the public did not want to pay for its entertainment and sports on television. Free TV, with all its faults, is preferred.

In the face of this mountain of sentiment against toll television, there echoes the cry of the subscription interests that the theory of free enterprise which Americans hold so dear to their way of life is being extinguished by...
The Prize Baby is proudly telegraphing his boxoffice punch with trailers—the key which taps 87 ticket sales for each one spent!

No wonder every smart showman is on the receiving end of this ratio message.

*Decoded, the above dots and dashes of the Morse Code mean 87 to 1 and refer to the ratio of admissions dollars motivated by trailers to trailer expenditures as established by the most recent Sindlinger survey.*
RKO Palace, Bonwit Teller's Combine

On Merchandise Plan for 'Anne Frank'

Having turned a neat—and quite successful—merchandising trick with its reserved seat sale tie-in with Bonwit Teller's last year, the RKO Palace has again engineered a "Buy Your Tickets at Bonwit's" deal—this time for 20th Fox's "The Diary of Anne Frank." Late in 1958, the store was responsible for a great number of the tickets sold for "Roots of Heaven" during its roadshow run at the theatre.

The Palace is off to a fast start with "Diary", which is already a complete sellout for the first two weeks of its engagement. The film will be world premiered March 18 and begins a 10-performances-a-week schedule the following day.

Bonwit Teller's has mailed descriptive literature and order blanks (see below) to thousands of regular charge account patrons to coincide with the opening of the boxoffice sale at the palace. Bonwit's patrons will be able to purchase tickets to the film at any of Bonwit's three metropolitan area stores—Manhattan, White Plains and Manhasset. The tie-in was revealed by Walter Hoving, president of the department store.

20th Century-Fox announced that the world premiere of "Diary" will be sponsored by the American Association for the United Nations. A special invitational showing of the George Stevens CinemaScope production will be held March 17. The Association is a non-profit organization dedicated to the strengthening of the UN by carrying on a program of education and public information throughout the U. S. Mrs. Franklin D. Roosevelt, chairman of the AAUN board of governors, will head the benefit committee.

Abrahams Replaces Flinn As Allied Artists' Ad-Pub Chief

Sanford Abrahams was appointed director of advertising and publicity for Allied Artists, replacing John C. Flinn, it was announced by president Steve Brody. Abrahams, assistant to the director for the past nine years, succeeds John C. Flinn, who will take over as Columbia Pictures' studio publicity director, replacing Al Horwits.

Lipton Stress's Pre-Sell; Trade Ads Important Factor

Interest in pictures is higher than ever. The potential market is bigger than ever. It is waiting there to be sold, and the only way the industry can capitalize on it is through plenty of pre-sell advertising.

That, in essence, is what Universal vice president David A. Lipton told the trade at a recent press conference. And he took pains to detail what he meant by pre-sell. "...by that I mean through paid advertising, pre-sell to exhibitors, the press and the public; in the trade press and in national and fan magazines and newspaper supplements."

Lipton said that now, at a time when pre-sell is "vital and more urgent and necessary than ever before, it is suffering most in terms of usage." He presented...
Columbia Plugs 'Gidget' Through All Major Media

Columbia is pushing "Gidget" through the major media—newspapers, magazines, radio and television—as well as in the department stores, via smart tie-ups with Rose Marie Reid, nationally famous swimsuit company, and McGregor sportswear. And, just to wrap things up, the film has the gilt-edge personal endorsement of teenage idol Dick Clark.

The world premiere of "Gidget" will be held in the home of one of the 32 million viewers of "The Price Is Right" TV show—thanks to a unique piece of joint promotion by the film company and NBC.

One of the main attractions of "Price" is its "showcase" of merchandise offered over a three-week period to members of the home audience. And on three shows the premiere of "Gidget" is the big "showcase" prize.

In addition, a set of nine radio spot commercials has been produced for the picture, it was announced by director of advertising and publicity Robert S. Ferguson. Three groups of spots—20, 30 and 60-seconds each—will feature the Clark endorsement and a specially written jingle titled, "Look Out Brigette, Here Comes Gidget."

Clark also will highlight a magazine ad campaign designed for "youth appeal," and scheduled to run in Seventeen and 11 fan publications with an aggregate readership of over 15,000,000.

"Gidget" will enter a national promotion, while Rose Marie Reid's junior line of swimsuits is getting a big plug. Keynoting the campaign will be a double-truck, full color ad in the April issue of Seventeen, with Sandra Dee, star of the film, pictured in Rose Marie suits, posing with one of her co-stars, James Darren.

A promotional tie-up with McGregor Sportswear will result in "Gidget" kits being featured in display windows and on the counters of department and men's stores throughout the country.

MGM Nabs 'Seventeen' Special

MGM has executed what it terms the biggest movie tie-up ever arranged through a single publication—a 30-page special section on "Green Mansions" in the April issue of Seventeen. Included are six pages of color ads, the lead editorial page, four pages of fashion color and a "Seventeen-at-School" section to be sent to 20,000 home economics teachers throughout the country.

All in all, a neat piece of showmanship.

WB Stages Nat'l, Local Contests for 'Hanging Tree'

Locally and nationally, Warner Bros. is staging a wide variety of contests to plug "Hanging Tree."

The company is launching a national recording contest for the best rendition of the title song. First prize is an all-expenses-paid trip to Hollywood, an audition by Warner Records and a visit to company studios.

Residents of Yakima, Wash., held their own "Oscar" night to pick the best supporting actor and actress from among the hundreds of Yakimans appearing in "The Hanging Tree," filmed in that area.

"SPARTACUS" TALK. U-A, Byrna Prod.'s promotion executives map "Spartacus" plans. Seated, clockwise, Philip Gerard, Jeff Livingston, Charles Simonelli, Jerome M. Evans, Mike Beck, Standing: Herman Kass, Robert Gillham, vice president of Cunningham, S. Walsh, which handles U's advertising. Stan Margulies. Arrival of Margulies, Byrna ad-pub director, set stage for advance promotional meeting on $6 million film at U's home office in New York City.
TOA Urges Theatremen Try Exchange Area Ad Campaigns

The Theatre Owners of America urged exhibitors to try exchange area saturation advertising campaigns and openings instead of the "conventional current national campaigns," in order to improve gross for both exhibition and distribution and to get more mileage out of national ad budgets.

In a letter to sales managers of all the major companies, TOA president George G. Kerasotes suggested each company open one or two of its "A" films each month in an exchange area and back them with a full co-operative advertising campaign. He said such openings would be a "tremendous shot in the arm" for the whole industry and would be "like running a monthly or bi-monthly business-building campaign in the exchange area."

Kerasotes pointed to several such recent openings, including Warner Bros.' "The Hanging Tree" in the Omaha area. "A new trend in picture selling—one I feel merits further development, study and organized testing."

The TOA president said he based his suggestion on his belief that generally—save for some "notable exceptions"—film companies had insufficient staffs and ad money set aside to pre-sell films effectively on a national scale. As an alternative, Kerasotes urged concentration in a few exchange areas, declaring that enough funds would be left over to pre-sell pictures on a sectional basis in the remaining areas.

The TOA head told sales heads of Allied Artists, Buena Vista, Columbia, MGM, Paramount, 20th Fox, United Artists, Universal and Warner Bros. that the suggested ad money spent "should be in direct normal proportion to the gross your company anticipates taking from the area." And he added, "I feel the results would be great."

"The advantages to your advertising departments," he wrote to the companies, "in being able to 'shoot-the-works' in a limited area ... are obvious."

British B-B Campaign Captures Public, Industry

"Don't Take Your Wife for Granted—Take Her Out to the Pictures" has become a national slogan in Great Britain.

The current business-building campaign which features the clever tagline has proved so successful, in fact, that a theatre chain in far-off Australia has borrowed the idea and found it works there, too.

These facts were conveyed to Film BULLETIN by David Jones, controller of publicity and advertising for the Associated British Picture Corporation Ltd., which is conducting the drive.

While allowing that it is most difficult "to ascertain the complete financial benefits derived from such a campaign," Jones says that his company is "satisfied that they have been substantial. There is every evidence that the advertisements captured the imagination of the public, as well as the British film industry itself," he adds.

The campaign's catchline "has become a national slogan," Jones says. "It is being used as a gimmick in vaudeville, on TV and the radio, all of which are serving to create additional interest in the advertisements and the films they boost."

"Industry-wise," the British promotion executive advises, "independent cinemas throughout Britain have now joined in the scheme. Associated British have printed 30,000 posters, paid for by independently exhibitors, using the slogan. British showmen are also using 'slugs' in advertisements promoting the same catchline."

And Hoyt Theatres of Australia, has adopted the same campaign.

LIPTON: Continued from Page 1

Lipton's message brought to mind an epigram circulated some time ago by an advertising, publicity relations firm: The wind's falling off. Break out more sail, said the skipper . . . Head wind is picking up. Open the throttle, said the pilot. Current's getting stronger. Better shake my tail, said the salmon. 'Sales are falling off. Curtail the advertising,' said the president."

With sales low—as they were last year—or picking up rapidly—as they are now—Universal apparently wants no truck with such reasoning.
ACE Acts on Important Problems at 2-Day Meeting

The executive committee and the six standing committees of the American Congress of Exhibitors announced action on a number of important industry problems following a two-day session in New York, Feb. 10-11. The entire question of fighting toll TV was delegated to the Joint Toll TV Committee, which has been engaged in this activity since 1954. The committee will introduce a grass roots campaign to cover the whole industry—with the help of ACE area chairman—in order to win the approval of Congress for legislation banning pay TV. The meeting cited the support of anti-toll TV legislation in Congress and massed public support in four cities—Los Angeles, San Francisco, Houston and Galveston—against pay TV, as examples of the poor reception it is currently receiving. A committee was appointed to visit Washington to clarify certain points set forth in the Industry—Government report adopted at the organizational meeting last December. They were listed as: (1) block booking in non-competitive situations; (2) changes in the consent decree relating to production, distribution and exhibition by former affiliated circuits, and (3) pooling arrangements. Those going to Washington will be Horace Adams, George Ker- sotes, Emanuel Frish and Sumner Redstone. It was announced that the Small Business Administration will make a visit to officials of the Small Business Administration in an effort to effect an expansion of the scope of government financial aid to theatres. It was revealed that ways and means are being considered to raise money for production, to further the general interest of the industry and to obtain administrative expenses. In that connection, a committee composed of William Forman and Robert J. O'Donnell was named to explore the possibilities of making a series of shorts to promote industry welfare and glorify motion picture entertainment. In addition, three more topics were added to the agenda of the proposed meeting with bills of production and distribution. They were 16mm films, more color films and more stereophonic sound with prints. Hazard Reeves, who created CinemaScope sound, outlined a research program to find a “new look” in presentation of both picture and sound. The executive committee authorized a Certificate of Membership which will be issued to every exhibitor becoming a member of ACE. William Forman reported that the problem of post-’48 films is still under study.

Three Rigid Censorship Bills Introduced in New York

Three bills, placing the power to license exhibition and to control more film advertising squarely in the hands of the New York State movie censor were introduced in the legislature at Albany. The bills were drafted by the Committee on Offensive and Obscene Material to invest rigid control over film ads with the Motion Picture division of the State Education Department. Public hearings on the legislation will be held Feb. 26, it was announced by Assemblyman Joseph K. Younglove, committee chairman. The first bill requires exhibitors to obtain licenses to operate theatres from the Motion Picture division. The fee is set at $10, with licenses remaining valid until revoked. The licenses will be subject to: (1) suspension for showing of a film without a license now required by law; (2) suspension upon arrest and conviction of an exhibitor for displaying advertising which “violates standards” established by the second proposed bill. The license will be revoked upon a third arrest and conviction for such display. The second bill amends the Education Law, which now gives the Motion Picture division certain supervision over movie posters and banners. “The amendments make more specific, indenue, immoral or disgusting...” advertising displays. In addition, under terms of the second bill, the advertising of any scene or dialogue not actually in the film advertised, or of any scene or dialogue eliminated by the Motion Picture division, will constitute grounds for suspension or revocation of any permit or license issued by the division. The third bill amends the Education Law to make applicable to the second measure the definitions of “immoral” and “incitement to crime” in a specified section of the law. The bills stemmed from the study of the committee and the two days of public hearings held in Albany last December. Immediate and vociferous opposition to the bills was forthcoming from exhibitors. Max A. Cohen, chairman, and first vice president of the ITOA of New York, said, “We will take action against it.” Stanley Warner president S. H. Fabian called the introduction of the bills “merely a subtle form of censorship.”

Disney Profits Up; Business Is ‘Very Good’

The consolidated net profit of Disney Prods. for the 14-week quarter ended Jan. 3 was $629,838 (50¢ per share), president Roy O. Disney told the largest audience of stockholders in the company’s history. This compares to a net profit of $527,084 ($3.34 per share) in the corresponding quarter of the previous year, which covered a 13-week span. The president said that “business is very good” in all of the company’s branches and activities. The entire board was re-elected, and immediately afterward, it voted the regular quarterly dividend of $10 per share payable April 1 to stockholders of record March 13. Disney noted that Disneyland is operating in the black this year, after having shown a loss in the winter period in its first two years, thereby reducing the weekly operating cost by $125,000. He said that the company’s position with regard to TV currently is under careful study.

THey MADE THE NEWS

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HEADLINer

If, as Life asserts in one of the lead articles in the Feb. 16 issue, Samuel Goldwyn is “The Last Mogul,” then it is a pretty fair assumption that his publicity staff deserves a bit of attention for promoting the energetic producer and his next film offering. For poured generously over nine pages is one of the richest motion picture marathons and the most beautiful pictures in years, of a dangerous enfant terrible, the most fascinating character of all time. The film is a framework, Life tells an engaging tale of filmland’s last remaining mogul and his spectacularly singular method of producing motion pictures. “He is,” says the article, a unique relic of a vanished species: the one-man gang. He takes all the risks, makes all the decisions and in every sense turns out his movie.” Sweeping the producer through a harrowing day, which starts almost on a note of despair and ends with a triumphant meeting of production executives and principals of the cast (“like a moment from one of his finest pictures”), Life points Goldwyn as a man so obsessed with the task at hand that little else matters. He brushes off the $2.5 million fire which completely destroyed the sound stage of “Porgy” by asking, “What’s new?” As drawn as he is in the article, Goldwyn could not have been a more well-received character. He started the picture, and, once started, he would see it to its finish. Details, of course—the mid-shooting dismissal of director Rouben Mamoulian and the struggle of acquiring the cast of stars—receive ample attention, but in the end it is Samuel Goldwyn—Goldwynisms, croquet mallet, million-dollar production and all—dominating scene. A position certainly befitting “The Last Mogul.”
TOA Buys Film Stock, Slates March Meet in D.C.

Having announced its program to purchase stock in all the major film companies, the Theatre Owners of America invited presidents and secretaries of the 24 state and regional TOA units to a special luncheon at Washington's Mayflower Hotel, March 2, to draw up a program of action on national and state problems. Announcement of the stock purchase and the invitation were made by president George G. Keratos. The stock buy, first of its kind in exhibition history, involved shares of Columbia, 20th-Fox, Universal, Allied Artists, Paramount, United Artists, Warner Bros., and Disney. It was announced that TOA also would buy stock in Loew's as soon as divestment there has been completed. The amount of the purchase was not revealed, but Keratos said it was "sufficient to demonstrate to the film companies that TOA has faith in their future and now has a personal stake in making them to be successful." The TOA head had recently urged every theatreman in the U.S. to buy $1,000 worth of film company stock for every house he operates to insure the future of both production and exhibition. The Washington conference will be held during a free period in the mid-winter board and executive committee meeting, March 1, 2 and 3. Topics slated for discussion at the conference are means of strengthening the exchange area committees of ACE, and TOA's national campaigns to ban pay-TV, to effect post-commercial showing at military theatres and to guard against extension of any national Minimum Wage legislation to the industry. Such proposals as co-ordination and exchange of information on local censorship and local admission taxation relief are expected to come from the state and regional units. In other TOA news, Keratos announced that the group life insurance program will become effective March 1. The TOA president also hailed the 20th-Fox decision to make prints available with stereophonic sound as a "forward step."

NT's First Quarter Shows Sharp Rise Over 1957 Period

National Theatres, Inc.'s consolidated net income for the quarter ended Dec. 30, 1958, totaled $562,843 ($1.53 per share)—better than five times the net income for the comparable period of 1957. The company's net income then was $64,480 ($0.52 per share). "During the quarter . . . we terminated our interest in 17 theatres and properties not useful in the business," president John B. Bertero said. "Unprofitable operating units . . . are being eliminated. When our program is achieved we will have a solid basis for future growth and development . . . ."

Repub. Earns $1,500,000; 'Outlook Brighter'—Yates

Republic Pictures earned about $1,500,000 in the year ended Oct. 26, 1958, as compared with a net loss of $1,362,000 in fiscal 1957, president Herbert J. Yates told The Wall Street Journal, and the outlook is "brighter than it has been in many years." Production of films for theatre showings was a serious drain on profits for many years after World War II, according to Yates. But now that Republic has stopped making them—it cost the company some $2,000,000 in fiscal 1958 to liquidate that operation—the president looks forward to improved earnings for 1959. Yates said the leasing of 218 post-1948 features to TV will earn the company between $16,000,000 and $20,000,000 at the rate of about $2,000,000 per year. Last year these rentals brought in $2,500,000. Income still coming in from rental to TV of pre-1948 pictures should come to some $4,000,000 in the next three years, he said. Some 50 post-1948 films are still in Republic's vaults. Yates said they will not be turned over to television for another year or so. The president also noted that rental of studio space to TV film producers is now at a high point.

UA Sales Sessions

United Artists' 40th Anniversary sales convention is under way, the first group of meetings in Los Angeles Feb. 15 to 18, the second conclude slated for Miami Beach, Feb. 19-21. The meetings will be conducted by vice president William J. Heineman and general sales manager James R. Velde.

COMPO Makes Appeal for Support of All Exhibitors

The COMPO Governing Committee has issued a strong appeal to 17,000 exhibitors throughout the country to contribute to the support of COMPO. The committee consists of Ben Marcus, Abe Montague and Sam Pinanski. The letter, distributed through National Screen exchanges, is accompanied by a folder detailing COMPO's previously-announced enlarged program. "This program," says the letter, "has been approved by all the organizations represented in COMPO. It should also be emphasized that among its projects are several originally conceived by the American Congress of Exhibitors, but which ACE officials have asked COMPO to handle. If COMPO is to perform this gigantic task it obviously must have the financial support of every exhibitor in the country." The rates:

Four-Wall Theatres

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<th>1,200 yearly</th>
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Drive-In Theatres

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<tr>
<td>Up to 600 seats</td>
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<td>$22.50</td>
</tr>
<tr>
<td>Over 600 seats</td>
<td>$18.75</td>
<td>$37.50</td>
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</table>

WB Buys 160,000 Common Shares; First Quarter Up

Warner Bros. purchased 160,000 shares of its common stock from the Winfield Baird and the David Josephine and Winfield Baird Foundations. The stock was believed to have been acquired by the Baird foundations from Serge Semenenko, recently re-elected for a two-year term as a director at the WB stockholders' meeting. Speculation was rife as to whether Semenenko, reportedly left with less than 4,000 shares after the sale, would remain on the board. WB and subsidiary companies listed a net profit of $1,922,000 ($1.10 per share) for the three months ending Nov. 29, 1958. The figures compare with a net loss of $467,000 for the comparable period in 1957. The 1958 total was computed after a provision of $650,000 for federal income taxes. Film rentals and sales for the 1958 three-month span amounted to $18,938,000, as compared with $15,764,000 for the corresponding period of 1957. Former Federal Judge Hugh M. Morris, Warners' Wilmington attorney, told the annual stockholders' meeting that "your management's efforts in adjusting to the changes occurring in this industry have resulted in greatly improved earnings . . . ." Morris said that improvements experienced during the first quarter have continued and "it is anticipated that there will be a substantial profit" in the 2nd quarter.
**TODAY**

MADE THE NEWS

Clark, Flick Argue; MPAA Issues Censorship 'Fact Sheet'

In the wake of a bitter exchange of words between MPAA vice president Kenneth Clark and Dr. Hugh M. Flick, executive assistant to the New York Commissioner of Education, on the subject of film censorship, MPAA is circulating a "fact sheet" to the press and exhibitors. Dr. Flick, ex-director of the Motion Picture division of the State Education Department, asserted that a letter he received from Clark contained "certain distortions of facts." He said Clark had done him "a great injustice." In his letter, the MPAA executive declared that "censorship is a weapon of totalitarianism." He described himself as "distressed" to read that Dr. Flick supported movie censorship, listing two reasons for his displeasure: "(1) Because...you are standing for a further abridgment of freedom of expression...and (2) Because...I feel that you must really know better..." Dr. Flick was said he was especially annoyed at a reference in the letter to "compound(ing) the existing felony on the people of your state." The "fact sheet" is described by the MPAA as "another step in the Association's concerted effort to bring the widest possible attention to the evils of censorship in any of its forms." The sheet covers 11 points, including prior and post restraint censorship, a list of areas that still censor films and the U. S. Supreme Court ruling that motion pictures are entitled to the same guarantees of freedom as other media of the press.

**NTA Gets Distribution Rights To Gross-Krasne**

National Telefilm Associates, Inc., acquired the distribution rights to all Gross-Krasne, Inc., television program properties and completed formation of NTA Program Sales Division, it was announced by NTA president Oliver A. Unger, Michael M. Sillerman, former president of Gross-Krasne-Sillerman, Inc., G-K's distribution arm, was named president of the new NTA division. "The formation of NTA Program Sales," said Unger, "is another of the important moves that are part of our pattern of realigning our organization structure in order to continue unabated healthy growth." In another development, H. I. Bucher, general attorney for NTA, was elected secretary of the company.

**Para. Consolidates Lots**

Operations of Paramount's Sunset lot will be consolidated with the company's Marathon St. studio in order to make available a complete integrated service to independent theatrical and television motion picture producers, regardless of their affiliation.

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**BAR THE TOLL GATES**

(Continued from Page 15) not giving competition to sponsored TV a fair chance to capture some—or even all—of the latter's business. There has always existed in the U. S., say the pay TV people, the opportunity for a new interest to roll up its sleeves, set up a stand and start hawking its wares. Is that opportunity now to be denied them?

**SELECT AUDIENCE**

If the pay TV backers, exercising their right to enterprise freely, finally do overcome public disfavor, the question then arises, what course their programming will take.

Once they have their foot in the door, the pay TV powers undoubtedly will present shows designed to influence a select audience of opinion makers and lawmakers. The opera, concerts, stimulating panel discussions, the great orchestras will threaten to relegate H. L. Mencken's "boobus Americanus" to the graveyard of forgotten phrases. But then . . . ? Then, one finds himself turning again to Mr. Sarnoff's reference to "canibalizing the present free TV system." And, from there, to the relentless—and utterly insensitive—law of economics and public taste. Is it not logical to assume that once the system has been established, the tollsters, in their quest for the coin, will abandon the limited audience in favor of pandering to the greatest number of people—and the greatest amount of money?

Slowly but surely, the concerts and lectures will be elbowed out by the therapeutic dramatic fare—the western, the soap opera, the variety show. The defense of the tollsters will be the same as that of present-day commercial TV programmers: "Our job is not to create public taste, we just give the people what they want." There will be only one difference: the public will be paying for it, coin by coin.
Which trade paper has the most "DRAG" with exhibitors?

Film Bulletin of course
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

August


September


October


WOLF LARSEN, Barry Sullivan, Peter Graves. Gail Hall. Producer Lindsley Parsons. Director Hanson Jones. Drama. Man shipwrecked forced to work on ship's seafidg captain. 83 min.

December


January


HOUSE ON HAUNTED HILL, Vincent Price, Carol Ohmart. Producer-Director William Castle. Eerie ghost story. 75 min.

February


March

AL CAPONE, Rod Steiger. Fay Spain. Producers John H. Burrows, Leonar. 8 J. Ackerman. Al Capone takes top spot as Chicago's chief during prohibition era. 104 min.

COMING

ATOMIC SUBMARINE


BEAVISVILLE, U.S.A.


CONFessions OF AN OPUiUM EATER, Miko Taka. Producer, Isabella Mayo. Drama. 80 min.


JUST KIDS

P.O. BOX 303


AMERICAN INTERNATIONAL

July

HELL SQUAD, Brandon Carroll, Frederic Gavlin. War. 64 min.


HOW TO MAKE A MONSTER, Robert H. Harris, Paul Brininger. Producer Directed. Director Herbert L. Shock, Jr. Horror. 75 min.


August


SCREAMING SKULL, Alex Nicol, Peggy Weber. Director Robert J. Gurney, Jr. Horror. 70 min.


TERROR FROM THE YEAR 5,000, Joyce Holden, Lloyd Gough. Produced Directed. Director Robert J. Gurney, Jr. Horror. 68 min.

October


December


SUBMARINE SEAHAWK, John Bentley, Brett Halsey, Producer Alex Gordon. Director Spencer Gordon. 75 min.


February

DADDY-O, Dick Costino, Sandra Giles. Music-action. She was rich and spoiled and he represented everything she stood—from hoards to rock 'n' roll.

ROADRACERS, THE, Sport-car drama. Modern weapons in the form of sports cars with daring youths at the wheels.

March

OPERATION DAMES, Eve Meyer, Charles Henderson, Don Devlin. War Action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their own battle back from the back of their P-51s. 85 min.

TANK COMMANDOOS, Wally Campo, Maggie Lawrence, Robert Barron. Producer-Director Bart Tupper, War Action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge.

May

**December**


**January**


**BLITZKRIEG, The, The Van Johnson, Producer Sam Garson. Western, Western, Western. February 5.

**From Rico, Perry King, Paul Hampton. Director David Lowell Rich. True love, a triumph over wealth, snoobery in campus musical. February 12.

**February**

**A Fear of Vince Edwards, John Archer, Producer Leon Choulough, Director Irving Lerner.** Principal in星级酒店—hysteric—but deadly cold—cohit. February 1.

**In the World of Scotland Yard, Color.** Jack Hawkins, Audrey Dalton, Producer-director John Ford. Life in day of British inspector, 11 min, 1/9.


**March**


**Tapped to the Jane, Eastman Color.** Doris Day, June Lemon, Ernie Kovacs, Producer-director Richard L. Lominsa. Young widow and her heart of country in battle with road. March 15.


**April**

**Call to Cordura, Gary Cooper, Rita Hayworth, Van Heflin.** April 1.

**My Land, The, Technicolor.** Pat Wayne, Yvonne De Carlo, Sydney Box, Director Patricia Ford. DI- rector Ted Tofzoff. Adventure. April 8.

**May**

**Independents**

**August**


**A Disorder (Continental) [Film Director] Michael Redgrave, Producer Paul Snukin. Director Tony Richardson.** In a world of illusion, attempts to reform and escape his arrest of Judge. Comedy. September 8, 18 min.

**Ors and Thieves (Zenith) Jack Poliet, Michael Kell, Maggi Nolan, Director Sacha Gullery, Comedy. September 8.**


**Seas Adventure (Stanley Warner) Cinematography, Carl Duely. Directors Carl Duely, director Norm King. September 7.**

**Case of Dr. Layton (Zenith) Jack Gabin, Jean Courrege, Director Jean-Paul Le Chanois. Drama. September 7.**

**About Women, The (Continental).** Laurence Harvey, Julie Harris. September 7.

**September**

**Defend My Love (CIA).** Martine Carol, Vittorio Gassman. September 8.

**Lovers, The (Anteonessa Lucidi, Franco Interlunio).** September 8.

**Secret, The (CIA) Sam Wanamaker, Mandy, 79 min.** September 8.

**Time Lock (CIA) Dan Reilly, Lee Patterson.** September 8.

**October**

**Lucky Jim (Insignia International) Ian Carmichael, Terence Alexander, Director John Boulting.** Comedy. September 5.


**November**


**December**

**February**

**Sleeping Beauty (Biauna Vista) Technicolor, Animation. Filmized animation of fairy tale. 95 min.** February 8.

**April**


**July**

**Darby O'Gill and the Little People (Biauna Vista) Technicolor, producer-director Robert Stevenson. Comedy.** February 8.

**February**

**Coming**


**Wednesday, the 10th, Jacques Gauthier. Director Georges Lacombe. Drama. February 8, 100 min.**

**Light Across the Street (U.M.P.O) Brigitte Bardot, Producer Jacques Gauthier. Director Georges Lacombe. Drama. February 8, 100 min.**

**Red, White and Blue (Dominant).** Producer-director Jacques Gauthier. Director Georges Lacombe. Drama. February 8.

**Reform School Teacher, The (U.M.P.O) Brigitte Bardot, Producer Jacques Gauthier. Director Georges Lacombe. Drama. February 8, 100 min.**

**March**

**Tom Thumb Technicolor, Russ Tamblyn, Alan Young. Producer-director George F. Live, animated version of Grimm Brothers' fairy tale classic. 92 min, 2/2.** March 8, 1/2.

**April**


**October**

**First Man into Space (Marshall Thompson. Maria Landi, Producer John Cromwell. Director Charles Vetter.** Director Robert Day, Filler comes back from space trip as the world's first man. 8/5.

**Journey, The Technicolor, Yul Brynner, Deborah Kerr. Producer-director Anatole Litvak. Couple flee from Communists during Hungarian Revolution. 125 min.**


**November**

**FIRST MAN INTO SPACE, Marshall Thompson. Maria Landi, Producer John Cromwell. Director Charles Vetter. October 2. 1/2.**

**December**

**January**

**Tom Thumb Technicolor, Russ Tamblyn, Alan Young. Producer-director George F. Live, animated version of Grimm Brothers' fairy tale classic. 92 min, 2/2.**

**February**

**March**

**Mating Game, The, CinemaScope.** Debbie Reynolds, Tony Randall. Young love emerges from farmer-governor squabble over faxes. March 8, 1/2.

**August**


**September**

**As Young As We Are, Robert Lydon. Pippa Scott, Producer William Allard. Director Ben Girard. Drama. Young high school teacher becomes involved with one of her students. 8/12.**

**October**

**BLOB, The, The Deluxe Color. Steven McQueen, Aneta Corsaut, Earl Rose. Producer Jack H. Harris. Director Irvin S. Yeaworth. Science Fiction. Giga- nomic subspace from outer space sets about consuming humans. 85 min.**
MARRIED A MONSTER FROM OUTERSPACE

Tom Tryon, Gloria Talbott, Producer-Director Gene Fowler, Jr. Young bride discovers she has married living monster space, 78 min.

November

HOUSESBOAT

VistaVision, Technicolor. Cary Grant, Sophia Loren, producer Jack Rose, Director Delbert Mann. Shali reveals family and becomes wife of master of houseboat. 130 min.

WHEN HELO BROKE LOOSE


December

BUCCANEER, THE


GESTICULATE, THE


HOT ANGEL, THE


January

TOKYO AFTER DARK

Michi Kobi, Richard Long. Producers Norman T. Herman, Marvin Segal. Togu American MP's love for Japan lap night club entertainer faces violence, danger when he kills one of her countrymen. 80 min. 1/20.

February

TRAP, THE

The Technicolor, Richard Widmark, Lee J. Cobb, The Louise, Producer-Director Mario Matos, Melvin Frank, Director Norman Panama, Drama, Revenge-bent man cloned gang-chief, henchman in California desert. 84 min. 2/2.

YOUNG CAPTIVES, THE

Steve Marlo, Luana Patten, Producers Charles F. Miller, Jerry Silana, Director Frank Tashlin, Drama. Crazed young murderer, pursued by police, holds two teen-age captives on wild dash to Mexican border. 61 min. 3/14.

March

BLACK ORCHID

The VistaVision, Sophia Loren, Anthony Quinn, Producers Victor Hanayaka, Marcello Giussi, Director Michael Curtiz. Comedy-drama. Children confront gangsters, wild pursuit of beautiful gang-sters widow and businesswoman. 96 min. 3/12.

TEMPST


April

YOUR PAST IS SHOWING

Terry-Thomas, Peter Sellers, Peggy Mount, Producer-Director Mario Matos. Comedy of phony valentine letter threatens to publish scandalous info about a number of personalities. 87 min. 4/8.

DANGEROUS EXILE


GYPSY AND THE GENTLEMAN

Eastman Color, Melina Mercouri, Keith Michell, Producer Maurice Bava, Director Joseph Losey. Romantic costume drama. 89 min. 12/22.

November

A TALE OF TWO CITIES

Dirk Bogarde, Dorothy Tutin, Producer Betty E. Boy, Director Ralph Thomas. Dickens' classic. 117 min. 11/7.

December

IT HAPPENED IN ROMEO

Technicolor-Technicolor, June Lavoret, Winton S. Shica. Producer Ermanno Tonini, Luigi Carpinteri, Director Antonio Ingraffei. Three girls hitching their way through Holy City.

January

BAD LITTLE ISLAND

Eastman Color, Joanne Carson, Donald Sinden, Producers Basil Dearden, Director Michael Peng. Scotch sequel to "Little Little Island." 123 min. 12/8.

February

A NIGHT TO REMEMBER


MARRIED A MONSTER FROM OUTERSPACE

Tom Tryon, Gloria Talbott, Producer-Director Gene Fowler, Jr. Young bride discovers she has married living monster space, 78 min.

November

HOUSESBOAT

VistaVision, Technicolor. Cary Grant, Sophia Loren, producer Jack Rose, Director Delbert Mann. Shali reveals family and becomes wife of master of houseboat. 130 min.

WHEN HELO BROKE LOOSE


December

BUCCANEER, THE


GESTICULATE, THE


HOT ANGEL, THE


January

TOKYO AFTER DARK

Michi Kobi, Richard Long. Producers Norman T. Herman, Marvin Segal. Togu American MP's love for Japan lap night club entertainer faces violence, danger when he kills one of her countrymen. 80 min. 1/20.

February

TRAP, THE

The Technicolor, Richard Widmark, Lee J. Cobb, The Louise, Producer-Director Mario Matos, Melvin Frank, Director Norman Panama, Drama, Revenge-bent man cloned gang-chief, henchman in California desert. 84 min. 2/2.

YOUNG CAPTIVES, THE

Steve Marlo, Luana Patten, Producers Charles F. Miller, Jerry Silana, Director Frank Tashlin, Drama. Crazed young murderer, pursued by police, holds two teen-age captives on wild dash to Mexican border. 61 min. 3/14.

March

BLACK ORCHID

The VistaVision, Sophia Loren, Anthony Quinn, Producers Victor Hanayaka, Marcello Giussi, Director Michael Curtiz. Comedy-drama. Children confront gangsters, wild pursuit of beautiful gang-sters widow and businesswoman. 96 min. 3/12.

TEMPST


April

YOUR PAST IS SHOWING

Terry-Thomas, Peter Sellers, Peggy Mount, Producer-Director Mario Matos. Comedy of phony valentine letter threatens to publish scandalous info about a number of personalities. 87 min. 4/8.

DANGEROUS EXILE


GYPSY AND THE GENTLEMAN

Eastman Color, Melina Mercouri, Keith Michell, Producer Maurice Bava, Director Joseph Losey. Romantic costume drama. 89 min. 12/22.

November

A TALE OF TWO CITIES

Dirk Bogarde, Dorothy Tutin, Producer Betty E. Boy, Director Ralph Thomas. Dickens' classic. 117 min. 11/7.

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IT HAPPENED IN ROMEO

Technicolor-Technicolor, June Lavoret, Winton S. Shica. Producer Ermanno Tonini, Luigi Carpinteri, Director Antonio Ingraffei. Three girls hitching their way through Holy City.
HE'S TOUGHER THAN “BABY FACE NELSON”!

MICKEY ROONEY as Killer Mears

THE LAST MILE

with ALAN BUNCE, FRANK CONROY, LEON JANNEY, FRANK OVERTON. Screenplay by MILTON SUBOTSKY.

Directed by HOWARD W. KOCHE. Produced by MAX J. ROSENBERG and MILTON SUBOTSKY.
PIN POINT REVIEWS

Business-Wise Analysis of the New Films

FILMS OF DISTINCTION

COMPULSION
SOME LIKE IT HOT

Other Reviews:

THE MATING GAME
UP PERISCOPE
A QUESTION OF ADULTERY
THE SHAGGY DOG
GUNMEN FROM LAREDO
THE GREAT ST. LOUIS BANK ROBBERY
ALIAS JESSE JAMES

The Future Is Now Joe Vogel's

The Logic of Long-Range Promotion

Gilt-Edge Production "COMPULSION"

Close-up of the Eagerly-Awaited Film from the Sensational Novel
COMPULSION IS COMING
Read what working showmen for the top film circuits have to say about it:

“Simply great!”
— MATTY POLAN, RKO Theatres

“Nobody could possibly have done a better job. I like everything about it!”
— JOHN MURPHY, Loew’s Theatres

“It takes hold early and doesn’t release its grip until the final fadeout.”
— TED MINSKY, Stanley-Warner Theatres

“Among the all-time great screen dramas!”
— SALLAH HASSANEIN, Skouras Theatres

“No ifs, ands or buts about the mass-appeal of COMPULSION”
— BERNIE MEYERSON, Fabian Theatres

“A great production...it will do outstanding business.”
— AL SICIGNANO, AB-PT Corp.

“Superlative in every department. It is a picture the industry can be proud of.”
— WALTER BRECHER, Brecher Theatres

Darryl F. Zanuck
Producers, Inc. Presents

Starring ORSON WELLES · DIANE Varsi · DEAN STOCKWELL · BRADFORD DILLMAN

Produced by RICHARD D. ZANUCK · Directed by RICHARD FLEISCHER · Screenplay by RICHARD MURPHY · Based on the Novel by MEYER LEVIN

Cinemascope
Released by 20th Century Fox

THIS TIME WE DON'T HAVE TO TELL THE EXHIBITORS! THEY'RE TELLING US!
DICK CLARK...  
the most sensational new star in show business... the idol of America's major moviegoing audience (ages 12-26)!

* Over 20,000,000 watch his DICK CLARK SHOW every Saturday Night via 80 ABC-TV stations coast-to-coast!
* Over 31,000,000 watch his AMERICAN BANDSTAND SHOW weekly (Monday through Friday afternoons) via 97 ABC-TV stations across the nation!
“WHAT DICK CLARK SELLS... AMERICAN YOUTH BUYS!”

and DICK CLARK is going all out to sell GIDGET to your audiences via:

THEATRE TRAILERS • TEASER TRAILERS
TV TRAILERS • RADIO SPOTS
YOUTH APPEAL ADS • THEATRE DISPLAYS
PERSONAL APPEARANCES
MERCHANDISE TIE-UPS
GIDGET CONTESTS!

YOUR AUDIENCES WILL GO FOR GIDGET

SANDRA DEE • CLIFF ROBERTSON • JAMES DARREN
ARTHUR O'CONNELL • MARY LAROCHE • JO MORROW • THE FOUR PREPS

CINEMASCOPE • EASTMAN COLOR

Screenplay by GABRIELLE UPTON • Based on the novel by FREDERICK KOHNER
Produced by LEWIS J. RACHMIL • Directed by PAUL WENDKOS

FOR GIDGET FOR EASTER from Columbia!
TOP COMEDY IN 3 YEARS!

In Film Research Surveys' coverage of sneak previews, the audience voted it the best comedy in 3 years, topping "Don't Go Near The Water" and "High Society."*

MGM presents

DEBBIE REYNOLDS
TONY RANDALL
PAUL DOUGLAS

"The Mating Game"

TRSADE PRESS URGES:
START DATING "MATING"!

"With a memory that goes back to 'Tillie's Punctured Romance,' we still conclude this is one of the funniest ever! Preview audience felt the same. Not since M-G-M's 'Seven Brides For Seven Brothers' such a combination of human appeal and slapstick."

-HOLLYWOOD REPORTER

"Crackling box-office success."

-M. P. HERALD

"Figure a combination of 'You Can't Take It With You' and elements of 'Tobacco Road!' Racy as anything seen to date. Box-office!"

-VARIETY

"Audience responded with jubilation."

-FILM DAILY

"Sure to be solid box-office! Unconventional but so good humored. Solid entertainment!"

-M. P. DAILY

"A solid mass market entry. Sure bet to roll up strong grosses everywhere."

-FILM BULLETIN

"Tips on Bidding: Higher Bracket."

-M. P. EXHIBITOR

"Box-office tonic. Audience howled throughout."

-BOXOFFICE
Logic of Long-Range Merchandising

In today's market, where the eagerly waiting audience is as extinct as the nickelodeon, and buyer receptiveness must be nurtured almost from infancy, long-range merchandising is a perfectly logical and, yes, essential policy.

Substantial proof of the efficacy of deep penetration promotion, which lays the groundwork for a product while the latter is still in the planning stages, can be found in the subsequent-run figures for "The 7th Voyage of Sinbad," recently revealed by Columbia vice president and general sales manager Rube Jacker.

Having enjoyed a carefully-planned, deftly-executed pre-sell introduction, which opened the door to the public long before its Christmas opening, "Sinbad" then proceeded to roll up over $650,000 for one week in some 70 theatres in New York neighborhoods.

According to Mr. Jacker, both Columbia salespersonnel in the field and exhibitors in every city attribute the staying power of the picture directly to the long-distance merchandising campaign. And, incidentally, chief among the tools employed to stimulate the public have been the television commercials. One report from Minneapolis, in fact, revealed that five out of every seven persons waiting in line to see "Sinbad" said the TV commercials fanned their desire to see the film.

While there is little doubt that such long-range selling of the public is one of the most important merchandising tenets in the industry today, the film maker, like any manufacturer, is limited in the amount of personal contact he is able to achieve with the buying public. That is precisely where the exhibitor, or retailers, enters the scene.

The theatreman is the vital link between production company and patron. It is in him that the movie company must instill the maximum enthusiasm for an upcoming film. Properly indoctrinated with faith in a picture, the theatreman will eagerly assume the role of pitchman and work to sustain the public interest at peak level.

Fully aware of the importance of convincing the exhibitor of the worth of a film, Columbia directed a substantial part of its pre-sell of "Sinbad" at exhibitors, with the purpose of carving a deep penetration on their consciousness. Months in advance of the national release date, through trade paper ads and other media, the company fired one round of promotional missives after another at exhibitors.

The theatremen, as it turned out, were only too happy to take it from there. Through their direct-contact devices—trailers, displays, posters, etc.—they paved the way for the arrival on the screen of the film.

This method of selling a picture emerges in happy contrast to the "hit-and-run" type very often employed in the guise of a giant "splash" campaign which lasts two weeks and is just as quickly forgotten.

Perhaps, in another time, when there was little else to vie for the public's entertainment dollar, such a relaxed policy was adequate. But today too many other diversitations are flitting with the potential patron for our industry merely to cast its line and wait for a bite. We must bid persistently for the public favor, bait the hook as alluringly as possible and never slacken.

This is basic logic: if a picture is worth a million dollars to make (or less, as long as it is of quality), it is entitled to the expenditure required to sell it.

The Future Is Joe Vogel's

After two long years of being heckled from the sidelines and impeded in his attempts to right the company by numerous persistent dissidents, Joseph R. Vogel is finally free to steer Loew's, Inc., back to its former position of eminence in the industry.

Once the stockholders voted to abolish the system of cumulative voting, they turned over what amounts, in effect, to unfettered control to Mr. Vogel—and with it the responsibility of accomplishing what he aspires to do for his company.

Despite the harassment this man was subjected to during the hectic first two years of his stewardship, no alibis were heard. Rather, while fending off the would-be liquidators and the avaricious power-seekers, Mr. Vogel performed his task like a titan. He reorganized the M-G-M studio, making it once again Loew's most important asset (at the same time giving new hope and sustenance to product-starved exhibition); he economized wisely and not indiscriminately, and, finally, he fought off the challenges of the dissidents seeking to force a spin-off of the production branch.

Seasoned by this intense battle with the Wall Streeters, and amply endowed with showmanship by his long years in exhibition, the president of Loew's, Inc., stands forth as one of our industry's prime executives. The future belongs to Joe Vogel. We are sure he will make the most of it.
The View from Outside
by ROLAND PENDARIS

One of the things which has lately struck me as strange about the movie business is that this industry, built upon publicity and promotion, puts such a low value on the people most expert in the gentle arts of ballyhoo.

In the soap business, for instance, Neil McElroy, the present Secretary of Defense, rose to the presidency of Proctor & Gamble from the promotional field. In television, the publicity alumni include no less than Louis G. Cowan, one-time publicist now president of the CBS Television Network. In the automobile business, there is George Romney, president of up and coming American Motors, who was active for a good while in the promotional field as general manager of the Automobile Manufacturers Association.

But in the movie business, there is not a single chief executive today who can point to a similar background and, indeed, there seems to be a general tendency to demigrate the advertising and publicity functions.

I write these lines after reading story upon story about cuts in the staffs of movie advertising/publicity departments. In almost every instance, these personnel cuts seem to be accompanied by blithe announcements that the company's advertising and promotional budget has been increased. Even the Wall Street observers, who for years were the only people to believe this anomalous blarney, are no longer taking it at face value. Promotional budgets are not keeping pace with the times and there is no sense kidding about it.

As an alumnus of the industry, however, I must confess that I regard the present situation as far more dangerous in terms of manpower than merely in terms of appropriations. There has been a steady and often forced exodus of competent manpower from the movie industry to greener pastures. Instead of viewing this tendency with alarm, the industry has actually encouraged it. A leading executive of one of the companies, with whom I happened to be discussing this trend a few months ago, said that while he felt it might be a good idea to "keep a contact man or two" on the payroll, even in slack times, "writers we can always get." This is on a par with a man in the early stages of a cardiac disease saying, "life insurance I can always get." It seems to me that motion picture promotion today requires two ingredients neither of which is going to be present in anything like the quantity required at the rate you are going. One of these ingredients is trained talent, the other is the money to make maximum use of this talent.

Compared to what was spent in the early days, the percentage of expenditure devoted to promotion of films today is entirely too small. Compared to the manpower of other areas of show business, like television, or in the automobile industry, or in any of a dozen American industries, the movies have been taking a back seat.

This does not mean that individuals in the advertising and publicity departments of the major film companies are not doing a good job. Indeed, I would say that the general level of competence in the motion picture field is something to be proud of. But it is a field which is drying up. There simply are not enough opportunities to encourage the best young talent to flock to it the way they used to. Unless I miss my guess, this is going to result in more and more difficulty as the years go on, when the industry suddenly discovers its lack of depth as regards promotional personnel resources.

This strangely downbeat attitude of the motion picture companies towards promotion has already been most harmful in the area of product selection. I find myself wondering whether United Artists' great success is not due in some measure to the fact that Max Youngstein is one of the principals of the company, with a voice in the selection and sale of films. Certainly, this is in direct antithesis to the setup at most of the other companies, where both the production chief and the sales director, as well as the financial men on the organization, make policy decisions without consulting the promotion head. And they carry this illogical further by intruding their amateur opinions on the advertising department.

Basically, the movies are still a promotional business. It would seem to me, therefore, that a producer would automatically consult his company's top promotion man when considering a new property. Some producers, like Jerry Wald, have sufficient journalistic and promotional backgrounds and savvy themselves—but, significantly, it is precisely the Jerry Wald type of producer who most often consults the promotional experts. The producers and sales chiefs who pay the least attention to their opposite numbers in the advertising-publicity department are usually the very producers and sales chiefs who know the least about advertising and publicity.

This is the gist of the complaints which I have heard, since I left the industry, from practically every movie advertising and publicity man I have encountered. It was my own impression when I was in the business. Apparently, things haven't changed.

I should think that the competition of other forms of leisure time activity would cause the motion picture industry to expand its promotional resources. I should think that an industry with a weather eye to the future would be doing its best to have a constant stream of new talent feeding into its personnel reservoirs.

Granted that rigid union requirements today make some of the free-wheeling personnel recruitment and training of twenty years ago highly improbable. The fact nevertheless remains that it is the motion picture moguls themselves, rather than the vagaries of the business, who are currently reducing the opportunities and the incentives for talented promotion people to enter or remain in the motion picture business.

The view from outside shows a continuing line of "refugees" looking for more hospitable employment elsewhere. For a fond alumnum of the old headline-hunting movie days, it is not a happy vista.
40 Years Old... 8 Years Young
—and Full of Vigor!

DYNAMIC UA

The span of years in the history of United Artists prior to 1950 can be viewed, nostalgically, as the romantic era in the development of this famous motion picture company. What has come since the present management assumed control in 1951 can be most aptly called the Dynamic Years. For the UA now in operation is making new history, celebrating its 40th Anniversary with its biggest gross and largest production slate ever.

On April 17, 1919, four great talents joined to form a production company. It was there, in the minds, hearts and sweat of Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith, that United Artists was born. With such a memorable start, UA was able to build for itself a notable reputation which grew steadily over the years.

Hit Depths in '50

The years of plenty immediately following World War II showered upon UA, as on the rest of the companies, a cornucopia of profits. Then, quite suddenly, it was 1950, and United Artists was beginning to shudder in the throes of its second phase. Little more than a year later — as vice president Max Youngstein pointed out recently from the comfortable, and prosperous, surroundings of sunny Los Angeles, where his company was holding a series of Anniversary sales meetings—UA could not get its hands on one new picture from an independent producer.

Some months later, in 1951, when the present management team assumed control, UA had not received a single new film from an independent in nine months. It was then, with president Arthur B. Krim and board chairman Robert S. Benjamin leading the way, that the phenomenal third phase started to take shape.

From a hollow shell of an organization, the new management, reinforced by a staff of energetic, hard-hitting executives, began to construct a solid foundation. Now, eight short, but dynamic, years later, United Artists, instead of mourning the woes of the industry, is celebrating its position of eminence by promising a record amount of product and showmanship for 1959 and 1960.

Rises Like Phoenix

What, then, exactly, has risen from the ashes of the old United Artists and zoomed across the motion picture sky like the Phoenix of legendary times? Perhaps, a look at what transpired at the recently-concluded 40th Anniversary meetings, in Los Angeles and Miami, best describes this phenomenon.

The meetings, attended by district and branch personnel from 35 exchanges, and presided over jointly by William J. Heineman, vice president in charge of distribution, and James R. Velde, general sales manager, revolved mainly about the giant sales force. The (Continued on Page 14)
MARILYN MONROE / TONY CURTIS / JACK LEMMON
IN A BILLY WILDER PRODUCTION "SOME LIKE IT HOT"
CO-STARRING GEORGE RAFT / PAT O'BRIEN / JOE E. BROWN
SCREENPLAY BY BILLY WILDER AND I.A.L. DIAMOND / DIRECTED BY BILLY WILDER
AN ASHTON PICTURE / A MIRisch COMPANY PRESENTATION

THIS IS HOT!

First prints of special Tony Curtis sitting from famous Hollywood photographer Bob Coburn! Watch for equally great coverage to come on Jack Lemmon... to add to the biggest promotion back-up ever for one of the biggest grossers of all time... Billy Wilder's "Some Like It Hot"!
MARILYN MONROE / TONY CURTIS / JACK LEMMON
IN A BILLY WILDER PRODUCTION "SOME LIKE IT HOT"
CO-STARRING GEORGE RAFT / PAT O'BRIEN / JOE E. BROWN
SCREENPLAY BY BILLY WILDER AND I. A. L. DIAMOND
DIRECTED BY BILLY WILDER

First prints of special Marilyn Monroe sitting
from world-famous photographer Richard Avedon! Equally great coverage
on Tony Curtis and Jack Lemmon! All to spark the biggest promotion back-up ever
for one of 1959's biggest grossers... Billy Wilder's "Some Like It Hot"!

40th ANNIVERSARY
1919 - 1959
THRU UA

First prints of special Jack Lemmon sitting
from famous Hollywood photographer Bob Coburn! This great coverage
adds to the biggest promotion back-up ever for
one of the biggest grossers of all time... Billy Wilder's "Some Like It Hot"!

40th ANNIVERSARY
1919 - 1959
THRU UA
from famous Hollywood photographer Bob Coburn! Watch for equally
great coverage to come on Jack Lemmon... to add to the biggest promotion back-up ever for
one of the biggest grossers of all time... Billy Wilder's "Some Like It Hot"!
"Some Like It Hot" Riotous Comedy Hit

Business Rating 4 4 4 4

Comedy like the screen hasn't seen in years. Marilyn Monroe, Tony Curtis, Jack Lemmon for marquee power in this uproarious, sexy riot of laughs. Boxoffice smasher.

Not since the golden days of Chaplin, W.C. Fields and the Brothers Marx has Hollywood produced a comedy to equal the rib-cracking hilarity of this Billy Wilder production for United Artists release. Starting with the opening scene, a riotous chase sequence in which the Chicago police comically pursue a motley band of somber bootleggers disguised as funeral attendants, until the excruciatingly funny closing moments, "Some Like It Hot" is an original, wacky and wonderful spoof of the celebrated era of bathtub gin, flappers and stock market millionaires.

Those who may view dubiously the boxoffice strength of comedy can allay their fears; this is going to be one of the year's smash hits. To insure that, Billy Wilder has added the enticing presence of Marilyn Monroe—appearing for the first time after a two-year absence—as an added boxoffice fillip. Miss Monroe spices the rowdy proceedings with some magnificent displays of torso that will make the male contingent ga-ga. But in the process she also displays a comedic talent that stamps her as the most delightful, and delicious, comedienne of the day. She also sings three hit songs of the bygone era, "I'm Through With Love", "Runnin' Wild" and "I Want To Be Loved By You" with an improved singing voice that will very likely put her near the top of the list in record sales. And filling out the top spots in the cast are two blazing hot male leads, Tony Curtis and Jack Lemmon, in wonderfully funny roles.

Business prospects couldn't be brighter than they are for "Hot". There isn't a segment of the audience potential that this roisterous frolic won't appeal to—the masses will roar at least as loud as the sophisticates, and, despite the blue tenor of some of the scenes, it will have the youngsters screaming.

It is no easy task to sustain a mood of hilarity for two hours, but the script by Wilder and I.A.L. Diamond makes it seem like a cakewalk. The crescendo of the fun comes when Curtis and Monroe conduct a love scene that achieves the almost impossible objective of being both torrid and riotous—and as a counterpoint, Lemmon and Joe E. Brown perform a tango dancing scene that matches the masterful antics of the comedy greats of the past. The stops are all removed in Wilder's direction and the film proceeds hell-bent-for laughs at a pace that will tax the viewers' capacity to catch his breath. Charles Lang, Jr.'s camerawork is keen and keeps the focus on comedy in mind in every shot. The camerawork is particularly excellent in the scene where Monroe renders "I Want To Be Loved By You".

Curtis and Lemmon are the comedy heroes of the film with just a slight edge going to Lemmon for total laughs earned. As two musicians who join an all-girl band to escape from a Chicago mob headed by George Raft, Curtis and Lemmon are provided with some excellent opportunities to display their talents and they both make the most of them. In a good portion of the film they are rigged out in female costumes and makeup, and the effect is too funny for words. Lemmon shines in a bedroom sequence with Monroe where she is under the impression that he is a woman and in a scene when he incoherently reveals that he has decided to marry Joe E. Brown. Curtis does a take-off on Cary Grant that is a real crusher. This is when he is posing as a "millionaire" boyfriend for Marilyn.

The supporting cast, headed by George Raft, Pat O'Brien, Brown, Edward G. Robinson, Jr., and Nehemiah Persoff is sterling, with the top characterization being contributed by Persoff, who, in a four-minute sequence, manages to satirize everything that was wrong with the gangster-dominated Twenties.

Story opens with Lemmon and Curtis being caught in the crossfire of a gangland massacre and making the mistake of remaining alive as potential witnesses. In a desperation move, they join an all-girl band headed for the sunny shore of Florida and what they hope is safety. Unfortunately, Raft and henchmen also appear at the same hotel and complications arise for the two masqueraders. Story eventually resolves when Raft is killed by other mobsters and the pair escape the clutches of the gang.

United Artists. 120 minutes. Marilyn Monroe, Tony Curtis, Jack Lemmon. Produced and directed by Billy Wilder.

[More REVIEWS on Page 16]
top echelon executives had decided that since the company was going to expand its production activities, it would have to realign its domestic sales divisions to obtain the maximum in selling impact. In the plan, the territorial United States and Canada was divided into three major divisions: Eastern and Canadian; Central and Southern, and Western.

The hypothesized production, spelled out in dollars and cents, amounted to an all-time UA high and, at the same time, encouraging news to the entire industry. The company plans to invest between $65 and $70 million for production in 1959 and in 1960, Youngstein told the sales convention in Los Angeles. "Our commitments with producers and star-producers now number almost 70," he said. "Now that we have achieved the position as the Number One source of quality product, we don't intend to sit on our laurels. Our goal for the coming year is to create new strength and new growth. We recognize no fixed limits to our potential. We're very confident and very excited about the program we've assembled for 1959."

And, according to the shirtsleeved vice president, UA is already thinking in terms of the future. "Today," said Youngstein, "our long-range production program encompasses projects through 1962. Properties on the schedule include many of the most sought-after books and plays. Films for UA are shooting on three continents."

In actual number of films, UA, according to Krim, is releasing 29 blue-chip features in 1959, at the rate of seven per quarter—a healthy, 75-percent increase over the 1958 output.

From large-scale western to Biblical epics, the United Artists slate is tailored to meet exhibition's need of a steady flow of good, big pictures. The gross, of course, is rising apace with the production chart. The company is counting on an estimated $82 million world gross for 1958, an all-time record.

The impressive log of pictures will, in the short, but already revered, tradition of aggressive UA showmanship, be buttressed by an all-inclusive promotion program—both inside and out.

The "house" incentive will be provided by an Anniversary sales drive, co-captained by Velde and national ad-promo-exploitation director Roger H. Lewis. The highly-concentrated push will last for 22 weeks and will award more than $60,000 in cash prizes for collections, billings and playdates to the 33 competing branches.

"Last year was the greatest year in our history," said Heineman. "The 40th Anniversary Sales Drive will provide us with the incentive and opportunity to make 1959 greater still."

The "outside" showmanship will be powered by a $9.5 million budget for promotional campaigns under the supervision of Lewis.

Ranking high on the list of promotional items are the 4,000 Anniversary kits prepared for editors, exhibitors, radio, television and magazine writers in the U. S., Canada and overseas. The material consists of 28 feature stories, photo layouts, company history, biographies of officers and column items.

And, having mounted so potent a striking showmanship force, commander Lewis is not about to have it debilitated by the wave of censorship presently sweeping the industry.

"This year United Artists is putting into distribution the very finest lineup of big pictures in its 40-year history," said Lewis. "This demands a promotion program that's free and more flexible than anything we've ever used before. We don't intend to let this 'backstairs' censorship cramp our style and our product potential. If necessary, we'll go to the courts to protect our right to reach the public..."

And that, in essence, typifies the spirit which permeated the Anniversary sales convention and which is deeply imbued in the entire organization. The past eight years have witnessed a spectacular rebirth at UA, but all signs indicate that next year—and the year after that—will prove even more prosperous for an aptly named outfit—United Artists.
"IMITATION OF LIFE' IS SURE TO REGISTER RESOUNDINGLY BOXOFFICE-WISE"

--- FILM DAILY

MR. SHOWMAN SCREEN IT... BOOK IT FOR EASTER!
"The Mating Game"

Business Rating 0 0 0

Lively homespun comedy will delight family audiences. Good in mass market. Headline-hot Debbie Reynolds tops good cast.

Producer Philip Barry, Jr. has whipped up a fluffy concoction of homespun humor, tax jokes, and pure slapstick to make this sugar-coated M-G-M release a lively prospect in the mass market: and a big hit in family houses. A slickly mounted production in CinemaScope and Metrocolor, bolstered by the presence of headline hot Debbie Reynolds, "The Mating Game" seems a sure bet to roll up strong grosses everywhere. Thanks to George Marshall's crisp, well-paced direction of Will Rob- erts' script based on the H. E. Bates novel, "The Darling Buds of May", the essentially old-hat situations acquire a fresh veneer which never allows the film's honeyed flavor to become palatably sweet for metropolitan audiences. Miss Reynolds, Tony Randall, and Paul Douglas provide marquee punch and spirited performances in the humorous, if illogical, comedy dealing with a farm family that lives an exemplary life in every way but one — they don't bother to pay income taxes because "Pop" Douglas barter s and horsetrades for a living instead of using currency. As the golden-hearted head of this carefree family who would out-trade you only to return the profit to the church, Paul Douglas is believable in a role that might have become unmanageably sticky in other hands. Debbie is his oldest daughter, assigned to distract the tax inspector. She is effervescent and, of course, cute as a button in a succession of right-bottomed blue jeans and low-cut dresses. But it is Tony Randall who bring s "The Mating Game" to bloom as the pompous young tax investigator whom the family humanizes in a hilarious drunk scene. Some old favorites contribute substantially to "Mating Game's" high polish, particularly Fred Clark as Rand- all's superior in the Internal Revenue office and Una Merkel as the "Ma" of the family. Naturally, the story winds up as neatly as Douglas' family is wholesome. It is discovered that instead of Douglas owing the Revenue Bureau $50,000 in back taxes, they owe him 14 million in accrued interest stemming from a family ancestor's sale of some horses to the Federal gov- ernment during the Civil War, and Debbie and Randall melt into pre-wedding bell embrace.


"Up Periscope"

Business Rating 0 0 PLUS

OK underwater demolition melodrama in color will satisfy action fans. James "Maverick" Garner provides marquee lift.

When it concentrates an action this Warner Brothers production of underwater adventure in the South Pacific during World War II moves along briskly, but it limps awkwardly when the plot turns to other ingredients, such as humor, romance, character inspection. Fortunately, the major footage of this Technicolor-WarnerScope production is devoted to tense, spine tingling maritime action, and this makes "Up Periscope" a pretty good attraction for the action market. Its boxoffice pros- pects are brightened somewhat by the presence of James Garner, whose TV western series, "Maverick", is among the top ten programs in the listings. Garner as an underwater demolition expert assigned to a near impossible task performs some mighty deeds of derring-do, but artful direction by Gordon Douglas make them seem plausible. The other major role is ably handled by Edmund O'Brien. The romantic interest is adequately managed by newcomer Andra Martini. Comedy relief has been assigned to Alan Hale, and these scenes prove to be the low points of the picture. They are hackneyed stereotypes in extremely poor taste. Plot develops when Garner proposes marriage to Miss Martin after a torrid beach romance and she finds herself unable to accept or offer an explanation of her reluctance. Garner, after being whisked to Pearl Harbor learns the reason — she was a WAVE officer assigned to investigate his qualifications for a highly dangerous and extremely important mission. Garner reports to the submarine commanded by Ed- mund O'Brien, where he finds crew morale at a low point as a result of O'Brien's insistence on maintaining strict adherence to Navy regulations. At sea, Garner's orders are revealed — he is to be taken to a Japanese-held island where he is to find and photograph the secret Japanese radio code. He has 18 hours in which to accomplish his mission — which he does in a tension-filled sequence.


"A Question of Adultery"

Business Rating 0 0 PLUS

Exploitable British import on subject of artificial insemination. Julie London good as mother of "test tube baby".

The jury is still out on this British production dealing with the thorny problem of artificial insemination—the Legion of Decency has condemned it while the National Board of Review has deemed it acceptable. Exhibitors in areas with a predom- inant Catholic population had best stay clear of it since The Pope has been outspoken in his disapproval of the practice and this film presents it in a sympathetic, if inconclusive, manner. In other situations the controversial nature of the subject mat- ter will attract greater grosses than a low-budget film such as this would normally have a right to expect. The screenplay by Anne Edwards handles the subject in a way that provides exhibitors with ample exploitation values. Don Chaffey's direction is crisp and keeps the film moving at a brisk pace. Julie London provides some marquee power and registers well as the beleaguered heroine. She is particularly effective with her de- livery of a torchy ballad. Anthony Steel is disappointing as the protagonist—his features and movements are wooden and detract from viewer enjoyment. Action explodes when American- born Miss London tells her British husband, Steel she is pregnant. Jealous, he makes a bitter remark and she slaps him causing him to lose control of the car plunging them into a ditch. As a result of the accident, he is left sterile and she loses the baby. Eager for a child, she persuades Steel to agree to artificial insemination, and Miss London becomes pregnant. He then changes his mind and goes back to England, where under the dominance of his father, he seeks to obtain a divorce. Because of the charge, "adultery as a result of artificial insemination", the trial becomes a cause celebre. After a lengthy and brilliant trial scene, the jury finds itself unable to deliver a verdict. In the interim, however, Steel has seen the light and asks Miss London to let him return—which she does for a happy ending.


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Preminger - One of that Rare Breed —
A Movie-Maker with a Showman’s Eye

Otto the Bold

The recent passing of Cecil B. DeMille punctuated sharply the scarcity of the showman-producer, a fast disappearing breed in the movie world. Even now, there are but a handful left: Sam Goldwyn, Darryl Zanuck, Jerry Wald, Otto Preminger. These are the talented few with the flair for making fine films and, beyond that, for building vast audience interest in their properties.

Consider Preminger... a name which has become synonymous with the daring, the different in film fare. From his exciting choice of subject matter to his esthetically refreshing method of introducing the titles, Otto Preminger has toiled long and hard to earn the degree of master showman-producer.

"Trends are the cancer of the motion picture business," he said recently, and it can be safely said of Otto Preminger that he has always bucked them.

Does the Unusual

When the industry blanched at discussing sex in frank terms, he transformed the taboo into a talisman by turning out "The Moon Is Blue." When past experience warned against employing an all-Negro cast, he went ahead with "Carmen Jones." And, when no producer dared touch the subject of drug addiction, Preminger scored his biggest success with "The Man With The Golden Arm."

His latest stroke of showmanship, the casting of Joseph N. Welch, famous Boston lawyer, in the role of the judge in Columbia’s "Anatomy of a Murder," while it smashes no icons, is an excellent sample of the Preminger flair for promotion. In acquiring for his latest film the fiery little personality who has remained in the public focus for a number of years—since his initial bow before the nationwide television audiences at the Army-McCarthy hearings in Washington—Preminger must be credited with one of the most effective presell maneuvers in many years. Newspapers throughout the land rushed to tout the story.

Whatever skills Preminger may now possess, including his thorough knowledge of production and his amazing ability to organize a smoothly functioning motion picture unit, can easily be traced to his theatrical beginnings in Europe. There, in his native Vienna, where a producer must plan at long range, leasing a house for a long period and building a stock company for appearances in a wide variety of plays, the young master began to bud handsomely.

Eventually, the pressures from within—Nazism was starting to spread over Europe—and the allures from without—attractive offers from Broadway and Hollywood—conspired to bring Preminger to America. In 1936, he accepted a director's job at 20th-Fox.

Within five years he had acquired an exclusive producer-director contract there, following the screen version of "Margin for Error" with "Laura," a slick mystery drama which earned the talented Preminger the nomination for an Academy Award as best director.

Turns Independent

Then, in 1951, came the inevitable. Anticipating the demise of mass production of pictures—for both artistic and financial reasons—Preminger struck out on his own, one of the first to become an independent producer-director. He founded his own company, Carlyle Productions and set out to make one film at a time with a selectivity and care that was eventually to stamp him with the mark of greatness.

Preminger's first independent attempt, "The Moon Is Blue," tore through the industry like a cyclone even before it began to bring in the box-office receipts for United Artists in 1953. Before Preminger was through, he had waded through a censorship battle and

(Continued on Page 18)
hurled the first successful challenge at the Motion Picture Production Code. UA backed the determined producer-director to the limit, and "Moon" was released without the sanctioning seal.

It was his most courageous "first", appropriately enough, that brought Preminger the highest acclaim, both through artistic recognition and at the boxoffice. "The Man With the Golden Arm" marked the initial dramatic presentation of the problem of drug addiction on the screen and went on to become one of the most prosperous films ever released by United Artists. "Golden Arm" touched off another legal confrontation whose flames spread all the way to the Supreme Court.

"Many people think," Preminger said, "that because I have had censorship trouble, I am in business to make dirty pictures. This is not true . . . I want to make adult films . . . And, if necessary, I will fight for the right to make them."

Another Preminger film, while it did not enjoy the financial success of its predecessors, served as a further showcase for his talents as a showman-producer. In 1956 he launched a search for an unknown girl to play the title role in his production of Shaw's "Saint Joan." And the world-wide publicity garnered for the talent hunt that finally uncovered lovely, 17-year-old Jean Seberg has seldom been equaled in scope and velocity.

Having just completed directing "Porgy and Bess" for Samuel Goldwyn, Preminger is currently readying himself for the start of shooting of "Anatomy of A Murder" March 23. However, he was hard at work plugging the filming of the top best seller of 1958 as early as last summer, when the novel was still "number one" throughout the country.

Long-Range Showman

The producer, the distributor, Columbia, and St. Martin's, the publisher, combined in a campaign to link the book with the then-planned film. Special publicity and promotion kits were shipped to newspapers and other media. Display kits were dispatched to bookstores. Working as if the picture were about to open, Columbia's exploitation force set up radio and TV promotions. The whole energetic show was a live tribute to Preminger's theory of long-range showmanship.

"Everybody wants to make big pictures, to buy the same best-selling novels, to engage the same few stars for every picture," he noted not long ago. Everybody, that is, except Otto Preminger. He is scheduled to follow "Anatomy" with two non-best-selling novels—"The Other Side of the Coin" and "Bunny Lake Is Missing"—for Columbia release, and a best-seller, "Exodus," for United Artists.

Those wishing to turn over a fast dollar are advised to wager that all three pictures will be "different"—both in content and in the way they are sold.
"IMITATION OF LIFE'
BIG IN EVERY SENSE OF THE WORD... A GREAT WOMEN'S PICTURE...
AND THEY WILL BRING THEIR HUSBANDS OR BOY FRIENDS"

- BOXOFFICE

Mr. Showman
SCREEN IT...
BOOK IT
FOR EASTER!
Universal Reports Loss, Stockholders Meet March 11

Nine directors will be submitted to Universal's stockholders at the annual meeting to be held March 11 in New York. The nine nominees are N. J. Blumberg, Preston Davis, Albert A. G/documents, John J. O'Connor, Milton R. Rackmil, B/d Rogers, Daniel M. Sheaffer, Harold J. Thorp and Samuel H. Vallance. Previously, Universal had reported a consolidated net loss for the year ended Nov. 1, 1958, of $2,020,055 (5.$29 per share), as compared to a net profit of $2,043,831 ($2.83 per share) for the year before. In a statement accompanying the financial report, chairman Blumberg and president Rackmil noted that the company had been forced to make a "complete reappraisal" of its production and distribution policies because of the "rapidly changing market conditions." But, they said, Universal now is well on its way to satisfying the current public taste for the "blockbuster."

Nominations In, All Eyes Turn Toward Big 'Oscar' Nite

Nominations for the 3rd annual awards of the Academy of Motion Picture Arts and Sciences made the headlines with a splash last week. Now all eyes turn toward "Oscar" night, when the winners will be announced and the treasured statuettes will be awarded at the Hollywood RKO Pantages Theatre, April 6. The ceremonies will be simulcast on TV and radio by NBC. The nominations, announced by Academy president George Stevens were as follows: for the best performance by an actor—Tony Curtis ("The Defiant Ones"), Paul Newman ("Cat on a Hot Tin Roof"), David Niven ("Separate Tables"), Sidney Poitier ("The Defiant Ones") and Spencer Tracy ("The Old Man and the Sea"); for best performance by an actress in a supporting role—Theodore Bikel ("The Defiant Ones"), Lee J. Cobb ("The Brothers Karamazov"), Burt Ives ("The Big Country"), Arthur Kennedy ("Some Came Running") and Gig Young ("Teacher's Pet"); for best performance by an actress—Susan Hayward ("I Want To Live"), Deborah Kerr ("Separate Tables"), Shirley MacLaine ("Some Came Running"), Rosalind Russell ("Auntie Mame") and Elizabeth Taylor ("Cat on a Hot Tin Roof"); for best performance by an actress in a supporting role—Peggy Cass ("Auntie Mame"), Wendy Hiller ("Separate Tables"), Martha Hyer ("Some Came Running"), Maureen Stapleton ("Lonelyhearts") and Cara Williams ("The Defiant Ones"); for the best motion picture—"Auntie Mame" (Warner Bros.); "Cat on a Hot Tin Roof" (MGM); "The Defiant Ones" (United Artists); "Gigi" (MGM), and "Separate Tables" (United Artists); for the best achievement in directing—"Cat on a Hot Tin Roof" (Richard Brooks); "The Defiant Ones" (Stanley Kramer); "Gigi" (Vincente Minnelli); "I Want To Live" (Robert Wise), and "The Inn of the Sixth Happiness" (Mark Robson).

AA Net Profit Down; But Broidy Predicts Upturn in '59

Allied Artists earned a net profit of $120,000 for the 26 weeks ended Dec. 27, 1958, about $52,000 less than the corresponding period the year before, it was announced by president Steve Broidy at a meeting of the executive committee of the board. However, Broidy predicted that product in release and soon to be released will result in a marked increase in the company's gross for the second half of the year. The figures also revealed a gross income for the last 26-week span in 1958 of $7,431,772, compared to $8,992,150 for the previous year.

Bertero Sees 'Healthy Market'

John B. Bertero, reelected president of National Theatres Inc., told the annual stockholders' meeting that the current period of adjustment is over and that from it "there will emerge a healthy theatre market." Other election results saw B. Gerald Cantor replacing Elmer C. Rhoden as chairman of the board. Charles A. Barker, Jr., A. J. Gock and Eugene V. Klein were named new directors.

TOA Heads Gather in Wash. for Mid-Winter Meet

President George G. Kerasotes delivered a report to the board and executive committee of the Theatre Owners of America concerning the four months since TOA's annual convention, as more than 60 officials gathered in Washington, D. C., for the mid-winter meeting, March 1 and 2. ACE, the Department of Justice, told TV, Army-Navy release, film company stock purchasing, were scheduled to occupy much of the heavy agenda. Kerasotes said that in the last four months TOA has achieved new stature in its industry. He pointed to the emergence of ACE as the "greatest development for the industry." At the request of ACE, the Joint Committee on Toll-TV, of which TOA's Philip F. Harling is co-chairman, held a dinner session, March 1, where it took over the campaign initiated by TOA to seek passage of the Harris bill banning cable as well as broadcast pay TV. S. H. Fabian, TOA treasurer and first rotating chairman of ACE, was scheduled to report on the congress at the March 2 meeting. In previous TOA developments, Kerasotes went on record to the effect that TOA is unalterably opposed to any pre-censoring of films by any state or local government. It was announced by Robert W. Selig, chairman of a special TOA committee for the project, that the Dover Post had revived its "Movie Parade" publication project and would present a new proposal to the mid-winter meeting.

Fabian Urges ACE Leaders Aid COMPO Dues Collections

S. H. Fabian sent a letter, on behalf of the ACE executive committee, to all ACE area co-chairmen urging them to enlist exhibitor support for the COMPO dues drive. Recalling that the exhibitors' Congress had its jurisdiction over 11 projects to COMPO, Fabian said that "proper financing is necessary if these projects are to be carried out," and he called on ACE exchange area committees to help enlist exhibitor support for the COMPO dues drive. National Screen Service is scheduled to exhibit all exhibitors a pamphlet, outlining the COMPO program and dues schedule.
Censorship Decreed at N.Y. Legislative Hearings

A second public hearing of the Joint Legislative Committee To Study the Publication and Dissemination of Offensive and Obscene Material, in New York, attracted more criticism than support for censorship. Industry representatives were joined by a women's club representative and the director of the New York Civil Liberties Union in a denunciation of four proposed censorship bills. The latest bill would authorize the Motion Picture Division of the State Education Department—the state censorship arm—to classify certain films "unsuitable" for children. Three bills submitted previously would require licensing of exhibitors and provide the division with more control over film ads. Among the industries attending the hearings were Gordon S. White, director of the Advertising Code Administration of the MPAA, and Margaret G. Twynman, director of Community relations, MPAA. White said that there "are safeguards enough now," and that the Advertising Code "has applied stricter standards to our advertising than the courts have allowed censor boards to apply to pictures." Mrs. Twynman stated that: (1) the bills are based on two "erroneous and false" assumptions (that films can be classified and that they cause juvenile delinquency); (2) a law can not substitute for parental responsibility, and (3) the bills represent "one further step toward a totalitarian state . . . " Mrs. Dean Gray Edwards, national chairman of the Motion Picture Committee of the General Federation of Women's Clubs, warned that classification of pictures as adult would arouse curiosity, and children would "lie about their age to get in anyway." Ephraim S. London, N.Y. Civil Liberties Union's director, and a lawyer for numerous independent distributors, said the bills "betray ignorance of the decisions of the United States Supreme Court."

Cinerama Gets Financing To Expand Film Production

The Prudential Life Insurance Co. of America will provide "multi-million-dollar financing" of an expansion of technical, theatrical and production activities of Cinerama, Inc., it was announced by Hazard F. Reeves, president of the latter firm. L. Grant Leenhouts, Cinerama vice president in charge of production, said that his company will hire its rate of production from one feature every 18 months to one every six months. Leenhouts added that future production will be aimed at the family audience. No details were available on the Prudential loan, but estimates ranged from $12 million to $16 million. Reeves also noted that "substantial additional financing will also be made available from private sources." Since 1953 Cinerama production and exhibition has been exclusively controlled by Stanley Warner Corp.
"The Shaggy Dog"

**Business Rating 3**

*Amusing Disney fantasy about a boy-turned-dog. Should please family trade, especially the youngsters.*

This Disney production, his first modern-day, live-action film has the proper combination of whimsical and slapstick humor to register best in the family situations. It's fine for the youngers. The screenplay, loosely adapted by Bill Walsh and Lillie Hayward from the Felix Salten novel, "The Hound of Florence," is a free-wheeling, comedy-fantasy that always remains diverting, despite an implausible climactic excursion that oversteps the bounds of fantasy. The picture belongs to the title character—"Shaggy"—a Bratislavian sheep hound who is almost too shaggy to be true, and veteran actor, James Westfield, who delivers "double takes" and "slow burns" in a manner reminiscent of the late Edgar Kennedy. Fred MacMurray does a competent job as the father of a boy who has turned into a dog, while Jean Hagen, making her comeback after an absence of three years, has the limited part of the mother. Tommy Kirk, who plays the boy who is turned into a part-time dog by a magic ring, seems bewitched much of the time, but Kevin Corcoran, as the nine-year-old brother of the dog-boy, contributes some delightful moments, particularly when he expresses delight at the plight of his brother—simply because he is so happy to have a dog in the family. Plot hinges on a ring found by Kirk which, when he inadvertently rubs it, turns him into a dog. His life as a dog is complicated by the fact his father, a retired mailman, hates dogs and threatens to shoot any appearing on his property. As the dog, he lives in a house across the street and while there he learns of a spy plot. He tells his younger brother who, in turn, relates the spy tale to MacMurray, without revealing the source. When MacMurray attempts to tell FBI of the plot he is suspect. Eventually all works out well as the boy as a dog pursues the spies and causes them to be caught.


"Gunmen from Laredo"

**Business Rating O PLUS**

*Third-rate western quickie.*

The absence of a trained star, a tired plot and routine handling relegate this Columbia release solely to the lower slot in minor action situations. In ColumbiaColor, the story hews close to the familiar sagebrush pattern, but everything about it is third-rate. Wallace MacDonald is guilty of producing and directing. Robert Knapp and wife are ambushed by the town saloonkeeper and the wife is killed. Knapp cries murder most foul and seeks vengeance. Instead, he is framed by the evil saloonkeeper and sentenced to prison. He escapes and meets up with Jana Davi, a hot-blooded Indian maid (but pure), who helps him return to Laredo. In the process they elude a determined band of angry Indians, the storekeepers' gang and the elements, but fail to escape the clutches of the law. They are brought back to Laredo in custody where, true to the tradition of the West, the marshal allows Readron freedom to settle accounts with the saloonkeeper. He does so unerringly, killing three and remaining unscathed. The Indian maiden rushes to him, and the sheriff looks the other way as they head for Mexico.

Columbia. 67 minutes. Robert Knapp, Jana Davi. Produced and directed by Wallace MacDonald.

"Alias Jesse James"

**Business Rating 3**


The stellar presence of Bob Hope cavorting in typical antic fashion, a handsomely mounted Deluxe Color production, and the beautiful Rhonda Fleming guarantee that this United Artists release will garner a goodly share of the mass audience. Hope returns to a familiar playground, The Old West, and manages to spoof the foibles of the days of old and, at the same time, inject humor of a topical nature. There are three songs—and all are sprightly—including the title song which offers good exploitation possibilities on which the UA showmen are sure to capitalize. Director Norman McLeod handles the zany interludes with a deft touch and succeeds in extracting maximum laugh mileage out of the script, which is not always up to the capabilities of the star comedian. Hope, of course, is eternally funny, and nothing else need be said for his fans. Miss Fleming is decorative and Wendell Corey contributes good support. Story finds Hope cast as a bumbling insurance salesman who sells a paid-up, $100,000 policy on the life of Wendell Corey as Jesse James. Since James represents something less than a good insurance risk and the company is in distress, Hope is sent West to retrieve the policy. He manages to join the James gang, hoping to protect the life of James and his company. In a surprise climax, Hope and Fleming pursued by James and his gang, are rescued by a host of guest stars—among them Bing Crosby, Gary Cooper, Wyatt Earp and a host of TV's Western stars.


"The Great St. Louis Bank Robbery"

**Business Rating O Plus**

*Minor crime meller for lower slot in action houses.*

This melodramatic re-enactment of an incident culled from the files of the St. Louis Police Department limps along in painfully slow, albeit documentary, fashion, and then fails to justify its attempts at building tension with a disappointing climax. With a cast devoid of any known names, "The Great St. Louis Bank Robbery" will get by only on the lower slot in action houses. Major fault for the difficulties of the Charles Guggenheim Production (United Artists release) lies with the Richard Heffron script, which overexplores the backgrounds of the main characters at the expense of the action. Guggenheim and John Stix share the directing chore and manage to create some excitement, but for the most part they dally much too long on details. Bernardo Segals' brooding musical background is well conceived. Cast, headed by Steve McQueen, David Clarke, Crahan Denton and introducing Molly McCarthy, is effective, particularly McQueen in the part of a youth attempting his first crime and Denton as the mastermind of the bank robbery. Miss McCarthy has a haunting quality, but suffers the malaise of most Actors' Studio disciples—she mumbles. Story concerns plans of four men to rob the Southwest bank and the elaborate preparations the effort requires. Plot complications arise when Mollie, girl friend of McQueen, learns of the plan and warns the bank. She is killed and the holdup takes place. A teller sets off an alarm and three of the gang are killed, the fourth nabbed.

United Artists. 86 minutes. Steve McQueen, Produced by Charles Guggenheim, Directed by Charles Guggenheim and John Stix.
The most eagerly-awaited motion picture in years!
FOR a smashing 54 weeks "Compulsion" remained atop the nation's best-seller lists as the American public was demonstrating its fascination for the most intriguing tale of two young, perverted geniuses who plotted and committed the "perfect" crime that shocked the entire world.

But the famous Leopold-Loeb case of 1924 was no ordinary murder. And the Meyer Levin novel mesmerized millions of people as it probed beneath the surface to expose the lives of these two wealthy, spoiled teenagers whose reckless adventures swept them from one dangerous thrill to another—and finally to the crime.

From this choice piece of audience-tested merchandise, producer Richard D. Zanuck chiseled a taut study in terror, both mental and physical, which should earn its place among the most distinguished of motion pictures. There is no doubt that this film—his first production—will vault the youthful Zanuck (son of famous Darryl F.) right up to Hollywood's front ranks.

For its part, 20th Century-Fox, which has the pleasant task of distributing this fine film, has been hard about the task of providing an appropriate merchandising campaign for "Compulsion", some facets of which are explored in this supplement.

"Compulsion" is gilt-edge in every respect and there can be no doubt that it will rank with the top boxoffice attractions of the year.
“Compulsion” Masterful, Compelling Drama

Business Rating 4 4 4 4

One of the most eagerly-awaited dramatic films of recent years. Superbly produced, directed, acted. Ranks with finest blockbusters. Word-of-mouth strong factor.

“Compulsion” will most certainly rank as one of the industry’s sure-fire blockbusters for 1959. It marks a most notable debut of Richard D. Zanuck as a producer. It is a job of which his famous father could well be proud.

Based on the runaway best-selling novel by Meyer Levin dealing with the notorious Leopold-Loeb “kill for thrill” murder of a Chicago boy in 1924, “Compulsion” boasts a pungently written screenplay by Richard Murphy, superb direction by Richard Fleischer—all climaxed by what may well rank as the finest performance of Orson Welles’ career.

The shocking slaying by these two rich, spoiled teenagers is a story that has long intrigued the American public (as most recently evidenced by the spectacular sales of the book) and box-office prospects for young Zanuck’s black-and-white Cinemascope adaptation appear bright in all markets. This, despite the fact that the film lacks any sure-fire marquee names—with the possible exception of Welles—and no strong romantic interest. “Compulsion” is simply that good. Backed by an expert Fox exploitation campaign, the film’s grossing potential in deluxe openings promises to be excellent. Beyond that, word-of-mouth should keep it rolling down through the subsequent runs.

With great care in scene after scene, director Fleischer, aided by William C. Mellor’s discerning camerawork, establishes the background and environment of the two boys—their wealthy homes, superior intellects, Nietzsche—like ideas and the pathologically subservient, hinting at homosexual, domination that Artie Strauss (Bradford Dillman) holds over Judd Steiner (Dean Stockwell) while this develops.

By the time the pair are ready to murder, their eerie motive—to commit the perfect crime as a pure test of the superior intellect—is fully explored in all its terrifying aspects. As the boys fall victim to their own misguided intellects, Dillman and Stockwell turn in wonderfully revealing performances. With each off-hand gesture, slight curling of the lips or cocky twist of the eyebrow to go with a carefully written bit of dialogue, some facet of the boys’ disdain for mankind is disclosed to the viewer.

But it is after the crime has been committed and prosecutor E. G. Marshall has definitely established their guilt that the film reaches its dynamic climax. Summoned to defend the two young murderers at any price, in lumber bulk, disheveled Orson Welles as Clarence Darrow, known as a skeptic, almost diabolical jury-swayer—and the best criminal lawyer in the country. With public feeling running high against the killers, Welles realizes that his only chance to save the boys is by declaring them “guilty” and pleading their case before a judge instead of a jury. He bases his defense on his long-standing belief that capital punishment is wrong and inhuman.

At this point “Compulsion” ceases to be merely an expert dramatization of a nefarious crime and becomes an exciting and powerful tour de force against capital punishment. With firm control and skillful underplaying that does not lack for dramatic impact, Welles hammers home each crucial, compelling point. Through the testimony of the only girl who knew and had tried to understand Judd—somewhat gingerly played by Diane Varsi—Welles establishes the principle that “no matter what they’ve done, they’re still human beings.”

By a brilliant plea, Welles wins life imprisonment instead of the expected death verdict. The film ends with the reputedly atheistic Welles dropping the thought that perhaps it was the hand of God that left the damaging evidence of Judd’s eyeglasses at the scene of the murder. “And if he didn’t,” asks the world-weary Welles, “who did?”

As Welles’ opponent, E. G. Marshall gives a convincing performance in the role of the prosecutor who is determined to settle for nothing less than the gallows. Martin Milner is adequate as the young reporter who first discovered the damaging evidence, while Robert Burton and Wilton Graff as the boys’ fathers, and Louise Lorimer as Dillman’s mother are excellent in their brief but revealing roles.

The exhibitor can count on responsive audience reaction for this superb film.

Having analyzed the saleable ingredients in the screen version of "Compulsion," the Twentieth Century-Fox staff of boxofficers, under the direction of vice president Charles Einfeld, have developed a promotional format that appropriately fits the subject. Spearheading the campaign are an extremely effective set of ads and posters, a comprehensive book tie-in and a refreshingly aware, nationwide tour by producer Richard D. Zanuck. The two young men starring colding out from behind the superimposed pair of grotes-
quely shaped spectacles, in the 24-sheet above, set the intriguing theme of the ad campaign. The small figures scurrying in panic seem to capture the mood of the picture in stark black and white. And throughout all the ads, the jagged letters spell out “Compulsion” in a manner that is at once disturbing and compellingly attractive to the eye—almost as is the fascinating tale, itself.

The book tie-in, engineered through Pocket Books, Inc., is delivering the movie edition of Compulsion, featuring on the cover a scene from the production, to the more than 100,000 domestic outlets across the country and 10,000 Canadian outlets weeks before the opening of the picture. Additional promotion includes counter containers with full credits and pictures of the stars, to be distributed to some 15,000 prime, high-traffic outlets. Rack cards and streamers also highlight the joint promotion campaign.
The Producer Takes to the Road

Not content with having undergone his baptismal fire in the production field by turning out a work of superior quality, youthful (he's only 24!) Richard D. Zanuck is going out on the road to plug his picture, too.

Evidently aware of the benefits to be derived from talking up his product in person, Zanuck is embarking on a fourteen-city tour of the U.S. and Canada, which will include stops at Atlanta, Washington, D.C., Boston, New Haven, Toronto, Cleveland, Chicago, St. Louis and Dallas. The now-famous son of Darryl F. Zanuck—significant personality in his own right—will host screenings and meet with the press and representatives of radio and television to project "Compulsion" into the consciousness of these audience-building moulders of opinion.

"No producer can make a picture today and then say he's through with it," 20th-Fox’s head showman, vice president Charles Einfeld, left, producer Richard Zanuck talk about latter’s first picture, "Compulsion," and its promotion at press conference. Zanuck revealed plans for his cross-country promotion tour.

Zanuck had been vice president of his father’s company and his general assistant when the production reins of "Compulsion" were tossed suddenly into his lap. If "Compulsion" is any criterion, he has taken hold of them with a firm and mature hand.

TIME OUT. Left to right, director Richard Fleischer, star Orson Welles, producer Richard D. Zanuck relax between scenes on set of "Compulsion."
They Lived In The Twilight World Of Their Own Twisted Relationship

...as one excess led to another!

TWISTED YOUTHS. Grotesquely oversized eye glasses lend a brooding air to "rough" of ad at left, which stresses strange relationship between two young thrill killers. Copy effectively builds, word by word, tale of suspense and unspoken horror.

A LAW UNTO . . . The bold-type caption on drawing-board sample of ad below depicts the cold-blooded, reckless attitude of the teenage killers, and their strange devotion of philosophy of "supermen" rising above man-made laws.

"YOU KNOW WHY WE DID IT? BECAUSE WE DAMN WELLED FELT LIKE DOING IT!"

BEST-SELLER. Promotional value of best-seller, which led the lists for 54 weeks, is theme of the ad above. Copy blares the famous title and the novel's fascinating substance, its provocative figures.
From the Novel by Meyer Levin
Published by Simon and Schuster, 1954.

... they had made much compact? He read on until there came the part about who was driving the Willys.

A choking, dizzying sensation came upon him. This was the second moment of shattering for Judd, after having been told, the night before, that Artie was confessing. Now, Artie was breaking their union.

Judd fixed his eyes on his friend, who had been reading Judd's own confession. At that moment, Artie flushed and leaped up, talking a mile a minute, angrily. "In the first place, he says the chisel was wrapped like a mile around him, and promptly announced, "I have seen it," and they were mine, if I weren’t sure that mine are at home right now." He laughed shortly. "That’s, unless someone swiped them, of course."

If it went that far he could suggest a whole flood of possibilities. He might have left his glasses at the university, or anywhere; the murderer could have picked them up. He was certainly safe if he played it right, he knew.

Anarchy was merely a simple way of putting it, Judd declared, as though to push me out of the argument. Ruth’s brows were knitted. Somehow she always was most appealing to me when she assumed that very serious and attentive expression.

I had no further desire to argue; I wasn’t too strong on philosophy anyway, I drank, and just then a huge Negro woman pushed her way between the musicians and started shouting out snatches of blues.

Ruth had her eyes intently fixed on Judd’s. The two of them seemed to have forgotten I was there. She asked whether he was really interested in law, in going to Harvard. He was interested in everything, Judd...

Tears flowed freely on old Steiner’s face; some said that Judd and Artie wept. We were all utterly held by some tragic sympathy in Wilk’s voice, in his whole being, that transcended any effect of words.

"I am pleading that we overcome cruelty with kindness and hatred with love. Your Honor stands between the past and the future. You may hang these boys, but in doing it you will turn your face toward the past. In doing it you would make it harder for every other boy who in ignorance and darkness must grope his way through the mazes which only childhood knows. In doing it you would make it harder for unborn children. I am pleading for the future; I am pleading for a time when we can learn by reason and judgment and understanding and faith that all life is worth saving, and that mercy is the highest attribute of man." He walked back a little, partly releasing us.

"If I should succeed in saving these boys’ lives and do nothing for the
20th-Fox Combines Stills, Dialogue
To Produce Dynamic Ads for 'Fury'

The steadily growing maturity of motion pictures is evident not alone in the subject matter of films today, but in the new approach to advertising them. Consider the almost complete transformation of movie advertising—from the cluttered melange of exaggerated art and hyperbole in days gone by to the stylish and dynamic presentation, seen at right.

So convincing realistic as to seem in motion, direct, simple and, at the same time, crackling with emotional intensity, the newspaper ads Charles Einfeld's 20th-Century-Fox staff has cooked up for Jerry Wald's "The Sound and the Fury," clearly depict the new dimension in film advertising.

Working with the same ingredients which have distinguished the top-notch ads gracing the class magazines, 20th-Fox's boxoffice have added a most significant element—dramatic force. Where the advertisements in slick publications aimed at the select, moneyed class are usually limited to a posed scene with which the reader is to associate the product, Fox has seized upon a method that is a part of the product, itself—the action scene direct from the film. The is then emblazoned with a slice of appropriate dialogue, creating an image which appears to move before the reader's eyes.

True, the steamy subject matter, as originally served up by novelist William Faulkner, is tailor-made for such a dramatic audience pitch. And, if a picture is worth a thousand words, a few Faulkner words added judiciously to the right picture is a combination worthy of its own proverb.

MPAA Issues Pressbook
To Promote 'Oscar' Night

An eight-page pressbook promoting "Oscar" Night, April 6, is being sent by the MPAA to every motion picture exhibitor in the U. S. and Canada, and to every TV and radio station presenting the Academy telecast of the ceremonies.

The MPAA board also approved payment by the Association of the extra cost involved in switching the simulcast from a Wednesday to a Monday night.

The pressbook, prepared by the Advertising-Publicity Directors Committee of MPAA, is filled with facts about the Academy Awards show and its p. r. importance to the trade. The book advises theatremen of the benefits to be derived from sharing costs of TV spots scheduled before and after the Academy telecast and offers a sample of the type of copy which has proved most effective. One page is devoted to promotions reported tried-and-proven by showmen for the 1958 telecast.

Newspaper publicity receives large play in the pressbook, via an interesting feature story based on the history of the Academy Awards, two shorter stories about motion-TV co-operation and three suggested editorials for the busy editors who are looking for an "angle."

Illustrated for the exhibitor are a suggested set-up for an ad and the mat of ad slugs available from National Screen in its special promotion kit. The latter includes full-color posters, a one-sheet, two 13 x 20 posterettes, six 8 x 10 miniature posters, a 50-foot trailer, a composite ad mat and a raft of additional press material.

UA Hiring, Not Firing;
Youngstein Blasts Dismissals

Operating on the premise that advertising-publicity personnel firings was a strange way to display faith in the industry, United Artists' vice president Max E. Youngstein announced a 25-per-cent hike in UA global promotion. At a recent press conference in Los Angeles, he castigated other film companies for the "disgraceful" dismissals.

Revealing that his company had hired rather than fired over the past 12 months, Youngstein turned the steam on distributors who, he said, practiced exactly what they preached against. Striping to his familiar shirtsleeves, the dynamic UA executive declared that even top-quality pictures cannot sell themselves. They must be aggressively pre-sold, if commensurate boxoffice grosses are to be realized, he added.

"Announcements about appropriations for higher expenditures," Youngstein said, "mean nothing unless the company has the required manpower to create ideas and then go out and implement them."

Apparantly, UA has the manpower. It is spending more than $9 million this year for its advance publicity-exploitation program. And, as Max Youngstein is quick to point out, they aren't firing, either.
What the Showmen Are Doing!

UA, Dept. of Defense, Army Tie-Up for 'Pork Chop'

United Artists' has the Department of Defense and the U. S. Army solidly behind its promotion campaign for 'Pork Chop Hill.'

Producer Sy Bartlett recently received two letters—from Maj. Gen. H. P. Storke, Chief of Public Information, and Donald E. Baruch, Audio-Visual Division—acclaiming the film, a bubbly response that followed screenings arranged for Defense Department officials and Pentagon commanders in Washington.

Service co-operation is scheduled to include recruiting drives, posting of display cards, use of military personnel and bands for local premieres and radio and TV appearances by Korean War heroes. In addition, UA has arranged a series of veteran organizations' tie-ups for the film.

"Everyone felt that the cooperation given you on the production was well justified," wrote Baruch. "'Pork Chop Hill' is a provocative and realistic presentation . . ."

General Storke wrote: "You have produced a truly dramatic and factual portrayal of one of the many heroic episodes experienced by the United States Army during the Korean action."

'Anne Frank' Being Sold Via Intern'l Publications

If there's anyone left in the world after March 18 who hasn't heard of 'The Diary of Anne Frank,' it will probably be because he can't read.

Charles Einfeldt, 26th Fox vice president, promised that no media will be overlooked in bringing "Anne" to the attention of the world.

March 18 marks the world premiere engagement of the George Stevens production in New York, and until that time, the company is waging an extensive advertising campaign through a wide range of media on an international level.

'Anne' is being sold via European editions of The New York Times and Paris Herald Tribune, as well as Far Eastern editions of The Times; ships' newspapers, covering crossings on both coasts; theatrical publications of every type; metropolitan weekly and foreign language papers, and religious and fraternal publications.

Texas COMPO Revives 'Oscar Race', Offers Promotion Sets

Texas COMPO is apparently up to its ears in showmanship ideas. Shortly after announcing the creation of six promotional packages to stimulate confidence in theatre personnel and stir patron enthusiasm for forthcoming productions, executive director Kyle Rorex said that the Texas group will revive the Oscar Race campaign employed successfully in 1956.

The Oscar Race, a copyrighted contest created by Texas COMPO, was designed to permit patrons to participate in the Academy Awards on a local level by attempting to pick the winners in each of six categories.

"Since the industry is spending over a million dollars to sell not only the prestige of the Academy Award winners but also the pictures and stars which will be showing at all theatres during the coming year, it would be a shame not to capitalize on it locally," Rorex said.

Every theatre participating in the Oscar Race will distribute entry blanks to all patrons.

The prizes are listed as theatre passes, and the package to sell the contest includes a 60-second, tint-color trailer, a 40 x 60 day-glo display, a composite mat with different size Oscar Race ads and ad stands, radio spot announcements, newspaper publicity stories and 2,000 entry blanks.

The six campaign packages include: (1) a 60-second trailer and a multi-color, 40 x 60 display and composite mat endorsing a particular film with the manager's seal; (2) a similar set of trailer and mat announcing a money-back guarantee of the coming top attraction and bearing the name of the manager; (3) trailer and mat conveying the manager's personal endorsement and guarantee of an unexcelled picture. A postscript is a lead into the regular trailer.

Also included are: (4) a trailer and mat set heralding the phrase, "Nothing Finer Than '59er Movies," and declaring that the present movies will not be seen on TV for many years, if at all. Five trailerettes listing coming films also are provided; (5) trailer and mat outlining management's efforts to make his house the finest entertainment center in town and welcoming any suggestions as to how the theatre can be made even more comfortable, and (6) a trailer and mat set announcing a season of outstanding films, including five trailerettes of coming attractions.

PROMOTION LINE. A fleet of five new cars, carrying signs saying "Reserved for . . ." each of the film's stars, toured the city to plug "Separate Tables" at Philadelphia's Midtown. Stunt was brainchild of UA field exploiter Max Miller. Viewers speculated on presence of stars in town. Car dealer was happy to contribute the buggies.
Bull’s-Eye Circulation!

The Policy - Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE “MONEY MEN”
- PRODUCTION EXECUTIVES

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!
THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Applies at End of Synopsis)

ALLIED ARTISTS

August

CRY BABY KILLER, THE. The Jack Nicholson, Carolyn McFadden, Ron Rifkin. Film. An entry for the morbid mind. Terror and the law battle for the soul of a madman.

GUNSMOKE IN TUCSON. Western. Warner Brothers.


September


American International

July

HELL SQUAD. Brandon Carroll, Frederic Gavlin. War, Action. 64 min.

HIGHER SCHOOL HELLCATS. Yvonne Lynne, Brett Haley. Comedy, Thriller. 68 min.

TANK BATTALION. Don Kelly, Marjorie Hellen. War. 80 min.


August

ARMY OF THE DEAD. Robert Harris. Thriller. 65 min.

JACKIE LEE CONFESSIONS. Melodrama. All-girl Legion. Western. 74 min.


Columbia

June


December


Cosmic Man. The Bruce Bennett, John Carradine, Angela Greene. Adventure, Western. 93 min.


February


March

AL CAPONE. Rod Steiger, Fay Spain. Producer John H. Burrows, Leonard J.ACKERMAN. A capone takes over top spot as Chicago's crime chief during prohibition era. 104 min.

COMING


BIG CIRCUS. THE. Leo Matthei, Rhonda Fleming. Producer Irwin Allen. Adventure, Comedy. 91 min.

CONFESSIONS OF AN OPIUM EATER. Mike Tate, Producer William Castle.

CRI MINE AND PUNISHMENT. G. A. George S. Hamilton. Producer Barry Metro. Western. 77 min.


JULY

KIDS

P.O. BOX 303. Van Johnson, Vera Miles. Film. A classic of the mystery genre.


AMERICAN INTERNATIONAL

COLUMBIA

BULLETIN—THIS IS YOUR PRODUCT
MARRIED A MONSTER FROM OUTER SPACE  Tom Tryon, Gloria Talbott. Producer-Director Gene Fowler. Jr. Young bride discovers she has married invading space monster. 78 min.

November


December


January


February


March


April


May


June


July

20TH CENTURY-FOX


FLAMING FRONTIER Regiscope, Bruce Bennett, Jim Davis. Producer S. Neufeld. Director S. Neufeld. Western. 70 min.

RX MURDER CinemaScope, Rick Jason, Martin Young. Producer J. Gissinger. Director D. Twist. 85 min.


August


BOY IN THE STRANGE HANDS CinemaScope, DeLuxe Color. Jean Agar, Joyce Compton. Producer P. Landers. Drama. Young male lad trying to bring law and order to Western town. 70 min.

September


October


November

ALASKA REGASCOPE. Bill Williams, Nora Hayden, Producer B. Glasser, Director E. Bereds. Adventures of truckers who maintain Alaska's life-line. 71 min.

December

LONE TEXAN The Regiscope. Willard Parker, Audrey Dalton, Producer Richard Langer. Western. Two brothers fight for control of Texas cattle town. 70 min.


January


February


HOLIDAY FOR LOVERS Technicolor, Hereward Thompson. Producer P. Ander. Drama. One say for me Son of Robin Hood

UNIFIED ARTISTS

August


DEFIANT ONES, The. Tony Curtis, Sidney Poitier.


STOP!
Here Comes the Funniest
Shaggy Dog Story Ever Told!

Walt Disney's
The SHAGGY DOG

starring
FRED MACMURRAY • JEAN HAGEN
TOMMY KIRK • ANNETTE FUNICELLO • TIM CONSIDINE • KEVIN "MOCHIE" CORCORAN
with
CECIL KELLAWAY • ALEXANDER SCOVERBY • ROBERTA SHORE
JAMES WESTERFIELD and JACQUES AUBUCHON

Directed by CHARLES BARTON
Screenplay by BILL WALSH and LILLIE HAYWARD
Associate Producer BILL WALSH

YEP! THE PICTURE'S ALL WRAPPED UP AND READY FOR RELEASE...
IT'S A BLAST!

TO BE UNLEASHED FOR EASTER RELEASE!

Book it NOW!
Call BUENA VISTA!
PIN POINT REVIEWS

Business-Wise Analysis of the New Films

FILM OF DISTINCTION
THE SOUND AND THE FURY

Other Reviews:
THE NAKED MAJA
GIDGET
THE WILD AND THE INNOCENT
BANDIT OF ZHOBÉ

--- Viewpoint ---

LET'S GET THE BUSINESS-BUILDING SHOW ON THE ROAD!

PRODUCER  ACTRESS  CRITIC
Zanuck  Bergman  Crowther
Discuss Censorship & Criticism

Full Text of the 'Small World' TV Show
announces for July release...

Rock Hudson
Jean Simmons
Dorothy McGuire
Claude Rains

"Mine" in CinemaScope • Technicolor®

directed by Henry King

Robbins • Produced by Casey Robinson and
Edward Muhl, Executive Producer • A Vintage Production
LEO McCAREY’S

RALLY ROUND THE FLAG, BOYS!

starring PAUL NEWMAN
JOANNE WOODWARD
JOAN COLLINS
JACK CARSON

Produced and Directed by LEO McCAREY
Screenplay by CLAUDE BINYON and LEO McCAREY
COLOR by DE LUXE
Cinemascope

NEW YORK (10th week), SEATTLE (4th week), OKLAHOMA CITY (4th week), SALT LAKE CITY (4th week), ST. PAUL (3rd week), LOS ANGELES (4th week), CHICAGO (4th week), and holdover in TORONTO. MINNEAPOLIS, BIRMINGHAM, CHARLOTTE, DALLAS, MILWAUKEE, ATLANTA, SYRACUSE, RICHMOND, ROCHESTER, DETROIT, UTICA, DULUTH, NASHVILLE, BOSTON, DALLAS, HARRISBURG, TULSA, KANSAS CITY, PROVIDENCE, COLUMBUS, CINCINNATI, WICHITA, WASHINGTON, FT. WORTH, SCRANTON—everywhere it opens, the pace is non-stop.

20th HAS THE PICTURES WITH HOLDING POWER!
Get The Show On The Road!

Three hundred thousand dollars is needed to get the radio portion of the long-anticipated business-building campaign off the ground. Exhibition, it was announced at the recently-concluded TOA mid-winter convention, has half of that amount available. While radio promotion represents only a small part of the overall drive, as conceived three years ago, it is in the best interest of the industry that the MPAA provide its proper share—and we get the business-building show on the road.

Each day of indecision, in fact, sees countless revenue thrown out the window, revenue which, if carefully prospected, can be mined in the rich veins of spring. In a few short weeks, drive-ins will have opened their gates and the business season will be nearing its peak. Already the release schedules of the film companies are starting to show their seasonal strength. By then, if the radio portion of the B-B campaign has not been inaugurated, the industry will have failed itself again.

There is more to the question of promoting our industry, however, than the obvious expediency of launching the radio push before the opportunities that bloom in the spring have withered and died. There is, to be frank, the complete lack of unity of public salesmanship which in other industries has been so vividly displayed, and with so much success. Food, beverage, oil, railroads, restaurants—you name the industry—all present a united front to institutionalize their product of service.

What has the motion picture business—a vast empire of production, distribution and thousands of theatres all based on the theory of showmanship—to show for itself in the way of collective salesmanship? Nothing more than three years of petty arguments, a raft of offers never quite realized and a highly dangerous attitude of "Let John do it."

Needless to say, three years spent in such activity is an entirely wasted three years. And while even now there are those holding fast to an all-or-nothing business-building theory, the time to act is today. If funds are not now available for the full campaign, by all means let us take what we do have and effect a start.

If our industry is not able to buy the full one, it must settle for half a loaf before more of our strength as an entertainment institution is sapped from our veins.

The Weather Is Our Ally

Now that spring is practically upon us, the all-important factor of weather can be expected to change roles, from the cold, bitter enemy of the months past to a potentially warm, friendly ally which can prove invaluable to the industry in the months ahead. A lot of the change, of course, must be supplemented on our part by a deal of ingenuity and honest toil.

The same people who for the past six months have huddled in family groups before the home screen, pried out only by a surprising change in the weather or absolute boredom, are now taking to the street in droves. And that is precisely where they can be sold.

Street and door-to-door ballyhoo have always ranked near the top of movie promotion, but in recent years these promotional staples appear to have been somewhat neglected. There are still the few giant-size parades for the expected big grossers, and occasional clever stunts engineered by exhibitors and film company field men. The trouble is that there are not more of them. This spring is a good time to start turning them out again.

Now, with the warm weather setting in, we have no excuse for not unfurling the banner and waving it before a public which has come out of the house and is waiting to be sold. Now is the time for the enterprising exhibitor to start plugging his theatre and his product. Look at the slate of upcoming films and map out your own plans.

Twentieth Century-Fox is hitting the April market with two powerhouses: "Compulsion" and "Warlock," and is ready with "Ask Any Girl" and "Green Mansions" for release next month, with such promising attractions as "Watusi." "The World, the Flesh and the Devil" and the gigantic "Ben Hur" to come.

"Some Like It Hot" and "Alias Jesse James" ought to power United Artists to the top of the list this month.

The revived Universal is on its way back with a potent one-two punch—"Imitation of Life" for April and "This Earth Is Mine" to follow.

Columbia has "Gidget" slated for April release, and in view of the extensive drive already in full swing, theatre men ought to have a good piece of merchandise in this one.

That brief listing, in itself, should be enough incentive for every exhibitor to start his spring promotion now. The warm weather can be an ally, but we must meet it at least halfway.
HALF FULL? OR HALF EMPTY? Very early in 1958, at a time when motion picture shares seemed gripped by a serious gastro-intestinal problem, and the outlook wavered between dolorous and dismal, Financial Bulletin enlisted the comments of a company president on the conditions of the day.

"What is your opinion of the reduced position of the industry and the chances of improvement?" we asked gravely.

"Let me ask you a question first," he shot back smartly. "When you look at a partially used bottle of whiskey, are you the kind of man who says—'This bottle's half empty, or this bottle's half full? I'm a 'half-full' man myself," he continued as I mulled my answer, "and I imagine the world's population can be roughly divided into parts of two by this little measurement."  

About that very time, a number of leading financial analysts were taking the seemingly sane and reasoned position that the movies were an expiring trace of Americana. Included among the "half-empties" was no less a commentator of the financial scene than the Merrill Lynch Security and Investment Survey, an analytical publication devoted to grading industries and companies by such terms as "favorable," "average" and so on. Said Merrill Lynch then: "We believe that the motion picture industry now faces and is about to face so many problems that the stocks cannot perform as well as the market as a whole over an extended period. Accordingly we have lowered the Security and Industry Survey ratings of both the Producers and the Theatres from Average to Relatively Unfavorable."

In February, 1958, not too long after this evaluation, Producer and Theatre shares in the Film BULLETIN Cinema Aggregate looked like this:

February, 1958, close:
Film Companies (Producers)—125 1/8
Theatre Companies—30 3/8

A year later, these figures evolved:
February, 1959, close:
Film Companies (Producers)—195
Theatre Companies—46 1/8

In sum, Producer shares rose 50%, Theatre shares 50%. In the meantime "the market as a whole", as measured by the Dow Jones Industrial Average rose from 440 to 603, a gain of some 37%.

Before going further, this must not be construed as a poke at Merrill Lynch whose judgment in most matters has been sound enough to make it pre-eminent in its business. Investment fundamentalists concurred then as they concur now that film shares represent one of the rankest risks on the board. And it is no surprise to learn that Merrill Lynch, in a forthcoming review of the film industry, will repeat the deep-six treatment. Its position will apparently be this: while unusual opportunities for price appreciation exist, the uncertainties attaching to individual companies are simply too great to warrant recommendation. Behind this thinking is the known truth that the success or failure of a few high budget pictures is enough to mean the difference in the annual profit report.

In the meantime, those inclining toward the optimistic "half-full" view of the movie industry would well toatten their larder of film stocks. The picture trade never was one for the pessimist.

LOEW'S INC.—A BUY: Hertzfeld & Stern (NYSE) advances these reasons for recommending Loew's as an attractive speculation:

1. "Earnings Outlook is very Favorable, Cash Flow is Rising Sharply and Debt has been Substantially Reduced: Through cost reductions and better films, earnings were considerably better for the first quarter ended November 30th at 49 cents per share, compared with a deficit of 24 cents for the like 1957 first quarter. All divisions are currently operating at a profit. The rise in cash flow was even more impressive as the production company, which held $15.4 million in cash at the end of the fiscal year August 31st, 1958 reported $19.6 million at the end of the quarter, a gain of $4.2 million. Only 15 cents was earned in the fiscal year ended August 31st; but debt was reduced by $7.9 million and net working capital increased by $5 million.

2. "Separation of Theatre and Production Companies is Imminent: Around March 15th, the separation of the theatre and production companies should be accomplished. (Ed. Note: It has been.) This is usually a favorable stock market factor. Separation will also hasten diversification and expansion of both divisions.

3. "Market Value of Assets is Considerably More Than Book Value: The depreciated value of the company's physical properties, in general, is only about half the insured value and considerably under true value. Some are carried at only a small fraction of their true worth. Station WMGM, carried at $225,000 has a value of over $6 million; pre-1948 films have been entirely written off and the company will realize at least $35 million in additional income from TV rental. Films produced between 1948-56 also have been entirely written off and have a value of at least $50 million. Management has announced its intention of disposing of all assets not required in operations and is already planning to sell excess studio acreage.

4. "Board of Directors—Stock Holdings Large: The Board of Directors, composed of leading industrialists and financiers, represent over 400,000 shares of stock, an investment of over $8 million. The rising earnings trend; improving financial condition; huge depreciated assets; the impending spin-off of the theatre subsidiary; and unusually large management stake make this stock attractive and it is recommended for price appreciation."

We concur, heartily.
On Sunday, March 8, Edward R. Murrow invited Darryl F. Zanuck, Ingrid Bergman and Bosley Crowther to visit his “Small World” show on the CBS Network for a talk about motion picture industry affairs. The transcontinental discussion was so lively and interesting that we thought those of our readers who missed the telecast would like to read the text, which follows.—Editor's Note.

Bergman: This is Ingrid Bergman in Paris.
Zanuck: This is Darryl F. Zanuck.
Crowther: This is Bosley Crowther. Good evening.
Murrow: And this is Ed Murrow in New York, and this is SMALL WORLD.
Murrow: Good evening. Tonight, the Small World of movies, and because all three of you are so well known, I shall dispense with the usual introductions, merely saying to Ingrid Bergman at the Ritz Hotel in Paris, I think you know Bosley Crowther and Darryl Zanuck.
Bergman: Yes, I do. How are you?
Zanuck: First, I'd like to say, Ingrid—I'd like to say hello to you. How is the weather in Paris?
Bergman: Oh, it's wonderful. Right now, it's absolute summer. We haven't had time to put our fur coats away yet.
Murrow: Just in case Mr. Crowther's fame is not quite as widespread as that of the other two, you will know, of course, that he is the movie critic of The New York Times, and he has also made and broken more movies than any movie mogul.
Crowther: Oh Ed, that's a rather broad statement. After all, even if it were true, it would be more a reflection of the weakness of the motion pictures than it would be the monstrous strength of any one man—any one newspaper man such as myself.
Bergman: I wanted to ask something. How does one become a critic? How does one start?

How to be a Critic
Crowther: Well, I think one first begins to breathe and have life and then get an education. After that, he becomes a newspaper man. At least that's what happened to me.
Bergman: And then he becomes a critic.
Crowther: Well no, he doesn't become a critic right away by any means. He serves a considerable apprenticeship just as an actor or just as a motion picture producer does, and after he has cut his teeth, as it were, on a few smaller items, or many, then he begins to review more important pictures, and I think, eventually, he does have the qualifications and the authority of a critic.
Bergman: How many pictures do you see a day or a week?
Crowther: Perhaps two hundred a year.
Bergman: Two hundred a year.
Crowther: Yes—which would be an average of about four a week.
Bergman: Well, I thought it was worse than that. I wanted to ask if it isn't difficult to sometimes keep your own bad humor out of the critiques. I am not talking about you directly, but very often one reads such strange criticism, and it seems as if the critic had something—something personal that he's trying to get out of his system.

'Smart Aleckism'
Zanuck: Certainly, when I read a review I may agree or disagree with the review. I realize I am reading one man's opinion, but what at times irritates me, is to find a reviewer failing to resist the temptation—whether it's a fair review or not—to write a—a witty review. And I have no—I am not against wit, but I . . .
Bergman: It is so easy to be funny when other people pay for it.
Crowther: What you're objecting to, actually, is smart aleckism.
Zanuck: Right.
Crowther: And I think you are entirely justified in objecting to smart aleckism. I think that you may be a little more sensitive to what you consider a smart aleckism than the reader is, so that often times, what may irk you very much will strike the reader as nothing more than just a—either a weak or rather good attempt to be amusing. And let's not lose sight of the fact that a writer for a newspaper has to write something which people will enjoy reading.
Bergman: When I was very young, maybe, I cried if the notices were too bad. I don't cry about them any more, but I still can get

(Continued on Page 21)
Our Congratulations To:

BEST MOTION PICTURE
"THE DEFIANT ONES"
"SEPARATE TABLES"

BEST STORIES AND SCREENPLAYS
"THE DEFIANT ONES"
NATHAN E. DOUGLAS
and HAROLD JACOB SMITH

BEST CINEMATOGRAPHY
Black & White
"THE DEFIANT ONES"
SAM LEAVITT
"I WANT TO LIVE"
LIONEL LINDON
"SEPARATE TABLES"
CHARLES LANG, JR.

BEST SOUND RECORDING
"I WANT TO LIVE"
GORDON E. SAWYER

BEST ACTORS
TONY CURTIS
in "THE DEFIANT ONES"
DAVID NIVEN
in "SEPARATE TABLES"
SIDNEY POITIER
in "THE DEFIANT ONES"

BEST SCREENPLAYS
"THE HORSE'S MOUTH"
ALEC GUINNESS
"I WANT TO LIVE"
NELSON GIDDING
and DON MANKIEWICZ
"SEPARATE TABLES"
TERENCE RATTIGAN
and JOHN GAY

Topping Every Other
BEST ACTRESSES
SUSAN HAYWARD in "I WANT TO LIVE"
DEBORAH KERR in "SEPARATE TABLES"

BEST SUPPORTING ACTORS
THEODORE BIKEL in "THE DEFIANT ONES"
BURL IVES in "THE BIG COUNTRY"

BEST MOTION PICTURE SCORE
THE BIG COUNTRY"
JEROME MOROSS
SEPARATE TABLES"
DAVID RAKSIN

BEST DIRECTOR
"THE DEFIANT ONES"
STANLEY KRAMER
"I WANT TO LIVE"
ROBERT WISE

BEST SUPPORTING ACTRESSES
WENDY HILLER in "SEPARATE TABLES"
MAUREEN STAPLETON in "LONELYHEARTS"
CARA WILLIAMS in "THE DEFIANT ONES"

BEST FILM EDITING
"THE DEFIANT ONES"
FREDDIE KNUDTSON
"I WANT TO LIVE"
WILLIAM HORNBECK
The View from Outside

by ROLAND PENDARIS

It has been said that the movies are a manic depressive industry, veering from black despair to boundless optimism and back in a never ending circle. I would like to say a few words in behalf of optimism, unlimited.

A showman who is a pessimist ceases to be a showman. A movie company that operates on a pessimistic basis ends up fully justifying its own pessimism. First comes Cassandra saying that next year's market is going to be smaller—things are going to get worse. So the company makes less pictures, cuts back its advertising budget, pulls in its financial horns and, sure enough, things get worse. Things get worse because the company now has less merchandise to sell and less campaign tools with which to do the selling.

I would venture the guess that the hallmark of companies like Twentieth Century-Fox and United Artists is simply optimism. Back in 1953 Spyros Skouras was one of the few optimists we had in the industry. He was optimistic about a new process called Cinemascope.

I am not referring to his speeches. Every executive in the industry makes optimistic speeches. I am talking about optimistic actions. Certainly it was optimism on the part of Spyros Skouras to invest millions upon millions of dollars in Cinemascope. Only someone who had hope for the industry would have taken this kind of chance—and it certainly paid off.

By the same token, Bob Benjamin and Arthur Krim were expressing optimism in deeds rather than words when they deliberately committed United Artists to a policy of more and more pictures at a time when so many other people were talking gloomily about the selective market. This too was optimism that paid off.

I think it is significant that these cases of optimism were the exceptions, in their time. Stand pat was the more popular mood then. It takes a great deal of courage to run counter to the tide. It takes a great deal of hopeful belief in yourself to risk your stockholders' money when you can conceivably play it safe by letting somebody else take the risk.

But if you think back you will find that ever since the birth of the movies the optimists—the guys who refused to be limited by other people's caution—have been the giants. Cecil B. DeMille wasn't scared off by a big budget or a new trend in subject matter. The Warners grabbed sound pictures even though most of the other studios had taken a dim view of the idea. Joe Vogel could have written off motion picture production and let it go at that, but he had high hopes for Loew's in this field, and his optimism too seems to be paying off.

When Messrs. Arkoff and Nicholson started their American Releasing and American International picture companies, most people were talking in funereal tones about the movies being a sick industry with no room for new fortunes to be made. But these gentlemen took precisely the type of movie which was being marked for death—the low budget melodrama—and made it pay.

The point is that in the movie industry there seems to be a continuing need for substantial optimism on the part of executives who not only mouth messages of confidence but also put their money where there mouth is. It just isn't enough to talk about the future of the motion picture. If you have hope for the future, then you must contribute to it.

Just like the exhibitor who keeps a theatre open without making a profit, because he believes that sooner or later the tide will turn, the producer or distributor who keeps on distributing films is at least passively optimistic in his business philosophy. But, looking at this from the outside, I get the impression that another few doses of the optimism of the past would be salutary.

Why aren't more companies making larger numbers of film available, for example? Why aren't more new theatres being built? Why isn't there more recognition of the fact that a new theatre can bring in new business? Why isn't there more recognition of the fact that when you cut down the supply of film available for selection by your customers you usually are cutting down on the supply of customers too?

Why is there so much stand-patism about stellar names in pictures? Why is the motion picture industry so often willing to pay extra millions of dollars for top star names in films and simultaneously so unwilling to gamble lesser amounts on unknowns? I think of "The Seventh Voyage of Sinbad" as the latest proof that stars are not a required ingredient for top grosses—and it occurs to me that, by some strange quirk, the very act of hiring two big stars for a million dollars for a film is an act of pessimism. These stars are regarded as "insurance." In other words, play it safe by spending the million dollars here, instead of perhaps making another film for the same million.

I do not contend that the high-priced star no longer has his value. While he certainly is less "insurance" than he used to be—and the premium is higher—he does bring customers into the theatre. But as the cost-per-picture goes up, the play-it-safe boys have to cut down some place. They don't say, optimistically, "we stand a good chance of doing better business by spending more on our advertising." Instead, they say, "we had to spend three million dollars extra for the stars so let's cut out a few exchanges."

A showman I like and respect commented to me recently that "when the show people start counting their fixed assets instead of their hopes they started living in the past." For my dough, show business and particularly the movie business is always a matter of living hopefully in the future. Everybody knows you're only as good as your latest notice, and your notice is apt to depend on how high you aim.

An optimist doesn't necessarily have to think that the entire movie business is going to be riding the crest of a new boom. He just has to think that he individually will be achieving great new prosperity. He has to be willing to take the risks in order to reap the rewards.
“The Sound and the Fury” Has Strong Boxoffice Ingredients

**Business Rating 0 0 0 PLUS**

Wald delivers another powerful, off-beat drama based on a Faulkner novel. Brynner, Woodward head excellent cast.

Jerry Wald, the producer with a flair for the unusual and an uncanny sense of public acceptance, reassembled the same team that was responsible for “The Long Hot Summer”, and they have returned again to the incest-ridden, decaying world depicted by William Faulkner to bring forth a motion picture heavy with tension, charged with emotion, peopled with fascinating characters.

The boxoffice potential of this CinemaScope, DeLuxe Color offering from 20th Century-Fox should be solid, especially strong in the better class situations. It is adult fare, and should be presented as such. The presence of the established marquee names of Joanne Woodward and Yul Brynner, as well as the tremendous exploitation values inherent in the more shocking aspects of the story, provide exhibitors with a happy profit combination for all markets.

Some aspects of the story in the film’s first half may seem a little vague, especially to those not familiar with the Faulkner style. But hardly anyone will be able to escape the overpowering sense of atmosphere that is created by the director and his performers as they weave this tale of people who live together like a group of snarling, clawing, yet fascinating, animals. This is, indeed, a strange family: the dissolute mother, her illegitimate daughter, the alcoholic son and the one who is a mute idiot, all under the sway of a domineering stepson who hates them. They cast a spell over the viewer much like that one might feel in watching a cage full of snarling tigers.

Wald rates plaudits for some of the season’s shrewdest casting, and for providing the top-drawer production whereewithal to create such an intoxicating and provocative film.

Some devotees of the Nobel-prize author may object to this version, since it wanders far from the book, but producer Wald deserves a bow for recognizing that the book was untranslatable in terms of the screen and allowing screenplay writers Irving Ravetch and Harriet Frank to use the book merely as suggestion for the movie; they have turned out an adaptation that may not be pure Faulkner, but emerges as a vivid and deeply engrossing film.

Aside from the screenplay and excellent acting of the cast, the most important factor in the success of the film is the contribution made by Martin Ritt, the director. He handles the key scenes with vigorous impact and develops the characters with keen penetration. The town of Jefferson, Mississippi, is perfectly recreated.

As the seventeen-year-old heroine, Quentin Compson, Joanne Woodward contributes a remarkably sensitive performance that manages to convey the pain of adolescence and the discovery of womanhood with equal truth. Brynner, as Jason Compson, delivers some powerful acting as the beleaguered head of a strange household and skillfully makes the transition from heavy to hero. That superb actress, Margaret Leighton, proves the master of her role as the wayward mother of Woodward, while Jack Ward’s performance as a mute idiot is masterfully done. Of equal effectiveness are John Beal as an alcoholic, Ethel Waters as a Negro servant and Stuart Whitman as a virile, circus roustabout.

The story centers around the pain of growing up suffered by Woodward and the attempt of Brynner to help her become strong and avoid the fate of her relatives: the uncle, an alcoholic, who is incestuously in love with Woodward’s mother, the other an idiot, and her mother, a prostitute. The situation is charged with tension and the fine cast makes the most of it. The story is resolved when Brynner prevents Woodward from running off with carnival hand Whitman. Woodward realizes the strength of Brynner’s stand and at the same time comes to accept his love.

The script suffers from a somewhat episodic continuity, but so many of the individual scenes generate such intense emotion that the spectator’s attention is never allowed to waver. The Alex North score intrudes upon the action by being too blatantly obvious. Despite these minor faults, “The Sound and the Fury” is well-conceived and shrewdly executed, a fine contribution to the season’s dramatic movie fare.


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Art, Advertising And the Post Office

IS SHE AMUSED?

The stamp of implied censorship has fallen on the calm, quizzical figure of Goya's famous "The Naked Maja". Yet the comely lady seems supremely confident that her beauty will outlive man's caprice.

By BERNE SCHNEYER

Does a great and famous work of art suddenly become salacious when it is used as an illustration in an advertisement?

Does the United States Post Office have two sets of standards for judging what is mailable?

United Artists, which not long ago fought a running battle with Chicago newspapers over the placement of advertisements on "Anna Lucasta" (see Film BULLETIN, Nov. 24), is once again up to its elbows in a spirited war of words which, not so incidentally, promises to reap reams of welcome publicity. This time the UA showmen have draped the cloak of Constitutional rights over the completely nude figure of Francisco Goya's masterpiece, "The Naked Maja," and set about the even more serious business of suing the Post Office.

The crux of the lawsuit is the habel of controversy which has surrounded the maling of reproductions of the Goya painting, whose title, quite naturally, happens to be exactly the same as one of UA's forthcoming pictures.

It was bad enough, claims United Artists, for the Chicago editors to decide that the ads whipped up for "Anna Lucasta" provided insufficient coverage for the family trade, but to arbitrarily threaten to dismiss all "mailables" a masterpiece which has survived for centuries, merely because its nude employs her beauty to plug a motion picture, must rank among the grossest of censorship acts in Post Office annals.

The affidavit, signed by art patron and showman Max E. Youngstein, the United Artists executive who keeps one eye eternally peeled for new ways to keep his company's pictures before the public, claims that the decision of a New York postal official that the famous Goya of a comely, robust woman reclining on a couch in the altogether, "would not meet the statutory requirements of mailability" has practically crippled the advertising campaign being mounted for the film, "The Naked Maja." Youngstein also asks that the Post Office be enjoined from making what he terms "threats" to exclude from the mails ads containing the painting.

And whereas in its Chicago skirmish, the film company had to go it pretty much alone, this time it has acquired the moral—and decidedly vocal—support of the American Civil Liberties Union and its anti-censorship affiliate, the National Council on Freedom from Censorship. No sooner had these two staunch defenders of democracy been apprised of the situation, than they leveled blasts at the Post Office ban. Calling it "gross censorship" in no uncertain terms, they urged Postmaster General Arthur Summerfield to reverse the New York decision.

ACLU executive director Patrick Murphy Malin and playwright Elmer Rice, chairman of the National Council, wrote Summerfield that the N. Y. action was a "prior restraint on freedom of
expression guaranteed by the First Amendment." They added further that
the ban accentuates the need for determination of obscenity by courts where "care-
fully-considered evidence . . . can be tested in open court" rather than "one-
man opinion based on personal taste or whim."

The Messrs. Malin and Rice argued
that if the Post Office bars the Goya
reproduction as harmful to the public,
logic demands that the original painting
and other classics be termed obscene
and banned from view. Noting that
such works of art are on display in
museums throughout the world, they
drew this hypothesis: if an effort were
made to remove such art or cover ex-
posed portions of the human figure,
then "a thunder of public indignation—
and ridicule—would greet such an ef-
fort."

Public Indignation

United Artists, one might reasonably
assume, is quite satisfied to leave the
logic to the lovers of liberty and art,
while it settles for the role of showman,
where it will be able to arouse a little of
that "public indignation," which, in
the long run, can prove extremely help-
ful in spreading the word about "The
Naked Maja." This wholly understand-
able business attitude does not, how-
ever, mitigate against UA's moral posi-
tion in the case at hand.

The film company's affidavit makes
reference to an exchange of letters be-
tween its general counsel, Seymour
Peyser, and the office of the general
counsel of the Post Office Depart-
ment, in which Peyser requested an immediate
official Post Office decision on the mail-
ability of the "Maja" ads. Herbert P.
Warburton, general counsel for the

'MAILABLE'. Above is reproduction of
two-page centerfold engraving of Goya's
nude which appeared in Life, Sept. 11,
1950, and is now one of a series of ex-
hibits UA is using in its lawsuit.

Post Office Department, in his final
reply, in effect refused to give a deci-
sion, at the same time advising United
Artists to take a chance and try to mail
the ads. He noted that "the mailer
must accept the risk for any violation
of law which would be involved and of
any action which might be taken as a
result of such a mailing."

This position, Mr. Youngstein in-
sists, is one of "irony" and "pretense"
which has resulted in the "unofficial"
banishing from the mails of ads contain-
ing "The Naked Maja."

The first shot of battle was fired re-
cently when a New York Post Office
official advised the show business week-
ly, Variety, that an ad containing the
Goya painting with no other copy than
the title of the masterpiece, the artist's
name and the United Artists' trademark
would make Variety unmailable.

In explaining the Variety incident,
the Youngstein affidavit stresses the
paralyzing damage such a ban would
wreak on a film company, which de-
pends so greatly on placing advertising
in both the trade and the public press.

United Artists, of course, is not rely-
ing solely on a legal document and the
backing of the American Civil Liberties
Union. In its traditional role as super
showman, the company has cooked up
a fancy dish of comparisons to tempt
the palate of the unbiased observer.

One ingredient in the UA campaign
is extensive reference to the identical
painting, now hanging in the Prado
Museum, in Madrid, of which, UA
notes, copies have been widely distri-
buted in publications over the years.

Exhibits Employed

Another is a series of exhibits, which
includes a two-page centerfold en-
graving of the painting printed in Life,
Sept. 11, 1950, which was mailed to
millions of Americans, and a photo-
graph of a popular Spanish postage
stamp reproducing "The Naked Maja."

In summation, Youngstein states:
"The Defendant's (Post Office) agents,
having threatened to find the adver-
sisement upon which the campaign is
inevitably based unmailable, have thus
effectively prevented its publication."

What the astute UA vice president
glanced to add, but what he surely
knows is a fact of showmanship life, is
that in preventing publication, the Post
Office has enabled the company to as-
sume the role of promotional couturier,
which may in the long run help dress
"The Naked Maja" in the robes of a
howling boxoffice success.

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TOLL-TV QUESTION STILL
AWAITING GOVT. CLARIFICATION

House Commerce Committee chairman Oren D. Harris (D., Ark.) is looking for his group to clear up the present pay-TV situation by taking action that may include hearings on his own bill, which has recently received divergent interpretations from the Federal Communications Commission and the Joint Committee on Toll-TV. The Harris bill would bar both wire and broadcast toll TV, except for limited tests, until Congress establishes permanent standards. The bill provides for only "technical" tests, with each system to be tried in a single area. The FCC announced recently that it supported the "basic objectives" of the bill, which it said differed from its original proposal for a toll-TV test in only one respect: the FCC would allow three cities to test the same system. The commission sent a report on the bill to the House Commerce Committee. But that is where the similarity of the FCC interpretation and the one held by the Joint Committee ends. The Joint Committee, in backing the bill, understood the "technical" tests to mean tests of only the technical performance of the systems. The FCC, however, in throwing its support behind the bill, would permit program tests for a charge. Also arising from the FCC report was the statement that closed circuit or wired toll TV operating within a single state is beyond the regulatory reach of Congress or the FCC. The report pointed out that jurisdiction had not been extended to any type of broadcasting except that which employs the airwaves.

GOV'T REPORT LISTS DECREES
CLAUSES COVERING TV INTERESTS

Numerous provisions of the decrees in the government anti-trust case against the major film companies would apply in a number of instances, should the Federal court hold that the decrees cover the television interests and activities of the defendant firms, in addition to their motion picture and theatre activities. This is the basis of the report made by Assistant U. S. Attorney General Maurice Silverman at the request of U. S. District Judge Edmund L. Palmieri. The judge had asked Silverman to prepare the report during hearings last December on National Theatres' application for authorization to acquire control of National Telefilm Associates. The deal was subsequently approved when 20th-Fox relinquished its association with NTA. Two of the eight provisions were termed "particularly applicable" in the report. They are the decree licensing injunctions pertaining to: (1) conditioning the licensing of one feature on the licensing of another, and the licensing of a group of pictures either after trade showing or with a 20-per-cent cancellation privilege, and (2) requiring licensing theatre-by-theatre and without discrimination in favor of affiliates or circuits. In addition, three decree injunctions involving the granting of clearances might be brought into play if the Paramount case judgements were to be held applicable to the defendant's TV activities, the report said. They prohibit distributor defendants from agreeing with exhibitors or distributors to maintain a system of clearances; from granting clearance between theatres not in substantial competition, and from granting clearance against theatres in substantial competition in excess of what is reasonably necessary to protect the licensees in the run granted. Other situations which might arise if the decrees were interpreted to include TV activities were listed as injunctions against the acquisition or leasing of theatres by producer-distributors without prior court approval, and injunctions against film companies reentering exhibition and theatre firms going into production-distribution. The report listed the TV interests, if any, of every Paramount case defendant. Six of the companies—Columbia, Loew's Paramount, Allied Paramount, 20th-Fox and National Theatres—have heavy TV interests, according to the report.

LOWE'S THEATRES EXECUTIVES. At right, above, vice president Ernest Emerling; below: chairman of the board Leopold Fremderman; vice president John F. Murphy, and vice president Arthur M. Tolchin.
Comments...

MAX E. YOUNGSTEIN (re Eric Johnston as president of MPAA): "If he can't handle it then let him resign. We need a man in that spot who isn't just a front man for the business, but who devotes himself to it 100% and every minute of the day." (re movies vs. TV): "The film business lost out to television by default. This whole thing could have been intelligently planned and, if this had been done, no exhibitor would have been hurt."

MILTON R. RACKMIL (on sale of Universal City studios to MCA): "It was the best we could get. We had to get out from this tremendous (studio) overhead." (re rumors of merger between U and parent firm, Decca Records): "We have no intention at the moment to effect a merger, but it is under consideration, if any benefits are to be achieved."

JOHN P. BYRNE (vice president and general sales manager of M-G-M): "There is no question but that the momentum given M-G-M by the releases of the past six months, based on the important product I have seen, will be maintained throughout the fiscal year."

ERNEST G. STELLINGS (co-chairman of executive committee of business-building campaign in letter to co-chairman Abe Montague): "We all share with MPAA a disappointment that funds are not available at this time for the fall campaign, but all feel that the radio campaign in itself will be a 'plus' for our industry."

ALEX HARRISON (on reorganization of distribution operations at 20th-Fox): "(It) will vitally affect the future of 20th-Fox."

ALBERT A. LIST (chairman and president of List Industries Corp., parent firm of RKO Theatres): "Your RKO Theatres management is optimistic regarding the outlook for 1959 because of the good quality motion pictures which will be booked this year, elimination at the beginning of 1959 of the Federal tax on admissions up to $1, new vending concession arrangements and other cost savings."

Loew's Effects Division

The long-pending divorce of Loew's, Inc. and its former theatre branch was finally effected last week. Loew's president Joseph R. Vogel and Loew's Theatres head Leo Friedland signed the final agreement for division of assets into two companies, Loew's Incorporated (MGM) and Loew's Theatres, Inc. Regular trading in the shares of the two companies began March 13. Friedman was elevated to board chairman, and Eugene Picker was named president and chief executive officer of the theatre company.

Adams Confident Congress To Hear 'White Paper' Charges

National Allied president Horace Adams is confident that the recent meetings Allied regional spokesmen held with their representatives in Congress on the issues raised in the group's "white paper" will soon bear fruit. The document, issued by the exhibitor organization last year, set forth Allied's complaints against distribution and charged that the Department of Justice had failed to enforce properly the consent decree. Adams is said to feel that the members of Congress who met with the exhibitor representatives are willing to do whatever they are able to bring the situation to the attention of the proper Congressional committee.

NT Purchases Stock

Having received authorization from the Federal Communications Commission of "transfer of control," National Theatres, Inc., acquired 160,500 shares from the management of National Telefilm Associates. NT purchased from NTA chairman Ely A. Landau, president Oliver A. Unger and executive vice president Harold Goldnun their holdings in NTA.

Rackmil Says U in Black After Loss for 1st Quarter

Universal Pictures, "several hundred thousand dollars" in the red for the first quarter ended Jan. 31, is now in the black, president Milton R. Rackmil told the annual stockholders' meeting. Rackmil said that the operating loss of the first quarter is "leveling off," and that Universal will "definitely" be in the black for the current month. In the first quarter last year, Universal suffered a net loss of $126,900. Rackmil made it clear that Universal's first-period loss had not allowed for the pre-tax capital gain of $5 million realized last December from the sale of its Universal City studios to Music Corporation of America for $11,250,000.

Rackmil, in addition, said that there were no present plans for a merger with Decca Records, its parent firm. Stockholders re-elected a slate of nine directors: Rackmil, N. J. Blumberg, Preston Davie, Albert A. Garthwaite, John J. Connor, Budd Rogers, Daniel M. Sheaffter, Harold I. Thorp and Samuel H. Vallance. Blumberg was re-elected chairman, Rackmil, president.

Industry Committee Hits N.Y. Censorship Measures

A committee representing all branches of the industry in New York sent a vigorous protest to legislative committees considering proposed amendments to censorship bills introduced in the state legislature. "We cannot urge upon you too strongly," the telegram said, "that no action should be taken on these bills as amended unless the industry and the public are afforded another opportunity to be heard in opposition to the amendments." James A. Fitzpatrick, counsel of the N.Y. Joint Legislative Committee making the censorship study, had notified the MPAA and COMPO that the committee had adopted amendments to bills concerned with the advertising of motion pictures, and one giving the state censor authority to recommend that certain films be declared unsuitable for children of school age. The wire was signed by Charles L. M. Caddy, COMPO; Sidney Schreiber, MPAA; Harry Brandt, ITCA; D. John Phillips, MMPTA; Merlin Lewis, ACF, and Albert Flowersheimer, TOA.
Exhibitors Pressing for Radio Phase of B-B Drive

Responding to an inquiry put to them recently by the Theatre Owners of America at its mid-winter convention, in Washington, D. C., the four exhibitor members of the Business Building Campaign executive committee indicated they were ready and willing to start the radio portion of the drive early this spring. In a letter to Abe Montague, executive committee co-chairman and MPAA representative on the group, Ernest G. Stellings, the other co-chairman, said that the exhibitors' spokesmen had responded to his poll by asking that "as quickly as MPAA will match the $165,000 now available from exhibition, the Operating Committee be directed to get the radio campaign underway."

The other three theatremen on the committee, all anxious to see the radio push start, are Horace Adams, of National Allied; Sol Schwartz, of MMPTA, and Harry Brandt, of ITOA. Montague indicated he will relay the executive committee request to the MPAA board.

Columbia Reaps Profit of $1.7 Million, Ups Production

Columbia reported a net profit for the 26-week period ended Dec. 27, 1958, of $1,752,000, compared to a net loss of $420,000 for the similar period in 1957. The 1958 figure, however, includes $2,622,000 profit from the sale of the company's laboratory facilities on the West Coast. President A. Schneider noted that no Federal income tax had been provided for the current period because of the loss carry-over of the previous year. Previously, it was announced that from March 9 to June 1, 18 features to be made by Columbia's independent production companies will go before the cameras at the studio, on location in the U. S. and abroad. In addition, another 20 features are scheduled to go before the cameras in the last six months of 1959, with the possibility of even more production being slated before the end of the year.

RKO Second Half Pushes 1958 Results Past '57 Mark

RKO Theatres earnings picked up enough in the second half of 1958 to make the operating results for the entire year better than those in 1957, Albert A. List, chairman and president of List Industries Corp., the parent firm, said in the annual report. Earnings of RKO are not listed separately. The report pointed out that at the end of 1958, RKO and its subsidiaries had an interest in 79 theatres (72 operated, five leased and two closed). List earned $3,277,765 after taxes on sales and operating revenues of $47,705,200, compared with a net of $1,540,461 on sales of $55,333,251 in 1957.

TOA Sets Campaign To Seek Minimum Wage Exemption

The minimum wage bills now pending in Congress, which would for the first time include motion picture theatres and establish a $1.25-per-hour minimum rate, came under TOA fire at the mid-winter meeting in Washington, D. C. President George G. Kerasotes announced formation of a minimum wage committee to conduct a grass roots campaign aimed at exemption of theatres from the pending legislation, which, if passed, he warned, will close thousands of theatres. Other TOA convention developments included: TOA's endorsement of ACE following a report on the latter by S. H. Fabian; a productive meeting of Robert J. O'Donnell's Army-Navy pre-release committee and Army and Air Force officials at the Pentagon to further explore means of keeping military houses play pictures after commercial theatres; a meeting of presidents and secretaries of TOA's state units and Kerasotes to effect closer liaison between state units and the national body, and visits by TOA delegates to their Congressmen and Senators to discuss pay-TV, minimum wage legislation and Army-Navy pre-release. The joint committee on toll-TV reaffirmed its support of the Harris anti-pay TV measure. Joint committee co-chairman Philip F. Harling, who presided at the meeting, said there is complete unity in the campaign, and plans are ready for an immediate drive to raise the $100,000 which the joint committee has budgeted as the necessary minimum for support of the Harris bill.

Famous Players of Canada Announces 100th Dividend

Famous Players Canadian Corporation Limited recently paid its regular quarterly dividend of $3.375 per share on shares registered at close of business Feb. 19, 1959, marking the 100th dividend in the history of the company.
'Anne' Promotion in Fla. Sizzles While N.Y. Buys

While public groups were ordering blocks of reserved seat tickets for New York performances of "The Diary of Anne Frank," 20th Century-Fox advertising director Abe Goodman revealed large-scale merchandising and pre-selling plans for the Miami premiere of the film, April 20.

Keynote of the pre-selling drive is the selling of tickets to the charge account customers of Burdine's, one of the South's largest department stores. Through its branches in Miami, Miami Beach, West Palm Beach, Fort Lauderdale and Hollywood, Burdine's has sent mailings to each of its more than 200,000 charge account customers advising them of the film's opening at Wometco's Cameo Theatre. Ticket booth signs are set up in each of the Burdine's branches, serving as promotional spots for the film.

Similar tie-ins, all patterned after the original, engineered with Bonwit's in New York for "Anne," are being set up wherever the picture has its special, showcase engagements.

Sidney Meyer, co-owner of the Wometco chain, gave the Miami press details on plans to "glamorize" the Cameo for the premiere.

Lady With 3-Room House Wins 'Gidget' World Premiere

Mrs. Opal Hairston, of Dallas, wasn't sure her tiny, three-room house would stand up under the hullabaloo and hoop-la of the world premiere of a Hollywood picture, so she told Columbia to shift the March 17 proceedings to her sister's house, which is somewhat larger. That unprecedented bit of showmanship was, of course, dreamed up by the company for "Gidget." Columbia offered the premiere of the film as a prize to be collected right in the home of the viewer who was able to guess most accurately the value of the merchandise in the "Premiere Showcase" on NBC-TV's "The Price Is Right." And Mrs. Hairston, a widow who lives in a small house, won the big prize.

Columbia reaped a raft of newspaper space from the stunt, with the Dallas Morning News shouting about it over four front-page columns the day after the winner was announced. The company also is buying space for "Gidget" in both the Dallas and Houston regional editions of the TV Guide newspaper the week of the premiere. The insertions, which list the key area play dates for the film, naturally play heavily on Mrs. Hairston's premiere.

Several high school bands also will take part in the festivities at the lucky home.
What the Showmen Are Doing!

Personalities, Music, Endorsements
All Working To Promote 'Imitation'

Personalities, music, and an endorsement from the Federation of Motion Picture Councils all promote Universal's "Imitation of Life."

The personalities who will bang the drums for the Chicago world premiere, March 17, and the selected series of Easter key city openings all are associated with the film and represent the greatest number of "names" ever involved in a launching of this type by Universal.

In announcing plans for the tours of the stars, vice president Davis A. Lipton said, "Total pre-selling today calls for long-range advance planning of all advertising and exploitation and the use of personalities so that these efforts can be coordinated at the local level to provide the greatest possible promotional impact for the initial openings."

Four of these participating in the world premiere tub-thumping are stars of the film—Lana Turner, Dan O'Herlihy, Susan Kohner and Juanita Moore as well as authoress Fannie Hurst and producer Ross Hunter. From there, each of the personalities will take off for various sections of the country where the picture is scheduled to open.

"Imitation" is being backed also by a comprehensive series of music promotions. Decca Records is issuing a sound track album from the picture, which will receive an all-out promotional push with special pieces slated to be developed for local store promotions. In addition, Decca has brought out two single records of the title song of the film, and Columbia Records has issued a special recording of a spiritual sung in the picture.

From the Federation of M.P. Councils has come warm endorsement of the picture, which has been mailed to its thousands of affiliated clubs throughout the country. In the letter, president Mrs. Dean Gray Edwards wrote, "The popular best-seller by Fannie Hurst written in the 1930's has again been given a thrilling and stimulating adaptation by Universal ..."

CAT SHOW. Michigan Theatre, Detroit, cooked up cat show to plug "Bell, Book and Candle," which features Pyewacket, an intriguing feline. Stunt pulled fine turn of feline fanciers.

'HOT' MILLION. UA's head showman Roger H. Lewis, left, details all-media promotion drive for "Some Like It Hot," budgeted at more than $1 million, as his executive assistant, Fred Goldberg, looks on.

UA Will Spend Million On 'Hot' Promotion—Lewis

Roger H. Lewis, national promotional director of United Artists, made it known that his company will spend money to make money. To prove his contention, he announced that UA will spend more than $1 million for the domestic promotional campaign for "Some Like It Hot."

"While much industry thinking is currently directed to new economies and cutbacks," Lewis told a New York press confab, "our basic philosophy remains unchanged: Will the campaign pay off? Will it sell? If so, then the money for it is available." Needless to say, UA thinks "Some Like It Hot" is worth the effort—and the million dollars.

The campaign places special emphasis on intensified local-level drives embracing all media in advance of the picture's key regional openings. Lewis predicted the setup will provide exhibitors with the incentive and enthusiasm to carry through the program on their own local levels.

Vital elements in the campaign include heavy, local-level cooperative advertising; a special music cross promotion; public appearance tours; intensive national magazine and newspaper editorial promotion; television and radio spot announcements; book promotions; newspaper supplement ads; contests; exhibitor mailings, and merchandising tie-ins.

The heavy co-op advertising hooms extremely large in UA's plans. "Advance word-of-mouth publicity and our tremendous pre-sale campaign have generated considerable excitement in the film," Lewis said. As evidence of the success of the pre-sale push, he cited a raft of publicity and editorial promotion breaks the picture has racked up since filming began. Cover stories and multi-page layouts have appeared in every one of the nation's leading newspaper supplements, reaching a total readership of more than 100 million potential patrons.

Other portions of the mammoth campaign include special 10, 30 and 60-second TV trailers and radio announcements to be aired over network and local stations in advance of key bookings; press, radio and TV interviews with the stars; a major book promotion of the Billy Wilder-I. A. L. Diamond screenplay; special preview showings of the film aimed at opinion-making groups and organizations; special exhibitor mailing pieces, including a novelty calendar of Marilyn Monroe, one of the stars, and heavy merchandising tie-ups.
All for one... and one for 87!

At National Screen Service, each exhibitor is regarded as royalty to be served with the loyalty of a king’s musketeer.

In the continuing campaign for better business, the Prize Baby is a one-man army capturing 87 admissions for each ticket expended on trailers.* The price is little enough to pay for a standard bearer winning half the battle.

*Sindlinger survey of trailer impact based on admissions. Copy available on request.
"The Naked Maja"

**Business Rating 3 3 3**


This is the historical drama based on the star-crossed love affair between the Duchess of Alba and the famous artist, Francisco Goya. It boasts some strong promotional elements, including the long-awaited return of Ava Gardner, fine Technicolor and Technirama photography, and a plot of some emotional intensity. Unfortunately, however, the proceedings are hampered somewhat by a stiff and stilted screenplay. While the exploitation angles being developed by United Artists' showmen will give this strong initial returns, word-of-mouth may retard subsequent run engagements. Norman Corwin and Giorgio Prosperi were responsible for the cliche-ridden screenplay that tells of the torrid romance between Alba and Goya that took place against a background of tumultuous upheaval in Europe. Spain, in a state of decay, was in the grips of the rule of the power-behind-the-throne, Manuel Godoy, and the force of Napoleon that was soon to overwhelm Europe was just beginning to be felt. Henry Koster's direction is competent but he allowed some of the latter scenes to drag on. Miss Gardner registers a strong performance as the ill-fated Duchess, but Anthony Franciosa, as Goya, seems to lack the depth of emotion required. Goya and Alba meet for the first time in a cafe and their love burgeons and climaxes when Alba is exiled and Goya follows to live with her. Their happiness is threatened by Godoy who demands that Goya return as Court painter. Alba tricks him into leaving by making him think she is unfaithful. The two lovers suffer separately until they are reunited at Alba's deathbed.


"Bandit of Zhaohe"

**Business Rating 3 3**

Robust, if familiar, action entry in C'Scope, color.

Action is the keynote of this Warner production CinemaScope and Eastman Color production for Columbia release. From the opening moments, in which a British outpost is attacked and all present are murdered, until the final, grandiose battle scene the picture sweeps across the picturesque plains of India in a series of saber-rattling skirmishes between the British and the Indians. Victor Mature is the only cast name known to U. S. audiences, but action fans should be quite satisfied with the fast pace. The screenplay by John Gillings is pretty much "old hat," but his crisp direction offers compensation. Mature handles his assignment as Kasim Khan in his usual solid manner, and romantic interest is capably handled by Anne Aubrey. Story opens when a group of Thuggies, a religious sect who hate the British, attack an army outpost and murder all hands. Mature and his men are accused of the attack. Mature escapes arrest and then watches helplessly as a group of what he believes are British soldiers rape and plunder his village. Mature then embarks on a bloody vendetta until he finally realizes that the British are his friends and his real enemies are the Thuggies. In the final battle scene Mature kills the Thuggee chief-tain only to be slain himself.


"The Wild And The Innocent"

**Business Rating 3 3**

Lightly humorous outdoor comedy with mild action. In C'Scope, color. Audie Murphy heads good cast.

Universal-International has a mildly humorous situation comedy in this CinemaScope, Eastman Color production. Although set against the background of the early West, it is not designed for action fans, nor for sophisticated city folks. It is strengthened by the efforts of a talented cast headed by Audie Murphy, Joanne Dru, Sandra Dee, Gilbert Roland and Jim Backus, and business prospects are brighter in non-urban situations. However metropolitan exhibitors should find it an adequate second feature. The Sy Gomberg-Jack Sher screenplay portrays Murphy as a country bumpkin who spoofs homely bromides by the yard and deplores the use of guns, while Joanne Dru depicts a lady of tarnished reputation. In support, Sandra Dee is an unkempt backwoods miss, Gilbert Roland, the sheriff who doubles in brass as a dance hall operator, and Jim Backus a hen-pecked general store owner. For an added fillip, Murphy sings, the tune being "Touch of Pink" which registers well and should help exploitation prospects. Plot pivots on the accidental meeting of Dee and Murphy while he is on his way to Caspar, Wyoming, to trade pets for provisions. She trails along and Murphy manages to get involved in a number of scrapes of a mildly humorous nature, but runs afool when he falls in love with Joanne Dru and gets Sandra a job in the dance hall. When he takes Miss Dru to a town dance and they are ostracized by the respectable folk of the town, he then understands the fate to which he has consigned Sandra, and attempts to right it. In the process he duels with Roland and kills him. All ends well, and Dee and Murphy are united.

Universal-International. 84 minutes. Audie Murphy, Joanne Dru, Sandra Dee. Produced by Sy Gomberg. Directed by Jack Sher.
How Much Do Critics Influence Public?

(Continued from Page 7)

very angry for criticism about my personal life, because I think that that has nothing to do with my work.

Murrow: I'm sure we would all agree about that.

Bergman: When I asked you first how many pictures you see a year, it was to know if your eyes don't get tired and you see the same thing so often that, let us say, you can't have a fresh view on it.

Crowther: You mean not only my eyes but my mind as well, I suppose. Well, tell me, if you're doing a stage play, do you get tired after doing fifty or sixty performances?

Bergman: No.

Crowther: Don't you? . . .

Pressure on Critics

Bergman: I don't know, but I would say I could keep it up to a hundred and then I am pretty tired of it. I know many actors play, especially in America, three years or so. I've never done it, and I doubt if I could do it, but let us say you see two hundred pictures a year. I could not play two hundred times in the theater and say that it was a good performance. I am sure that some of them would be pretty bad.

Murrow: Mr. Zanuck.

Zanuck: Yes.

Murrow: In William Zinsser's book about Hollywood, he implies that the industry has tried, at one time or another, to get most good critics fired. Is it true that the industry would attempt to bring that amount of pressure on a free press to that extent?

Zanuck: I have been around a long while and I cannot believe that. I've—I've sometimes—I've had the desire to cheerfully shoot a critic, but I've—I've written many letters—too many letters. As a matter of fact, the public relations people have for years tried to stop me from writing letters to critics, disagreeing with them.

Crowther: I know all about those letters, Darryl.

Zanuck: You've received a few that I know. I recall very well.

Crowther: I sure have.

Zanuck: I don't—did I try to get you fired?

Crowther: No, I don't think anybody's ever tried to get me fired. What I don't like, however, is when somebody starts on the line that this person is an incompetent and he has demonstrated his incompetence in this instance so sadly that you should take him away from his job, I don't think that's—what's either a fair or an accurate appreciation of professionalism.

Zanuck: I honestly don't believe pressure has been put on any one to get their job. Now, I've heard rumors about it. I have heard stories about it. I wouldn't have that function myself—it wouldn't be in my department. I don't know—perhaps some one behind my back that has worked for me—perhaps that could have happened; some one might have got to some one, or some one might have said—look, take it easy and go easy on him this time, or—or whatever it is. I don't know.

Crowther: If that occurred, Darryl, wouldn't it be—wouldn't it be a pretty clear indication of the strength of the critic?

Murrow: Bosley . . .

Zanuck: No, I must challenge that. I think that—that it's ego more than anything else that can upset a producer . . .

Crowther: Do—do producers have egos, Darryl?

Control Audiences?

Zanuck: It's the ego—it's the ego of reading. I mean, he reads great reviews on his film and he's happy and pleased, and he makes another fine film that receives bad reviews, he is a little damaged and he is a little bruised, and I think that most of the critical letters come from that standpoint, because honestly, Bosley, I don't believe that the vast majority of theatre-goers follow you or any of the critics. I don't think you can make them go in and I don't think you can keep them out.

Bergman: Well, I must say that I think as Mr. Zanuck said that the public makes up their mind. I think that word by mouth is the most important, really, because I know, myself, I never go to see a picture until somebody tells me that it is a great picture, and then I go, and I haven't read the notices. There are some people who go every Wednesday, because they go every Wednesday—and they—they don't mind what they see. They go to their neighborhood theatre because they promised the children, or something like that, and I think they see everything. And then the others have certain stars that they happen to like, and they have autographs, or they have written to—and they have a personal feeling for that person, and if she appears in a bad picture or in a good one, I think they don't even know about it, because their love for that person is so big, that they accept it.

Murrow: What about the stories that occasionally advertising is pulled as a result of unfavorable reviews?

Crowther: Well, I have heard that that is done and I have seen instances both in this newspaper and in other newspapers where it was pretty conspicuous that for some reason or another, the advertising schedule on certain pictures had been considerably reduced after a bad review. I wouldn't like to slander any one by saying that they'd done it deliberately, but the suspicion was very strong.

Zanuck: I think it happened once from a company that I was heading at that time . . .

Screen Freedom

Crowther: That's right. It did.


Crowther: It certainly did, and you—

Zanuck: And we cut off the advertising.

Crowther: You cut off the advertising because . . .

Zanuck: I can't remember why.

Crowther: Well, I can't remember why, but I can remember why you put the advertising back on. You put it back on because our critics wrote a very wonderful review—a picture that you produced, and a very fine picture called "The Grapes of Wrath," and beautifully enough, your advertising immediately returned to The New York Times after that.

Zanuck: I happen to know that that was true. I didn't—and I'm not absolving myself, because when you are the head of a studio, you have to take the responsibility for the conduct of others in connection with it, but I—I believe that you're absolutely right in that particular instance. I . . .

Crowther: I try to be right on most instances, Darryl.

Murrow: Well, if we can go from critics to conformity—that is a charge that is frequently leveled against Hollywood—too much conformity. Is there more freedom now than there used to be?

Bergman: I think much more freedom now than it was before.

Zanuck: Are we talking about criticism or censorship, or what?

Bergman: No, plain movie making. I

(Continued on Page 22)
Talk about the Code, Chaplin and Miss Bergman

(Checked from Page 21)

think they have more freedom to do what they want and say what they wish to say than, let's say, ten years ago.

Zanuck: Oh, I agree with you, Ingrid, but that's really a matter of rules and regulations and censorship. I mean, now the interpretation of the Code is more liberal.

Bergman: Yes.

Zanuck: It's more liberal and allows us to tackle adult themes.

Bergman: Yes, I know, but . . .

Crowther: Through—through the Motion Picture Code. But the Code recently has been interpreted more liberally, and, therefore, things that we couldn't do or were prohibited from doing, we can now do, to an extent.

Bergman: Yes, I think censorship was a snowball that you put on and it grew and grew and grew until you almost drowned under it.

Zanuck: We probably did. You are probably right. At one time you could practically make nothing but "Alice In Wonderland" or a Western.

Adult Themes

Crowther: Darryl, isn't that precisely the point that Ed was making with his question? It's not a matter of whether you could put a few more curse words into a movie today than you could a few years ago, that—or that you can, as you say, tackle a more adult theme, but the question is—do Hollywood do it, and are our picture makers doing it to the extent that they might even be free to do it?

Zanuck: Well . . .

Crowther: I question whether we are entirely tackling the themes that are as pertinent today as so many of the things that are actually happening in our lives—perilous things that are happening.

Zanuck: Speaking for myself, I know that I've never made a successful motion picture where I haven't encountered some resistance or difficulty with the Production Code or with censorship.

Marlowe: I'd like to put a question to all three of you. If Charlie Chaplin made a great movie next year, could it get distribution in this country?

Bergman: Well, I certainly hope so, but I am not sure at all. What does Mr. Zanuck say?

Zanuck: Well, I don't know—I wouldn't know the answer to that at all. I believe that a great picture should always have great and full distribution everywhere in the world, regardless of its price and regardless of everything else. But I don't know what the— the determining rules are or what the situation is.

Bergman: Right now, you know that it has been bad.

Zanuck: I mean, an artist certainly wouldn't be hampered by that.

Crowther: I would venture to say that it would definitely get distribution in this country, because I think if it were a great picture, there would be some distributor here who would be sufficiently free of any sense of restraint so that he could go ahead—would go ahead and bring it in. Now, the question is whether he could make the arrangement with Mr. Chaplin, but if Mr. Chaplin were willing, I am sure the picture would be brought into this country.

Zanuck: It would be very difficult to make the arrangement with Chaplin unless it was on very high terms, Ingrid.

Bergman: I must say—can I interrupt for a minute?

Zanuck: Ingrid, he is a very expensive producer, director and actor.

Bergman: Yes, but I want to tell a personal little story—an experience of mine. About ten years ago, a picture of mine came out in America, and it was decided that they should ban the picture, and then I read, myself, in one of the trade papers that all the smaller cities were waiting to see the result in New York. If the picture was box office, they would not ban it; otherwise, it would be banned on moral grounds.

Crowther: I think that's a good, clear reflection of pretty much the attitude. The question would simply be—is this going to be successful as the box office?

Marlowe: Bosley, are you saying there's no such thing as a black list?

Blacklists

Crowther: No, I'm not saying that at all, Ed. As a matter of fact, I think that this question of black list or ostracism, or whatever you want to call it, is quite prevalent—who black lists these people, precisely, is something awfully hard to determine, and I have never really been able to find out who does operate the black list, but there certainly seems to be one. As Miss Bergman has mentioned, a picture of hers was supposed to have been black listed—she was supposed to have been black listed at one time. We have talked in those terms, and yet certainly, Miss Bergman's beautiful film, ANASTASIA, when it came to this country, was not resisted by any one.

Bergman: Oh, yes.

Crowther: But this is no reason for assuming that it operates out of any one central office.

Zanuck: I think that we read more about black listing than actually exists.

Bergman: There were many people who couldn't work for a long time in Hollywood.

I think it has gone forward very, very much during the last ten years, but, however, some of the best writers and the best people Hollywood had disappeared suddenly, and I think Hollywood regretted it, but then it came public opinion, and that is something that is very difficult—the wind blows this way, and a couple of years later, it blows the other way, and very often it is difficult to know why.

Crowther: That's true, and you've put your finger right on it.

Zanuck: And pressure groups.

And Boycotts

Crowther: I think the public opinion factor is the most important one, or what is assumed to be public opinion. I recall, of course, that when Mr. Chaplin made a film called MONSEUR VERDOUX, the controversy over his political opinions, and also his private and personal life was raging, and at the time this picture came out, there was a lot of pressure to prevent the picture from being released. Persons wanted to suppress a top artist in the field of motion pictures, because they felt that he was a person unworthy of the respect, I suppose, of the American people. When Mr. Chaplin's LIMELIGHT came out, just about the time he was leaving this country, voluntarily, incidentally, there was a great deal of pressure again. One of the important Veteran's organizations in this country tried to see that it was not released, and one of the top people in the Hollywood motion picture industry spoke out against the release of the picture. This, to me, was certainly a form of black listing or attempting to black list Charlie Chaplin as an artist.

Zanuck: I hate, as I'm sure most people do, pressure groups of any kind and censorship of any kind. I have had some remarkable examples—peculiar things—some of them— of all of them bad, I think, but some of them amusing. In one state in the south, on ISLAND IN THE SUN, the film was barred by the Mayor of a very, very large city. As you know, ISLAND IN THE SUN dealt with the racial question in the British colony. When he was questioned by the press, he admitted that he had never seen the picture but some one had told him about it, and he didn't like the subject matter anyway, so it didn't play in that city. Since then, we've kept up our fight. It's not a question of money. The revenue is in on the picture, but we are continuing to try to get that particular film in every theatre where there has been a pressure group or boycott organized against it.

Crowther: Unfortunately, some people in the motion picture industry have scared very easily when they've been threatened, or in one way or another pressured by one of these groups, and that I think is really what
Are 'Oscars' Awarded for True Talent?

—what we mean when we talk about a black list. These organizations are the ones, really, that sort of have the people they want to see in pictures, or the ones they feel shouldn't be in pictures.

Zanuck: There have been some very talented people that have been, let me say, black listed, for the use of a better word, but they've been in the minority.

Crowther: But Darryl, even if there had been one or two . . .

Bergman: You mean, there are less—they are less black listed if they have talent.

Zanuck: Yes. Yes, I do.

Crowther: I think you're absolutely right there, and even if there had only been one or two, it would be a misfortune, indeed, for an industry which leads . . .

Bergman: No, I don't think that that is right.

Crowther: I wonder, for instance, if one of the writers that took the Fifth Amendment during the Un-American Activities investigations, and this writer has been writing for motion pictures under an assumed name—now, I wonder if this man came back right now, and he is a more conspicuous man than a few others of this sort—I wonder if he would be able to use his real name, put it on a picture, not by grace of the public opinion now, but by grace of some producer who is afraid to put it on the picture. Do you think he could?

Zanuck: No, it would depend whether or not the man was at that—at this time a practicing Communist. Let's come out with it.

Bergman: Yes.

Public Opinion

Zanuck: If he's a practicing Communist, the pressure groups would go against the studio that wanted to employ him, and he would have to go before certain committees. There are certain steps that he would have to take. There are certain steps that other talented men have taken that have restored them to Washington too many times in behalf of people. I can't think of any man or woman that has been turned down if they came forward honestly and told their story. But we mustn't confuse what we're talking about now with public opinion.

You can misjudge public opinion. I mean, a lot of people thought that the American public did not want to see Ingrid Bergman on the screen. I happened to think otherwise, and I cast her in a film called ANASTASIA—not without certain opposition that I believe Ingrid is aware of.

Bergman: Yes, and that was many years later, but that is not what I like to talk about, because I know that it would have been very difficult for you, let us say, five years earlier, to put me in a picture, because public opinion was against it. But what I wanted to ask you—because here in Europe we don't have the problem of Communists as you have it in America, because here it isn't a crime. I worked long enough in Italy and France to know that half of the people I work with, if not more, are Communists, and we think nothing of it, but do you mean to say that if now somebody is a Communist, and it is known, Hollywood would not engage him under his name, but they would engage him if he puts another name on the picture? I didn't get that right.

Zanuck: Well, that is, unfortunately, in some instances, what has happened. It—it hasn't happened directly in Hollywood, but it has happened that a man living abroad has written a script and he has sold that story to a studio or a production company, or through a third person who, in turn, has sold it to a studio, and it has been produced and a phony name—an artificial name—has been put on the story. In one instance that I happen to know of, the studio actually was not aware of the author of the screen play.

Bergman: Well, it shows that talent always wins.

Zanuck: I hope so too.

Merit of 'Oscars'

Murrow: Miss Bergman, your career is heavy with Oscars, and Darryl Zanuck has probably won more than any other producer.

Bergman: Oh, I am sure that Mr. Zanuck beats me many times.

Murrow: Are these Oscars—these awards really an indication of artistic talent and achievement, or are they a sort of publicity gimmick that's designed to help sell the movies?

Bergman: Of course I might be innocent about what goes on—and also I have been ten years away from Hollywood—but I had the feeling when I was there that it is really, honest, because a studio can push a star and try to talk to everybody that they know, but after all the vote is secret. I think you can talk to an electrician as long as you want how wonderful that star is, but he has made up his mind that the star that is at the other studio did a better job, and he'll go and vote for her. At least, I hope that that is true.

Zanuck: I agree with you completely. Ingrid, I agree completely.

Crowther: I'm afraid I disagree with that. I feel that although the Oscars certainly have a great deal of prestige with the American public, that the simple fact that they are awarded by people within the motion picture industry, by and of itself, makes it rather suspect that they may be given on the basis of some preferences other than pure artistry, and it seems to me, that many of the awards to this picture, and particularly to supporting players, are based more upon emotional thinking and upon feelings about giving somebody recognition for something good or something well done in previous years, rather than for the immediate year . . .

Bergman: Yes, but I don't think that that is wrong, because if you have an actress who for during eight years has given top performances, but always in the last minute comes some sensational newcomer who gets the award, I think that it is not unfair to one day give it to her just the same because of all the good performances she has given during the years.

Crowther: Well then, it's—actually, it's just pinning medals on people for having been good rather than for a particular performance in one year that you think was very good . . .

Bergman: No. No. No, I don't say that. I say it can happen. It is both. I don't think it's one way or the other. It's not that every award is given because of sentimental reasons.

Zanuck: That's true. That's so true. Sometimes the sentimental side may come into the picture, but . . .

Crowther: It seems to me that it's a little bit too much of a matter of the motion picture—our motion picture people sort of applauding themselves in public—a sort of admiration of the industry's own mavel, or something of that sort.

Critic Have Pets

Bergman: Well, it is nice that one day during the year they are all getting together to admire each other when the rest of the year they might hate each other.

Crowther: That's true. It's a big party.

Zanuck: No, it's not really, Bosley. I—I believe that the people who vote are sincere. I believe that the New York film critics also play favorites. I have noticed through the years that some directors can do no wrong—that any picture that they make, even though they may find fault with the production, or they may find fault with some of the story-telling, but it always ends up with the favorite, pet director saying he did the best he could with the material he was given.

Bergman: You must remember that the Academy Award is the only day in the whole year when we can play critics, and we enjoy it.

Murrow: Thank you very much. We will look forward to the critique of Bosley Crowther's performance by his colleagues.

Zanuck: I know that it would get a—a very favorable review.

Bergman: It was very nice talking to you.

Crowther: Good night, Miss Bergman.

Bergman: Good night.

Crowther: Good night, Darryl, and good night to you, Ed.

END


LENOIR FROM JILL Corey, Paul Hampton. Director Harry Orr. Rats-in-trenches story. 83 min. 9/2.


SOUTHERN LONE STAR Color. Glenn Ford, Yvonne De Carlo. Western. 71 min. 9/28.

YOUNG LOVERS Color. Jean-Paul Belmondo, Brigitte Bardot. Directed by Jacques Demy. 87 min. 10/5.

DECEMBER

TONKA (Buena Vista Technicolor. Sal Mineo, Philip Carey, Producer James Pratt. Director Lewis R. Foster. Drama. Story of Army horse—only survivor of Little Big Horn—and his young pal. 79 min. 12/22.


APRIL


THERE'S A TIME TO KILL (Producers Associated Pictures Co.). Jim Davis, Don Megowan, Allison Hayes, Producer Faye Bels. Director Oliver Drake


DREAM MACHINE (The) (Malagamted. Prods.). Rod Cameron, Marty Murphy, Peterilling. Directors Richard Gordon and Charles Vetter. Director Montgomery Tully.


SEPTEMBER

METRO-GOLDWYN-MAYER August

ANDY HARDY COMES HOME Mickey Rooney, Patricia Bosworth, Fay Holden. Borrowed husband. 80 min. 8/11.


DUNKIRK (Columbia, Technicolor. John Hodiak, Kay Kendall, Producer Pandro Berman. Director. A young fisherman attempts to save their daughter through her first social season. 96 min. 9/8.


NOVEMBER


DECEMBER


JANUARY


APRIL


MARCH


MAY


AS MAY GROWS LARGER CinemaScope, Metrocolor. Paula Pena, jelformation. Producer Daria. Director Erich Maria Remarque. 86 min. 6/5.


JUNE


PARAMOUNT September


OCTOBER


MARCH

THE ALLIGATOR PEOPLE CinemaScope. James Shigeta, John Agar, Martin Milner, Producer Samuel Goldfish. Director. Western. 85 min. 8/5.

APRIL


TRUTH ABOUT LADY MONTFORT (Columbia, Eastman color, Laurence Harvey, Julie Harris. Producers and Richard and Sydney Boy. Comedy, Rich and fell of a young career diplomat. 79 min. 7/25.

DEFEND MY LOVE (ICDA) Martine Carol, Vittoria Gassman, Producer. 78 min. 7/23.

LOVERS, THE (ICDA) Antoinette Luialdi, Franco Interlenghi. 78 min. 7/17.

SECRET, THE (ICDA) Sam Wanamaker, Manny. 79 min. 7/27.

TIME LOCK (ICDA) Robert Beatty, Linda Plewen. 74 min. 7/23.


WHITE WILDERNESS (Buena Vista) Technicolor. Producer Ben Sharpsteen, Director James Algar. Documentaty adventure feature of wild life in the Arctic Circle region. 80 min. 7/7.

F i l m B u l l e t i n -- T h i s i s Y o u r P r o d u c t


CAPONE KILLS 'EM!

ALL-TIME MIAMI RECORD!

STEVE BROIDY
ALLIED ARTISTS PICTURES, HOLLYWOOD CALIF

MULTIPLE WORLD PREMIERE OF ALLIED ARTISTS "AL CAPONE" SET A NEW ATTENDANCE AND GROSS RECORD OF ALL TIME FOR MIDWEEK
OPENING AT OUR THREE FLAGSHIP HOUSES-OLYMPIA THEATRE, MIAMI, GABLES IN CORAL GABLES, BEACH IN MIAMI BEACH. AUDIENCE REACTION TREMENDOUS. FOR FIRST TIME ALL DAILY PAPERS PRAISED A FILM EDITORIALLY. CRITICS, TV AND RADIO COMMENTATORS UNANIMOUSLY ACCLAIMED AND ENDORSED PRODUCTION OF "AL CAPONE" AS FASCINATING, TIMELY ENTERTAINMENT. CONGRATULATIONS AND THANKS FOR GIVING US THIS BLOCKBUSTER.
HARRY BOTWICK, SOUTHEASTERN DISTRICT MANAGER
FLORIDA STATE THEATRES

ALLIED ARTISTS presents

AL CAPONE

STARRING ROD STEIGER
CO-STARRING JAMES MARTIN
WITH NEHEMIAH PERSOFF

Produced by JOHN BURROWS and LEONARD ACKERMAN - Directed by RICHARD WILSON - Written by MALVIN WALD and HENRY F. GREENBERG - Music by JOE VALEN - LOUIS REINER PRODUCTION

LATE FLASH! First Week Blockbusting $50,080! Holdover, Naturally! Shatters All Miami Records For Three Theatres At Regular Prices!
Plus and Minus of Local Sales Autonomy

Do Movie Tickets Cost Too Much?

Read THE VIEW FROM OUTSIDE
THE KIND OF MOTION THAT MADE THE ENTERTAINMENT!

only the motion picture theatres can give the world the fullness of entertainment in the modern wonders CinemaScope and COLOR by DELUXE and STEREOPHONIC SOUND
The greatest Medium in the world!

Henry Quinn, Anthony Dorothyl Dolores

Comes sundown... comes sudden death... in

"Warlock"

Screenplay by Robert Alan Aurthur
BOUNCING INTO THE MUSIC HALL, N.Y. (Next Attraction) WITH BUBBLING BOX-OFFICEY FUN!

M-G-M Presents

Deborah Kerr
Rossano Brazzi
Maurice Chevalier

Count Your Blessings


Then you'll love this luscious love-and-laugh hit...

RIGHT: Here's how it's being advertised to the public.

YOU CAN BANK ON M-G-M
Local Sales Autonomy

The motion picture market has been undergoing some radical changes in recent years, and it is essential that operational methods be altered to meet the new circumstances as they arise. Exhibitors face new problems in relation to the public; distributors must contend with new conditions in merchandising their product to theatres. And the circumstances vary rather widely from territory to territory.

With typical wisdom and foresight, 20th Century-Fox president Spyros P. Skouras took a hard, perceptive look at the facts of movie life today and ordained a far-reaching change in his company's methods of distribution. Complete local autonomy for the 38 domestic and Canadian branch managers is the order of the day. Terms, runs and clearances, and even local promotion, will now be the exclusive province and the responsibility of the head of each branch office.

What will be the effect of this new system? To exhibitors, hamstrung by that old bugaboo, "national sales policy," and by home-office-dictated systems of runs and clearance, the news of 20th Century's decentralization policy was indeed welcome.

From all indications, the new setup should make it easier for the individual theatreman to deal with the film company and speed the flow of product in the bargain.

The hard-and-fast system of centralized home office control, which had spawned, according to exhibiting, a lack of appreciation—and understanding—of the variables in different territories and in the theatreman's specific circumstances, will now be replaced by knowledgeable men who are fully acquainted with the local needs and possibilities of each individual theatre.

The lengthy negotiations, which in numerous instances dragged on and on while the branch manager sat back, powerless, to await home office decisions, will now be discarded in favor of a system which promises to be infinitely more efficient, and conducive to product flow. Now, the branch manager, enjoying the full freedom which the company has promised him, will be in a position to streamline the sales process.

Equally significant in the change is the extension of the branch manager's domain to include local advertising and promotion. Now, an exchange head will be able to set and time local promotional campaigns, executed by advertising-publicity personnel on the spot, to derive maximum benefits. This system of local showmanship, combined with an effective sales policy, should lead, as Mr. Skouras said, to unforeseen "salesmanship and showmanship."

The minus factor in this system, quite obviously, is the danger that some branch managers will be overwhelmed by their desire to "make good" in the company's eyes, with resultant policies that might be more onerous than any ever conceived by a home office executive. However, theatremen can expect that Mr. Skouras and general sales manager Alex Harrison will continue to exercise their previous prudence for the welfare of the theatre field at large by holding in check those branch heads who might evince overly-ambitious tendencies. This very desirable plan of distribution must be predicated on a basis of equity and good will. In its conception, however, the new 20th Century plan of distribution is a step in the right direction. It deserves success.

The Rank Failure

The disappointment voiced in London recently by John Davis, managing director of the Rank Organization, at the folding of the company's distribution operations in the United States is shared by the entire industry. The Rank executive registered "... a disappointment that we have not been able to make a success of it." Exhibitors in dire need for more product, especially, mourn with Mr. Davis the desiccation of this potentially fertile source of films.

The guilt, in this instance, however, must lie with the parent organization across the sea. For no matter how energetically or ingeniously they campaigned, the distribution forces in America were doomed to fight a losing battle. The simple fact was that the Rank Organization supplied Rank Film Distributors of America with product which P. T. Barnum, himself, would have been hard put to sell.

Nowhere was this unfortunate failure to ascertain the American public taste more amply demonstrated than in the choice of "A Night To Remember" as Rank's current "big" picture. This version of the sinking of the Titanic had two strikes against it even before it came to bat before the public. The theme had received an excellent treatment in a previous release by 20th Century-Fox and had been given vast saturation in a fine TV presentation not long ago.

This example most aptly sums up the reasons behind the demise of the Rank Organization in the U. S.
**Technicolor Profits Up; Kalmus Optimistic for '59**

Net profits of Technicolor, Inc., and its subsidiaries totaled $558,172 ($0.28 per share) for the year ended Dec. 27, it was reported by Dr. Herbert T. Kalmus, president and general manager. The figures compare with a net profit of $95,946 ($0.05) for the previous year. Dr. Kalmus said that "it is not unlikely that motion picture theatre attendance in 1959 may be moderately above 1958." He believed the possibility was based on a number of reasons, including the increasing tendency to produce high-grade features with mass audience appeal, the desire of many people for entertainment outside the home and the gradual emergence of refurbished theatres, of the road show type, in metropolitan centers. Dr. Kalmus noted that the proportion of Hollywood-produced features made in color increased to 58 per cent last year, as compared with 31 per cent in 1957.

**Republic Will Nominate Black**

Theodore R. Black, Republic Pictures' attorney and a member of its legal staff for more than ten years, will be nominated for election to the company's board at the annual stockholders' meeting, April 7, in New York. Three board members—Victor M. Carter, Harry C. Mills and John J. O'Connell—will be nominated for re-election at that time.

**Variety Convention in Vegas**

The 52nd annual convention of Variety International will be held in Las Vegas from March 31 to April 3.

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**Heinemann Reviews UA's New, Six-Point Sales Policy**

United Artists' vice president in charge of distribution William J. Heineman recently reviewed the company's new six-point sales policy at a New York press conference. The new policy, according to Heineman, is in no sense an attempt to pressure exhibitors into accepting terms they consider exorbitant or unreasonable. Its purpose is, rather, to clarify the exhibitor's responsibility in honoring those terms to which he has agreed. The six points are as follows: (1) We intend to negotiate and market each and every picture on terms based upon their individual merits; (2) We shall insist upon being paid our earned film rental on percentage, or flat, as per the terms of the contract; (3) We will not consent to exhibitors making their own adjustments; (4) We will not permit exhibitors to withhold our earned rental in order to force adjustments; (5) If an exhibitor refuses to pay after playing and withholds unrealistically our producer's money, we shall insist upon payment before continuing to do any further business with that account; and (6) If, after a picture is played on percentage terms and the earned film rental has been paid in full and in the judgment of the producer and United Artists, some relief or revision of the percentage terms is justified, such relief will be given.**

**Hyman Sees 'Orphan Period' Turning into Product Bonanza**

Exhibition can look forward to one of the most plentiful Christmases in recent years, as far as the number of blockbusters available is concerned. That is the word from Edward L. Hyman, vice president of AB-Paramount Theatres, who, with president Leonard Goldenson, recently held a series of conferences with studio officials of film companies in Hollywood. Hyman said it was after he put out "a pious hope down "on the need for quality pictures during the Labor Day to Christmas period, or what he termed the "orphan period," that he received assurances from every company that such product was forthcoming. The meetings were in accordance with AB-PT's policy of striving for orderly distribution throughout the year. Hyman said that to order improve the September-December release situation, he presented to each company a plan whereby a blockbuster would be made available to theatres on Labor Day. "Such a picture," he said, "could run in the bigger situations until October." Also provided for in the plan would be a second blockbuster in October, which the larger situations could hold until December. In return, Hyman added, exhibitors should be willing to give preferential playing time and the best terms for such releases, and should hold meetings in April and May to plan campaigns for them. Hyman pointed out that his Hollywood trip convinced him that there are three "fundamentals" for the industry to consider: (1) The story is most important; (2) "New faces" are needed, and (3) A "do-it-yourself" policy is needed to build theatre business.

**Loew's Int. To Hold Three 'Ben-Hur' Conferences**

Complete and detailed discussions of Loew's International's long-range plans for the global handling of "Ben-Hur" will be the pivotal theme of three "Ben-Hur conferences" to be held during April in Madrid, Tokyo and Mexico City, president Morton A. Spring announced. The three meetings, the most extensive in the company's history, will bring together top personnel from MGM's 40 overseas branches with home office executives.
WALTER READE, JR., (re lack of unity in great number of industry associations now in existence): "(The duplication of efforts and committees) has made the accomplishments of all these committees, with all their well-intentioned, hard-working members, very small indeed." (re present competition and what exhibition is doing about it): "We exhibitors have developed a fat, fearful psychosis, like the Romans and the carriage maker who said the horseless carriage was a flash in the pan. Unless we are pushed to the brink, we refuse to marshall our great latent strength."

GEORGE G. KERASOTES (at joint convention of Missouri-Illinois Theatre Owners and the Theatre Owners of the Heart of America): "We are now plagued with anomalies, discrepancies, contradictions and compromises that are inherent in our business today. The most vexing problem is the inability of the present suppliers of film to meet the needs of our 18,000 theatres and drive-ins. Production still drudges and based on early 1959 schedules, we are faced with a shocking prospect of having only 150 features produced this year. This is about 25% less than 1958's sparse supply."

GEORGE STEVENS (at New York press conference on his "The Diary of Anne Frank"): "(The length of time spent in making a film) determines the length of time it's around." (On attracting a wide audience): "You must commence to get people interested right from the beginning. Otherwise, a film can go into limbo before anyone gets a chance to see it."

STEVE BROIDY (at optimistic Allied Artists press confab): "We have to have an inventory 'roll-over.' If the exhibitors do not support our regular releases, the result will be a lessening or delays of production of the top quality pictures, because that's where the money with which to make the latter has to come from. If they continue to support us, I'm sure we'll give them many a happy surprise with even our low-budgeted films."

AA Will Finish in Black, 1st Quarter Profit—Broidy

Allied Artists will finish the current fiscal year ending June 30 in the black and will record a profit for the first quarter of the new year, president Steve Broidy said at a home office press conference recently. Broidy, whose company lost $1,180,000 last year, and over $2,000,000 the previous year, based his optimism on current and forthcoming product and boxoffice experience thus far with "House on Haunted Hill" and "Al Capone." Both, he said, are outgrossing AA's biggest grossers of the past. The company plans to produce 16 feature films this year, six of which will be in the top quality class. Whether or not there will be more depends, Broidy said, on the reception the coming releases get from exhibition. Broidy noted that he had no preconceived ideas about the previously announced plans for diversification. The AA board had appointed a non-company committee consisting of Sherrill Corwin, Paul Porzelt and Roger Hurlock to study the possibilities of diversification. It was announced by Broidy, at that time, that the committee will evaluate the particular projects which are developed and report to a full session of the board.

RFDA Out; Lopert Takes Over

Rank Film Distributors of America, Inc., ceased operations March 28, at which time Lopert Films, Inc., a subsidiary of United Artists, took over the distribution of films currently in release. Lopert also plans to continue distributing Rank pictures now on schedule. The brief statement issued by Rank read: "The Rank Organization announces with regret, that owing to the difficulties existing in the industry, it cannot successfully continue the operation of Rank Film Distributors of America, Inc." RFDA had a short stay here as a distribution firm, starting operations early in 1957.

Bank To Finance 10 A-I Films

American-International is completing arrangements with the Colonial Bank of New York for the financing of ten feature films to be produced within the next year. James H. Nicholson and Samuel Z. Arkoff announced. Financing for the other 14 to 20 pictures to be made in the next year by A-I will be handled by Pathe Laboratories, it was added.

Comment . . .

Skouras Gives Fox Managers Full Authority; TOA Approves

Twentieth Century-Fox president Spyros P. Skouras, expanding on general sales manager Alex Harrison's recent announcement of Fox's sweeping sales force reorganization, conferred complete local autonomy on the exchange managers of the company's 58 domestic and Canadian branch offices. The pronouncement, delivered at the fourth and final session of the Fox sales convention, was hailed immediately by Theatre Owners of America president George G. Keratos as embodying "a goal TOA and its predecessors, Motion Picture Theatre Owners of America and American Theatres Association, have long sought." Keratos also voiced the hope that the plan will be "successful and will be adopted by other film companies." He said that TOA will urge its members to cooperate with Fox. The changeover gives the exchange heads full authority over every aspect of distribution, without supervision from the home office. Each man, according to Skouras, will be "his own boss," with his domain embracing also direct responsibility for the advertising and publicity campaigns. Along these lines, the exchange manager will have the right to engage an ad-publicity director responsible only to him for campaigns in the territory. Skouras added that decisions concerning local release dates would be up to the managers, charging them with the responsibility of determining when a film has been properly sold to the public before making it available to reach the largest possible audience. Vice president Charles Einfeld encouraged the expanded promotion plans and predicted a great surge in national advertising, publicity and exploitation to a degree unprecedented in industry history.

FCC To Consider Toll-TV Applications for Limited Tests

The Federal Communications Commission said it would consider immediately applications from television stations for very limited tests of toll-TV systems. Each toll-TV setup will be limited to testing in one market area, and each market area will be limited to testing one toll-TV system. This approach closely the bill introduced by House Commerce Committee chairman Oren Harris (D., Ark) and is more limited than the tests originally proposed by the FCC. Any market area must have at least four top-quality TV stations, the FCC said. The commission included in its order a provision that equipment purchase by viewers will not be involved. The FCC's previous stand on its lack of power either to license or to prevent wire toll-TV was not changed by the announcement.
One of the advantages of being an outsider is perspective. One of the disadvantages is that, since you are not a member of the family, you have to be polite. This column is peculiarly privileged to enjoy all the advantages and none of the disadvantages. We are outside the movie business, but privileged by grace of Film BULLETIN to be frank.

Our perspective today is that of the consumer. How good a consumer we are depends on what you are selling. It also depends on how you are selling.

We think it is only fair to tell you, right off the bat, that the movies are not one of our cheaper items. When we go to the movies, it is a matter of at least five dollars being spent. If we take the kids, the money goes for admissions, use of the car or bus fares to the neighborhood theatre and possibly a slight expenditure for refreshments. If we leave the kids home, part of the movie expense goes for a baby sitter.

Please bear in mind that we are not trying to suggest that the movie theatre is profiteering. Our point is simply that by our current standards movies are no longer the cheapest form of outside-the-house entertainment for us.

One of our friends refused to go to the local theatre some months ago because they raised their prices for one of the more popular pictures of the moment. The price rise amounted to about 20c per ticket, and he was so mad when he discovered it as he stepped up to the boxoffice that he took a cab (at far more expense) to another theatre and saw another picture instead.

He is a man to whom 25c is hardly a life-and-death matter. It has been suggested that his wrath is purely a matter of principle. We do not think this pat explanation makes sense. He got mad in the first place because he is well aware of what the theatre usually charges. He is aware of the cost of going to the movies. He is aware because it is not inconsequential.

The movie theatre operator today is a retailer in a retail business. He is not operating a nickelodeon or running on the basis of bargain marines. He is offering an item for sale at a substantial price. We keep reading about how so many other items have gone up in far greater proportion than the cost of movie tickets; but not everything has gone up that way. And maybe there is some added significance in the fact that the very theatres where the admission prices are usually the cheapest for a family group—the drive-ins—have been the most prosperous.

The cost of television sets today is far below what it was eight or nine years ago. The cost of books has gone down, because now you can get so many of them in paper covers. And these are two fields of competition for leisure time. The point is that a movie ticket today is a purchase. More and more family groups, when considering going to a four-wall theatre, consider as an item in their ultimate decision the basic question of whether the show is worth the price. Exhibitors would do well to give some thought to the idea of offering the customer more for his money.

The department store and the discount house both know that the price tag is the pay-off. The discount house says frankly it cuts the price by cutting the service. Customers understand this logic. If there could ever be such a thing as a self-service movie theatre, customers would accept this as a cut-rate operation—just as they accept the price differential between first and last run situations. But when the customers start noticing the price and worrying about it, in a long established house, one of two decisions seems to be in order.

This is the time to make the ticket purchase a better buy. This can be done in two ways. Either you cut the price of the tickets, which is sometimes helpful but always risky, or you give the customer more for his money.

The big question is how you can give the customer more for his money. A longer show isn’t the answer. These days the shows are apt to be too long anyway. A better playdate situation can help. Give the customer newer pictures—if you can. And whether you can is, of course, highly problematical. If you can’t get newer pictures and you can’t give them longer shows, what is there left that you can do? As a customer, the man who buys his ticket expects service as well as entertainment. He might like to be shown to his seat by an usher, instead of stumbling around while his eyes get used to the dark. The old gimp-mick of free coffee in the lounge has proved valuable. Distribution of souvenirs or premiums is worth considering. If you don’t make the customer feel that his theatre ticket is a good buy, you may be giving him a goodbye instead.

We know several exhibitors who insist that price makes little or no difference in the volume of their business. “When you’ve got a good picture,” they say, “nothing keeps the people out, and when you’ve got a stinker, no price reduction brings them in.” This is true, as far as it goes.

The movie industry has maintained a relatively stable gross dollar volume of boxoffice receipts over recent years, while the number of moviegoers has been declining steadily. Many factors have been responsible for this decline, and it would be rash indeed to point the finger at any single one (including television) as being the culprit; but we can’t help wondering whether there isn’t a vicious cycle of price rise resulting in less ticket purchases resulting in another price rise and so forth.

Unless this trend is halted one way or another—and giving the customer more for his money is only a partial answer—more trouble lies ahead. The automobile business has managed to raise the price of its cars every year, but now they are discovering that you can only push the customer so far before he turns to cheaper cars again. More small cars and more 6-cylinder rather than 8-cylinder jobs are being sold this year than last. The emphasis in all the ads is on economy. This might be a good word for the motion picture vendors to remember too.
NOW SHOOTING

33 Weeks On The Best-Seller List

...soon on the screen with the most dazzling boxoffice cast in years!

GREGORY PECK • AVA GARDNER
FRED ASTAIRE • ANTHONY PERKINS

in STANLEY KRAMER’S PRODUCTION

of NEVIL SHUTE’S

“ON THE BEACH”

Introducing DONNA ANDERSON

Screenplay by JOHN PAXTON and JAMES LEE BARRETT
Directed and Produced by STANLEY KRAMER

IN AUSTRALIA
THE HERCULEAN BLAST-OFF FOR JULY IS UNDER WAY

JOSEPH E. LEVINE
EMBASSY PICTURES CORP.
1270 SIXTH AVENUE
NEW YORK

"HERCULES" STANDS FOR TREMENDOUS STRENGTH
AND THAT'S WHAT YOUR PRESENTATION "HERCULES"
PROMISES OUR BOXOFFICES STOP CONGRATULATIONS
FOR BRINGING IT TO US BACKED WITH YOUR UNIQUE
BRAND OF EXPLOSIVE SHOWMANSHIP.

SAMUEL ROSEN, EXECUTIVE VICE-PRESIDENT
STANLEY WARNER THEATRES

JOSEPH E. LEVINE
PRESENTS

HERCULES

EASTMAN COLOR by Pathé
and
WIDE-SCREEN DYALISCOPE

TO BE RELEASED NATIONALLY BY WARNER BROS.
BROKER'S PREFERENCE. Asked to name the one motion picture stock they would prefer to buy on their own account, 2 of 30 investment brokers queried by Financial Bulletin named Loew's, Inc.

Next in popularity: United Artists, 20th Fox, Walt Disney and Paramount—in that order.

True to their grey worsted natures, some respondents_gpuumped their way to the conclusion that this buying of movietocks is risky business—the lot of them. One broker tweaked is with the rejoinder we give him Hobson's Choice. "My advice," said he, "is buy Monsanto Chemical". Refreshing was he majority which made neither allusion to nor mention of how business hazards, giving rise to the eternal hope that the latitude may be passing from the scene. So enmeshed is chance-taking in the film business nature, one suspects the two are now regarded inseparably, indivisibly, one being the natural companion of the other. Easy winner Loew's drew these reasons in support: (a) company revitalization, (b) growth tradition behind stock separations, (c) asset values, (d) "Ben Hur" potential.

No snub of Disney, Fox or UA may be assumed. Respondents frequently mentioned all three, asserting that the major amount of current growth appears discounted already. At time of question, Loew's, Inc. seemed patently the most underpriced.

No dispute of the brokers' appraisal of Loew's, is offered by this department. To the contrary, we echo their sentiments with a hearty yea. This company's product for '59 ranks with the very best, and profits should reflect that quality.

One curiosity, in our judgment, was failure of Warner Brothers to muster broker interest, in view of the banner year reportedly in store. Columbia, too, is in a rallying posture and bids notice.

All in all, the facts (and opinions) betoken an estimable Hollywood year. Above average reception of warm weather product could raise the prognosis to an even headier level. No matter what, 1959 shapes up as one of the better film business years.

AMONG THE MORE ARTICULATE CHAMPIONS of United Artists is A. M. Kidder & Co. (NYSE). Here is its most recent critique.

"During an era when most of the other factors in the movie industry have either lost ground or marked time, United Artists has achieved an outstanding record of growth which now promises to be further advanced by rapid extension of activities into the television, record and music fields. The shares, though relatively unseasoned, are moderately priced at only 8.3 times estimated 1958 earnings of $3.15 a (combined) share and yield of 5.6% on the well-covered $1.60 dividend.

"United Artists owns no studio facilities and does not itself engage in motion picture production. The company distributes pictures in U. S. and abroad (44% of revenues) which are made by more than 60 top independent producing organizations. To secure distribution rights (fees average about 32% of film rentals), United Artists procures through its excellent bank connections, or provides through its own resources, financing for more than 80% of its releases, in the latter instance obtaining a participation in picture profits. The company has been a leader in the trend favoring "blockbuster" movies ("Around the World in 80 Days", "Solomon and Sheba", etc.), and an ever-increasing flow of important films will be produced through 1960. Television rights have been retained in over 250 feature films, and late in 1958 rights were acquired to Warner Bros' pre-1950 film library. A subsidiary has also been formed to produce half-hour films for TV applying the same successful principles of minimized risk, profit-sharing, financing and distribution of the output of top creative artists as utilized in its theatre operations. Two other subsidiaries were formed in late 1957 to record and publish songs and scores of UA film releases, engaging as well all normal sources of talent to whom the company will be able to offer the special benefits of its international distribution and promotion facilities.

"With 1959 revenues forecast at $90 million (estimated $80 million in 1958 and $70 million in 1957), and earnings at $4.00 a share (estimated $3.15 in 1958 and $3.05 in 1957), full conversion of $8,001,100 6% debentures (at $21 through April 1961; then higher) would, after adjustment for interest savings and taxes, be equal to $3.20 a share. Such earnings would provide ample coverage for the present $1.60 dividend, or an even more liberal disbursement, particularly in view of the effective maximum dividend payout of only 67% because of management's continuing policy of waiving its own dividends. Capitalization consists of $10,876,650 long-term debt, 726,148 shares of common stock and 550,000 shares class "B" common stock, 100% owned by officers and convertible into common share for share."

TIP OF THE ISSUE: MAGNA THEATRE CORP. Recent tie-in with 20th Century-Fox for utilization of Todd-AO process will benefit this firm enormously. Earnings, which had run to 7c per share deficit earlier were cut to 4c in year ending January, 1958, and may reach break even level for fiscal '59. Solid long-term speculation bound to benefit from continued growth of the movie medium at large.
Exhibitors, and anyone else in the industry watching the skies for another showman comet to replace the late Mike Todd, might well have blinked their eyes in wonder and anticipation last week. From all celestial indications, it had appeared again—in the person of an affable, dynamic, 53-year-old New Englander with the physique of a Notre Dame “watch-charm” guard. His name: Joseph E. Levine.

While words like “herculean” and “explodation” echoed through the Grand Ballroom of New York’s Waldorf-Astoria and 1,000 voices belonging to theatre owners, entertainers, government leaders and newsmen buzzed excitedly, the promotion-minded president of Embassy Pictures told the story of his immense undertaking, “Hercules.” And who was there to say, while they feasted on prime ribs “blue ribbon” beef and the snowball vanilla ice cream Hercules, that Joe Levine was anything less than the next great pitchman of show business?

Certainly, this lavish luncheon, estimated at a cost of some $15,000, was steeped in the Todd tradition. From the moment the guests emerged from the cocktail lounge, they were peppered with “Hercules” reminders on a scale worthy of the mythical figure, himself. Softened by wine and continuous music by Meyer Davis and His Orchestra, the visitors were doted upon by lovely handmaidens in ancient Roman robes, who served them with spectacular “Hercules” press books regaled by the rich bass of Vaughn Monroe singing the title song of the film, recently recorded for RCA Victor, and treated to a variety of trailers, ranging from widescreen color for theatres to black-and-white for television.

And between acts, exhibitor Levine got down to a point of interest to all theatremen: the business of large-scale promotion. With huge cutouts of “Hercules” and spectacular 24-sheets covering the walls and boxes of the ballroom, the Embassy president and representatives of many large publications and radio-TV empires painted a gaudy showmanship portrait which will be dry and ready for the public by the middle of July.

All these embellishments were the (Continued on Page 15)
Film Ads Matured in Art, Copy, Penetration

The gradual maturity of motion picture advertising from an awkward, cluttered potpourri of words and pictures to the self-assured poise of the tasteful product which comes off the drawing boards today may be divided into three distinct areas of transformation: from banality to a deft artistic touch; from superlatives to simplicity; from last-minute "splashes" to long-range penetration of the market.

And while there is ample evidence of all three changes in each of the ads pictured in the box at the left, each one also typifies one specific aspect of the maturation.

Smiling out from an encirclement of a type-crowded movie page in a Philadelphia newspaper, quite possibly in the serene knowledge that they are being sold so much more discriminatingly than their neighbors, are the three stars of United Artists' "Some Like It Hot." In pleasant contrast to the gallimaufry of copy on all four sides is the prudent employment of white space which makes this ad stand out from the jam-packed page.

Also smiling, but perhaps more in scampish delight at having elbowed, battered hat, tattered cat and all, into the staid Wall Street Journal, is "Anne Frank," center. Replacing the blustering superlatives which once ran rampant in film ads is a tender simplicity which, in actuality, is an integral part of 20th-Fox's "The Diary of Anne Frank."

The ad for Columbia's "Anatomy of a Murder," below, is directly antithetic to the "splashes" which used to appear a few days before the opening of a picture. On the first day the film went before the cameras, the company placed this intriguing ad announcing the first datings of "Anatomy of a Murder" in the seven New York dailies and in two Los Angeles papers.
'Oscar' Campaign In Full Swing with TV, Contests, Etc.

With the Academy Awards telecast slated for Monday night, April 6, there was a scarcity of last-minute preparations, but for the most part, promotion of the big night had already been established.

Eric Johnston, president of MPAA, will appear on the NBC radio network on "Night Line" and "Monitor" via taped interviews that he made in Washington to promote the telecast. It was announced by Sid Zins, exploitation chairman in that city.

In addition, there are a number of large-circulation dailies running "Oscar" contests. The Washington News and The New York World-Telegram and Sun both are inviting their readers to pick the winners and win valuable prizes, while The New York Journal-American has been plugging the Academy Awards show in daily, eight-column strips at the bottom of its comic page. The caption reads, "Which Would You Pick As The Best Film of 1958?"

Other "Oscar" promotion developments: Joe Gould has arranged for free space for 1,200 cards (see above) advertising the telecast on the N.Y. Central, New Haven and Long Island railroad cars. Displays also have been arranged in the three Gotham airports. All theatre managers in the RKO and Walter Reade circuits have been supplied with Academy Award promotion kits and instructed as to their most effective use. Twentieth Century-Fox has completed and delivered to NBC in New York promotion tapes featuring Bing Crosby, Robert Wagner, Henry Fonda and others for the telecast.

UA Drops 'Maja' Suit

United Artists has withdrawn the suit it brought recently against the U. S. Post Office, and company showmen are turning once again to the non-legal promotional aspects of "The Naked Maja." The announcement came from UA vice president and general counsel Seymour M. Peyster.

The government, said Peyster, stated that the proposed ad for "Maja" containing a reproduction of the famous Goya nude was never banned or declared unprintable by the Post Office. It was upon the contention that the ad had been declared unprintable by the Post Office that UA had brought action against the government.

TV, Photo Contest, Slips To Plug 'Some Like It Hot'

United Artists is employing the heaviest television campaign in its promotional history for "Some Like It Hot," which opened across the country for Easter holiday engagements.

The first phase of the TV campaign took place on 27 major stations, with the key element of the drive six TV trailers ranging from ten to 32 seconds and underscoring the sex and comedy theme of the picture.

In other "Hot" promotions, a contest for amateur photographers provided hundreds of camera "bugs" with the opportunity to photograph Marilyn Monroe, one of the film's stars, at the Broadway press and industry preview of "Some Like It Hot." And a nationwide tie-up for the film with Movie Star, Inc., slip manufacturer, will be promoted via 18,000 retail outlets. Key items will be 250,000 hangtags attached to the same number of slips and carrying credits for the picture, which also will be plugged on 8 x 10 polyethylene bags containing the garments. The 18,000 women's shops and department stores will be circulated.

'Anne' Bows at Gala B'way Premiere; Nets UN $10,000

More than two years of advance promotion came to a climax when the premiere of 20th-Fox's eagerly-awaited "The Diary of Anne Frank" was held at New York's RKO Palace. The benefit performance brought in over $10,000 for the American Association for the U.N.

A host of international dignitaries and entertainment world celebrities attended the black-tie premiere. Donn andFairbanks, Jr., chairman of the AUUN's benefit committee and host for the affair, interviewed each of the stars of the film in front of the theatre for the milling crowds surrounding the Broadway house.

News teams from each of the three major radio-TV networks—CBS, NBC and ABC—station WNEW, the Voice of America and the Armed Forces Radio Service introduced stars.

M-G-M Contracts Stone for Merchandising of 'Ben-Hur'

MGM has contracted Stone Associates, a pioneer in the field, to act as exclusive merchandising representative for the tie-ins the film company has slated for "Ben-Hur."

The agreement authorizes Stone to license the manufacturing of all commercial products— toys, books, clothing, food, jewelry and other items either inspired by or based on "Ben-Hur." Many of the items are already in manufacture.

Stone, the first firm in America to merchandise television programs and personalities, will service "Ben-Hur" licenses completely at every level.
BALLYHOO STRONGMAN

Continues to Hold Promotional Reins

(Continued from Page 12)

handwork of the same Joe Levine who turned from the restaurant business in Boston some 20 years ago to heed the siren call of the movies. Initially, he became absorbed in the distribution end of the industry, then displayed an on-again-off-again interest in exhibition, which is evident even today in the drive-in he owns in Springfield, Mass.

Although he had already turned the distribution rights over to Warner Bros., Levine made certain "Hercules" would enjoy the finest promotion he could buy for it. He snagged talented Sid Blumenstock, former director of promotion for the Academy Awards telecast, and Bill Doll, and turned them loose in the Embassy field of showmanship. And judging from the early returns of the campaign, ad publicity director Blumenstock and vice president Doll are making their boss extremely proud of his choices.

When he described in detail the exploitation plans his staff had drawn up for "Hercules" to S. H. Fabian and Samuel Rosen, executive vice president of Stanley Warner, Levine was set back on his heels by Rosen's quick quip: "You're not going to launch this picture, you're going to explode it." Never one to let a clever tagline pass unused, Levine immediately set it to work in the campaign. Now, sometime in the middle of July, Embassy Pictures will hit the market with an "explosion."

The pun, though passed on the spur of the moment, is a faithful capsule description of the big push. In a brief, ten-day period in July, Levine plans to place full-page, four-color advertisements in Life, Look, American Weekly Gallery 3—Film Bulletin and Parade; full-page ads in Seventeen and eight national movie fan magazines; full-page, four-color advertisements in individual Sunday rotogravure magazine sections, and full-page, four-color "run-of-paper" ads in numerous markets. In addition, the new showman comet will execute a deep television saturation in every local market, and a push in the daily newspapers and radio, as well.

The Embassy boxoffices will bow closely to the broad outlines drawn in its energetic head man, "will have proven again the vitality of the motion picture industry... and the annals of boxoffice history will have opened wide to welcome a new champion!"

Apparently, there is more to this than mere promotional glitz. The picture, according to Warner general sales manager Charles Boasberg, will be one of the most important boxoffice attractions on the company's schedule this year. "I'm happy to be able to get this picture," he said. "We think it's tremendous boxoffice. And it's the easiest picture to sell we've ever had. We sold 2,000 dates in a week, next July, the first week we had the picture." Along those lines, Levine knows, apparently, what is at the root of a great deal of exhibition's problems. He is making available 600 Eastman Color prints, a supply which should please theatremen hungry for product.

Boasberg capped his talk with this comment: "This luncheon is in itself one of the greatest showmanship jobs I've ever seen. This industry needs more Joe Levines."

That is an accepted comment about a man who exerts a singular force upon any business—but, as comets in the sky, only a few are bright enough to light the way.

Above, left to right, Samuel Rosen, Edward L. Hyman, Joseph E. Levine, Eugene Picker, Samuel Rinzler gather at "Hercules" luncheon. Below, Sol Schwartz and Levine make exhibitor talk.

Handmaidens and the Summoner to the Feast surrounding table full of Helicons of Ulysses added legendary touch to "Hercules" party.
"Warlock"

Business Rating 3 3 3

Big, strong western stocked with topflight players, plenty of action. In C'Scope and color.

Edward Dmytryk, who produced and directed this DeLux Color, CinemaScope production for 20th-Century-Fox, has taken full advantage of the processes and a wealth of action to fashion a big and strong Western potent enough to lure TV-saturated outer burbs away from their sets and into the theatres. Backing up Dmytryk's solid production effort is a power-laden marquee lineup consisting of Richard Widmark, Henry Fonda, Anthony Quinn and Dorothy Malone. This able quartet is supported by a fine cast of veterans and a talented newcomer, Dolores Michaels, the first graduate of 20th's New Talent School, who shows promise of future stardom. The Robert Alan Aurthur screenplay, adapted from the best-selling Oakley Hall novel, is a trifle overlong and, despite its length, fails to explain fully the complicated relationships between some of the characters. This is a minor factor since the action is fast and the photography captures the power of the surrounding countryside. The casting is top-drawer: Fonda as the gambling gunslinger; Richard Widmark as a rowdy who becomes a deputy; Quinn as a gambler who has a hero-worship problem with Fonda and Dorothy Malone as a lady out to seek the death of Fonda. Story centers around the town of Warlock which is in the territorial grip of a group of cowboys, headed by Tom Drake, from a nearby ranch. The townsfolk hire Fonda as marshal, but when he arrives they discover he always travels with Quinn, a notorious gambler. While they object to Quinn, they have no choice but to accept him. Complications arise when Widmark is appointed deputy for the town by the legal marshal and the picture simmers as a showdown is threatened between Fonda and Widmark. Further complications are added by the arrival of Dorothy Malone who has sworn to get Fonda killed as revenge for the death of her lover and a history of a past relationship between Quinn and Malone. In a blazing climax, Widmark outshoots the terrorists and Fonda is forced to kill Quinn. This brings about the inevitable showdown between Widmark and Fonda, which is resolved when Fonda avoids killing Widmark and leaves town.

20th Century-Fox. 121 minutes. Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone. Produced and Directed by Edward Dmytryk.

"Count Your Blessings"

Business Rating 3 3 3

Amusing, sophisticated comedy romance. Strong marquee values in Kerr, Brazzi, Chevalier names. C'Scope and color. Sure-fire for class houses.

The ultra-sophisticated aspects of the Nancy Mitford novel, "The Blessing", upon which this Karl Tunberg CinemaScope-MetroColor production is based have been toned down considerably and what emerges is a warm, humorous, offhites delightful story of an engaging moppet who attempts to keep his parents at sixes and sevens. "Count Your Blessings" is sure-fire for class houses, and should do well in the general market on the basis of the marquee attraction of Deborah Kerr, Rosano Brazzi and Maurice Chevalier. The hinterlands will require extra-strong exploitation. Direction by Jean Negulesco is wonderfully acute, giving genuine warmth to the humor of the situation and the camerawork is magnificent as it depict the beauties of Paris and London. Miss Kerr delivers another sensitive performance as the bewildered English lass who marries a French nobleman, Rossano Brazzi, after a whirlwind courtship. Brazzi is effective as the Frenchman who displays typical Gallic tendencies—an infinite attraction to women. But the picture "belongs" to two others, charming veteran Maurice Chevalier and young Martin Stephens, an English lad as beguiling as any ever to appear on a screen. Since the basic premise is a single joke—the difference between the French attitude toward marriage and the English—the picture seems a trifle long to sustain the jest. Story opens in charming fashion when Brazzi arrives in London bringing greetings to Miss Kerr from her fiancée in Cairo. After five minutes, he proposes marriage and three days later they are married. Brazzi goes off to war leaving Miss Kerr in a family way. After nine years he returns to England to collect his wife and son, young Stephens. The humor inherent in the situation as the parents get reacquainted and the son’s jealousy are fully exploited making for some of the most charming scenes of the film. After they are straightened away, Brazzi takes the pair to his home in Paris. Complications arise when Miss Kerr learns of his fondness for the feminine form and eventually this difference results in a breakup of the marriage. Brazzi tries to reconcile, but the youngster has learned of the enviable position a split home will put him into and he does his utmost to keep the two apart. After much shenanigans the parents are reunited and the youngster is pleasantly chastised.


"Thunder in the Sun"

Business Rating 3 3 3

Mixed up western dissipates stars Susan Hayward, Jeff Chandler. Pace slow.

This is a mish-mash western that wastes a couple good stars, Technicolor and a good basic story idea. It tells of a wagon train enroute to California in 1847—but instead of gold seekers, the wagon train is composed of a hardy group of French Basque bound for the golden west to establish vineyards. Russell Rouse, who scripted and directed this for Paramount release, has made ample use of the strange and colorful Basque customs, but the plot moves at a wearily slow pace, except for an occasional flash of action. Returns will depend on the two stars, Susan Hayward and Jeff Chandler. He plays as a rather lecherous American guide, she as a fiery Basque miss, while Jack Bergerac does an able job as the disappointed suitor. Trouble brews soon after the Basques embark as Chandler crudely tries to force himself on Hayward, who is already married to Carl Esmond, leader of the group. When her husband is killed, the way is clear for Chandler. But he is balked by Basque custom which demands her arranged marriage to Esmond’s brother, Bergerac. The plot continues with little incident until a prairie fire almost kills Hayward and destroys the vines. Chandler heroically saves both and wins the love of the lady. Climax occurs in a prolonged battle scene between the Basques and the Indians, which is notable in that it features the strange Basque mountain battle tactics. The savages are routed and the lovers melt in embrace, as Bergerac steps aside.

Paramount. 81 minutes. Susan Hayward, Jeff Chandler, Jackc Bergerac. Produced by Charles Green. Directed by Russell Rouse.
“Green Mansions”  
**Business Rating:  $  $ PLUS**

Odd mixture of fantasy and melodrama. Will be difficult to sell. Best for family, class spots. Hepburn, Perkins, Cobb head cast.

Despite some laudable qualities, there can be no doubt that his M-G-M offering poses a boxoffice problem. There is a pitifully inadequate performance by Audrey Hepburn and CinemaScope-AstroColor scenes of breathtaking splendor, but the film overall is rather odd and unsatisfying mixture of fantasy and melodramatic ingredients. Weak points of the Edmund Grainger production are the confused direction of Mel Ferrer, who makes his directorial debut with this difficult work, and the Dorothy Kingsley screenplay which remains rooted in realism too much of the time to take full advantage of the mystical qualities of the W. H. Hudson classic upon which it is based. “Green Mansions” may be considered fair family fare and it might do well enough in class situations, as well as small towns. Miss Hepburn plays the principal role of Rima, the “bird girl”, with charm and grace giving her characterization both poignancy and poetry. Anthony Perkins is adequate as the young adventurer, while Lee J. Cobb registers strongly in the important, but confusingly written, part of Rima’s grandfather. Susse Hayakawa is severely limited by his role as a tribal chieftain. Henry Silva and Nehemia Persoff contribute professional performances. The photography, much of it made on location in South America is magnificent. The story unfolds when Perkins appears in the jungle hotly pursued by a determined band of revolutionists. He escapes their clutches and joins up with a band of Indians headed by Hayakawa and Silva. Learning of the presence of gold in the area, he determines to find it and wanders the forbidden forest, where he comes upon Audrey. The savages tell him the "bird girl" is evil being and Hayakawa orders Perkins back into the forest to kill her. Perkins is bitten by a snake, and Hepburn and Cobb nurse him back to health. He returns to the village to persuade the Indians that their feelings are wrong, but Silva, who knew the truth all along, stirs the tribe into a frenzy and sets about to destroy Hepburn. Perkins escapes and warns them in time. They all flee, but when Cobb foolishly returns for his gold, Hepburn follows and the both are destroyed by the savages. Film ends on a note of fantasy when Perkins hears the voice of Hepburn coming from a flower telling him that wherever this flower is she will be.


“Born Reckless”  
**Business Rating:  $  $**

Rodeo, songs, Mamie Van Doren in modest programmer.

Rodeo riding, roping and wrangling plus the songs of Buddy Bregman are the prime ingredients of this modest Aubrey Schenck production for Warner Brothers’ release. An additional plus-factor in the bosomy presence of Mamie Van Doren, who warbles the title song and “Separate The Men From The Boys” in flashy fashion. This stacks up as an adequate dueller, with stronger possibilities in the action market. Howard W. Koch, who directed the Richard Landau screenplay, has done a competent job of integrating the musical scenes with the rodeo action and kept the film moving at a brisk pace. The pace sags when the film becomes bogged down in the story which leaves something to be desired. Jeff Richards plays the male lead and does a competent job, while Arthur Hunnicutt scores nicely as the comedy relief, particularly in a drunk scene with Nacho Galindo. Tex Williams also registers well in a guest star appearance when he delivers “Song of the Rodeo”. Photography by Richard Biroc is adequate for the most but excels in the rodeo scenes. Story concerns the budding romance between Richards and Van Doren which starts when he rescues her from the clutches of a lustful rodeo reporter. Complications arise when Richards is vamped by Carol Ohmart, but the assets of Miss Van Doren overcome her, and Mamie heads for the altar with Richards.


“Go, Johnny, Go!”  
**Business Rating:  $ Plus**

Minor rock ‘n’ roll entry starring Alan Freed.

Alan Freed, who is reputed to be the patron saint of rock-and-roll, has assembled ten rock-and-rollers (five of them in the million-records-sold category) and had them deliver seventeen numbers for this Hal Roach, Jr. Production. Exhibitors with a strong teenage segment will find it an adequate dueller—but the oldsters will have little patience. With seventeen songs in a 75-minute span there is little time wasted on plot or acting. What there is of it is handled by Alan Freed, Jimmy Clanton, Sandy Stewart and Chuck Berry. Of the quartet, Miss Stewart, who shows promise of being able to handle better material than she has here, is the most effective. The recording personalities included are: Eddie Cochran, The Cadillacs, Jo-Ann Campbell, The Flamingos, Jackie Wilson, Richie Valens and Harvey of the Moonglows. Strongest impressions are registered by The Cadillacs in a comedy number and Miss Stewart in a ballad. Direction by Paul Landres of the wafer-thin screenplay by Gary Alexander is adequate and succeeds in getting the musical numbers on and off with a minimum of difficulty. Story hinges on the attempts of Clanton to break into the show business, which he eventually does after aid and succor from Miss Stewart and Freed.


**What the Showmen Are Doing!**

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

Film BULLETIN March 30, 1959 Page 17
‘Sound & Fury’ Good Promotion Example of Strong, Early Pre-Sell

"In these days when the shortage of product has markedly diminished the selling period between completion of a picture and its release, starting a strong pre-sell campaign at the earliest possible moment is of paramount importance. This calls for close team-work between East and West Coast publicity forces, careful planning and timing, and constant and unremitting effort."

In these words, astute producer Jerry Wald has set forth a promotional credo which can be applied to the selling of any motion picture today. Certainly, it approximates the type of campaign which Charles Einfield and his 20th-Century-Fox staff of showmen have waged for Wald’s latest effort, "The Sound and the Fury."

In line with Wald’s theory, no sooner was a production date established for the filmization of William Faulkner’s starkly penetrating story, than the wheels of showmanship were set in motion by 20th’s boxofficers.

The first thing they did was to establish the monumental task involved in bringing the blistering novel to the screen. They spread the word that Wald’s previous Faulknerization, "The Long, Hot Summer," was just a rehearsal on celluloid for this bigger, more ambitious work.

And, if the job of translating Faulkner to the screen was to be a difficult one, it was no less demanding to capture the searing drama of the South and its passions, put it down on the drawing board and represent it faithfully and forcefully, yet with taste, in the finished advertisements. But, as the series of ads for the picture on the opposite page attest, the 20th-Fox showmen were more than equal to the task.

The result of their efforts is a great deal more than good advertising for a single picture—it is a long step forward in the development of film ads. Strong, meaty dramatic scenes were taken from the wellspring of the action, the film itself. Appropriate lines of steamy, biting dialogue were superimposed on the scenes, and the finished product is an advertising image which gives the illusion of actual movement.

The casting of two former Academy Award winners—Yul Brynner and Joanne Woodward—in the leading roles, of course, provided Einfield’s staff with a wealth of exploitable material. And they were quick to make the most of it. Miss Woodward’s outspokenness and her familiarity with Faulkner characters (she portrayed the feminine lead in "Long, Hot Summer") and Brynner’s effect on the feminine trade and the fact that he wears a hairpiece in the film loomed as important factors in feature stories planted in major newspapers throughout the country.

No less than 275 breaks, according to actual count, in wire-service stories, national columns, photo assignments, local and trade items were chalked up for the film. Included in the stream of coverage were interviews, set stories and Sunday pieces by all the leading columnists. In addition, a national magazine drive, considered a necessity when early release precludes most post-production publicity, was launched.

East and West coasts joined forces for the national and local TV and radio coverage, with 13 national TV plugs the happy result. Significant in this portion of the campaign are the Decca soundtrack album of the Alex North background music, with a motion picture credit cover, and an instrumental single recording taken from the basic soundtrack theme. And the title song was waxed for Mercury by one of the nation’s top song groups, The Platters.

Other aspects of the radio-TV push are free radio dialogue spots consisting of six individual units—one 120, three 60, one 30 and two 20-second spots—available from 20th-Fox TV-Radio department; telops and slides to be used in conjunction with ten-second I.D. breaks and ten-second spots not connected with station breaks, and a nine-minute star interview record.

"I believe," said Wald, "that 'The Sound and the Fury' campaign is an excellent example of what can be done in a short period of time to stir the public’s interest in a new motion picture." The producer is obviously satisfied that his picture has received a first-rate campaign. It has.

BOOK PROMOTIONS

Two valuable book tie-ups—a reprint Modern Library DeLuxe edition of Faulkner’s works, featuring “The Sound and the Fury,” and a paperback edition of the novel by Signet with the cover highlighting illustrations from the film—have been engineered by 20th’s promotion staff. All Signet book wholesalers have been alerted to the tie-in by an attractive, two-color playdate bulletin urging full co-operation with local exhibitors. Review copies also have been sent to some 1,000 newspaper and book reviewers and feature writers and columnists, as well as correspondents on radio and TV news and feature beats. Thousands of Signet dealers serviced through the 1,000 Signet wholesalers have received three-color rack cards, brochures and bulletins featuring a "Read-the-book...see-the-movie" theme.

As a contrast to the big scene ads on the opposite page, this type display stresses the author of the novel, his impressive reputation, his many honors.

...THE SOUNDS

... THIS IS THE FURY!

They are the people of William Faulkner’s “The Sound and the Fury,” hailed by Life Magazine as... "a brilliant book...the most impressive he has ever written."

Winner of the Nobel Prize, the Pulitzer Prize and many other honors, Faulkner has poured into “The Sound and the Fury” all the passions which are the mark of the great writer.

One portion of the dialogue, carried in its unadulterated form on the album, comes to the screen, starring Yul Brynner, Joanne Woodward, Margaret Leighton, featuring Stuart Whitman and Efrem Zimbalist.

Produced by Jerry Wald, directed by Martin Ritt, from the screenplay by Irving Ravetch and Harmon Jacobs. Music by Alex North. Color by DeLuxe, with Stereophonic Sound.

These Are The Sounds
...This Is The Fury!

As a contrast to the big scene ads on the opposite page, this type display stresses the author of the novel, his impressive reputation, his many honors.

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Page 18 Film BULLETIN March 30, 1959
"If I'm bad, it's because he makes me bad!"

"They stuck you away in a back room when you were born! You were your mother's shame. I gave you whatever spiritual values you have. Now you can stand up to anybody—ever me!"

"Anybody can make you feel like a woman! Anybody!"

"You Southern women! You eat up a man in little bites!"

"You disappeared and left an illegitimate child!"

"I'm bad, and I'm going to hell—and I'd rather be in hell than anywhere you are!"

"I'm a grown woman, Jason... and I need what any grown woman needs—love and affection!"

"If I'm bad, it's because he makes me bad!"

"They stuck you away in a back room when you were born! You were your mother's shame. I gave you whatever spiritual values you have. Now you can stand up to anybody—ever me!"

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"I'm bad, and I'm going to hell—and I'd rather be in hell than anywhere you are!"

"I'm a grown woman, Jason... and I need what any grown woman needs—love and affection!"
ALLIED ARTISTS

August


GUNSMOKE IN TUCSON CinemaScope, Deluxe Color, Mark Stevens, Forrest Tucker. Producer W. D. Coates. Western. Two brothers are on opposing sides of the law.


IN-BETWEEN AGE Lee Patterson, Mary Steele, Producer W. C. Chalmers. Director Don Sharp. Singer seeks stardom.

September


QUEEN OF OUTER SPACE CinemaScope, Deluxe Color, Zsa Zsa Gabor, Eric Fleming, Producer Ben Schwall. Director Edmund Bernds. Science Fiction. All-girl kingdom in outer space. 80 min. 9/11.

October


WOLF LARSEN Barry Sullivan, Peter Graves, Glenda Hall. Producer Lindsey Parsons. Director Harmon Jones. Drama. Man shotworked forced to work on ship of sadistic captives. 83 min.

November

COSMIC MAN, THE Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry. Director Herbert7 Green. 72 min.

December


January

COSMIC MAN, THE Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry. Director Herbert7 Green. 72 min.

February

ARSON FOR HIRE Steve Brodie, Lyn Thomas, William F. Brody Production. Organized arson ring uncovered by police. 67 min.

GIANT REVENGE, THE Gena Evans, Producer David Diamond. Giant sea monster throws London into panic. 83 min.

April

AL CAPONE Rod Steiger, Fay Spain. Producers John H. Burrows, Leander J. Ackerman. Al Capone takes over top spot as Chicago's crime chief during prohibition era. 104 min.

May


June


BEYOND THIS PLACE Van Johnson, Vera Miles. Filmmakers, A.J. Cronin's novel. 84 min.

SPED CRAZY Brett Halsey, Yvonne Lime, Producer Richard Bernstein. Director William Hole, Jr. Drama. Speed car racing driver kills man during holdup. 75 min.

COLUMBIA

August


GUNMANN'S WALK CinemaScope, Technicolor. Van Heflin, Tab Hunter, Kathryn Grant. Producer Fred Schepisi. Director Louis Malle. Western. 70 min.

September


JANUARY
BELLS, BOOKS AND CANDLE Color. Kim Novak, James Cagney, Quigley. A novelist's attempts to reform and cure his son, played by Barry Nelson. 95 min. 1/15.


LAST BLITZKRIEG, THE (Van Johnson. Producer Sam Katzman. Director W. A. Waring. A German spy in American skies. 84 min. 1/19.


February

GUNFIGHT ON CASSON COUNTY Color. Robert Keop, Jana Davi. Producer-director Wallace Mac- Donald. Young conman gets a chance to revenge his wife's death. 67 min. 2/2.

March


EURO RHYTHM Jo Morion, Brian Donlevy. Producer Sam Katsum. Director Arthur Dreifuss. Princess finds love with young American actor. 81 min. 3/16.

April


WHITE WILDERNESS (Buena Vista) Technicolor. Producer Ben Sharpsteen. Director James Algar. Documentary on the study of wild life in the Arctic Circle region. 80 min. 7/7.

December

February
SLEEPING BEAUTY (Buena Vista Technicolor)-70 Color. Animated filmization of fairy tale. 76 min. 2/16.

April
SHAGGY DOG (Buena Vista) Fred MacMurray, Jean Hagen, Producer Bill Walsh. Director Charles Barton. Comedy. Boy runs into dog. 104 min. 3/2.

July


WHITE WILDERNESS (Buena Vista) Technicolor. Producer Ben Sharpsteen. Director James Algar. Documentary on the study of wild life in the Arctic Circle region. 80 min. 7/7.

April
December

January


June
FIRST MAN INTO SPACE dawn Thompson, Marla Landi. Producers. John Croydon, Charles F. Vetter, Jr. Director Herbert D. Post. Man comes from space trip as monster. 77 min. 2/1.


March
GREEN MANSIONS CinemaScope, Metrocolor. Audrey Hepburn, Peter Lawford. Director Daniel Mann. Technicolor. 89 min. 3/1.


WHERE TO GO George Nader. Producer Michael Bacon, Director Seth Holt. Drama. Con-man runs from police. 87 min. 2/11.

April


September
CAT ON A HOT TIN ROOF (Columbia) Directed by Richard Brooks. Drama. Family tribulation in a Southern town. 106 min. 9/16.

October


November
October
ELEGY, The, DeLuxe Color, Steven McQueen, Aneta Corsaut, Earl Showalter, Producer-director-producer. Jr. Young bride discovers she has married invading space monster. 78 min.

November


I MARRIED A MONSTER FROM OUTER SPACE, Tom Tryon, Lee Patterson, Producer-director-producer. Jr. Young bride discovers she has married invading space monster. 78 min.

December


January

February

March

April

May
THUNDER IN THE SUN, Technicolor, Susan Hayward, Jeff Chandler, Producer-Clarence Greene, Producer. Russell Rouse. Western drama. Hardships and Indians eliminated by Basque pioneers in 1847 trek to California. 81 min.

June

July


August


September


VERIOTEN, James Best, Susan Cummings, Producer-director-producer. Samuel Fuller. 87 min.

October
MAN WHO DIED TWICE, The, Natureura, Rod Cameron, Producer-director-producer. Melodrama. Girl is cleared of narcotics charge. 121 min.


20TH CENTURY-FOX

FLAMING FRONTIER, RegalScope, Bruce Bennett, Jerry Davis, Producer-director-producer. John Neufeld. Western. 70 min.


November

TIGER BY THE TAIL. Larry Parks. Producers Robert Baker, Monty Berman, Director John Farrow. Melo-
drama. The tribulations of an American correspondent on assignment in London. 83 min. 

UNIVERSAL-INTERNATIONAL

August

TWILIGHT FOR THE GODS Eastman Color. Rock Hud-
son, Cyd Charisse, Arthur Kennedy. Producer Gordon K. Thompson, Director: Charles Vidor. 120 min. 


WILD HERITAGE CinemaScope, Eastman Color. Will Rogers, Jr., Marjorie Sullivan. Producer John Hor-
ton. Director: Charles Waterston. 72 min. 

September

ONCE UPON A HORSE CinemaScope, Dan Rowan, Dick Martin, Marilyn Haver. Producer-director Hel-
ton Curtiz. Comedy. A bunch of cowboys get in one jam after another. 85 min. 

RIDE A CROOKED TRAIL CinemaScope, Eastman Color. Marilyn Murphy, Gia Scala. Producer Howard Pine. Di-
rector: Jesse Hibbs. Western. Cowboy wins confidence of Indians. He runs off with bunk talker. Later reforms. 87 min. 7/7/1.

BLOOD OF THE VAMPIRE Eastman Color. Donald Pleasence, Lilli Palmer, Elizabeth Taylor. Producers: Rob-
ert S. Baker, Monte Berman. Eros Films Ltd. Produc-

LIGHT IN THE TECHNICOLOR Jack Hawkins, Margaret Johnston. Producer Michael Balcon. Director Mi-
chael Anderson. Technical: Color. Family problems of English furniture designer. 85 min. 1/7/.

MONSTER ON THE CAMPUS Arthur Franz, Joanna Barnes. Producer: John O'Shea. Director Jack Arnold. Preserved prehistoric monster pans campus. 76 min. 

APPOINTMENT WITH A SHADOW CinemaScope, George Hader, Joanna Moore, Torin Thatcher, Harry Townes. Director, Robert R. Crunk. Drunken reporter reforms while tra\ning driver. 

MARK OF THE HAWK, THE Technicolor, SuperScope. Sidney Poitier, Juanita Jenkins, Barbara Pitt. Produc-

RESTLESS YEARS, THE CinemaScope. John Saxon, Susan Cabot, Virginia Christine. Director: Joe Hoppin. Direct-
or: Helmut Dantine. Teenagers torn by heartbreak. 86 min. 10/13/.

January

MONEY, WOMEN AND GODS CinemaScope, Eastman Color. Harry Keller, Drama. Pyschic killer returns to town. Pro-
ducer: Howard Horowitz, Albert Zugsmith, Director: Robert K.urtz. Drama. Detective tracks down bene-
ficaries of old prospector's will. 80 min. 10/13.


February

NO NAME ON THE BULLET Eastman Color, CinemaScope, Audrey Murphy, John Ericson. Producer Howard How-
rtz, Christine, Jack Arnold. Director Jack Arnold. Address-
s. 76 min. 3/27.

MARCH

STRANGER IN MY ARMS CinemaScope, June Ally-
son, James Cagney. Producer Mervyn LeRoy. Di-
rector: Herbert S. Sargent. Film is complicated by life's 88 min. 2/22.

March

NEVER STEAL ANYTHING SMALL CinemaScope, East-

COMING

APRIL

IMITATION OF LIFE Eastman Color. Lana Turner, John Haw-

CURSE OF THE UNDEAD Eric Fleming, Kathleen Crowley, 

LEECH, THE Colleen Gray, Grant Williams.

This EARTH IS MINE CinemaScope, Technicolor, Rock Hud-
son, Jean Simmons, Claude Rains. Producers Casey Ke-
ym, Claude Helman. Director Henry King. Family con-
flits ripen during Prohibition-era on giant Cali-
fornia vineyard.

WILD AND THE INNOCENT, THE CinemaScope, East-
man Color, Audrey Murphy, Joanne Dru. Producer Sy-
nder Jaffe. Director Jack Jaffe. Young woman become entangled in wicked doings of Laramie on Fourth of July. 84 min. 2/16/.

September

DAMN YANKEES Technicolor. Tab Hunter, Gwen Ver-
don, Producer-Directors George Abbott, Stanley Don-
man. Musical. Based on 1943 national pastime of baseball. 110 min. 9/15/.

WIND ACROSS THE EVERGLADES Technicolor, Chris-
ton烽, Robert Mitchum, Janet Leigh, Producer Dow-
le R. Ray. Adventure, Bird wades tries to stop renegades in swamp land. 96 min. 8/18.

October

OLD MAN AND THE SEA, THE CinemaScope, Warner-
Color. Spencer Tracy, Producers: Howard Hawks, Pro-
ducer John Sturges. Adventure. Film version of Ernest Hemmingway's prize-winning novel. 86 min. 5/24.


November


FROM THE EARTH TO THE MOON Technicolor. Joseph Cotton, Debra Paget, Producer: Benjed Bogart. Of-

HOME BEFORE DARK Joan Simmons, Dan O'Herlihy. Producer-Mervyn LeRoy. Drama. Tormented young wife returns home from sanitorium to unhappy marriage and beauty, wicked stepmother. 136 min. 10/13.

December


February

HANGING TREE, THE Technicolor. Gary Cooper, Mark A. Schell, Karl Malden. Technicolor. Pilot with past record 
trouble in Western town. 104 min. 2/2.

LINDA WINGATE WarnerColor, Technicolor. James Gar-
er, Andrea Martin, Producer Aubrey Schenck. Director Gordon Douglas. World War II adventure of under-
water demolition expert in South Pacific. 111 min. 3/2/.

April

RIO BRAVO Technicolor. John Wayne, Dean Martin, 

MAY

BORN RECKLESS Mamie Van Doren, Jeff Richards, Pro-
der: Arthur Skins, Director W. K. Howard. 79 min. 6/16.

Coming


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GOOD DAY FOR A HANGING...
IS ENTERTAINMENT FOR THE ENTIRE FAMILY!'
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"SOME LIKE IT HOT"

Film BULLETIN

APRIL 13 1959

Does Oscar Sell Movies?

Viewpoints

Movie Business on The Analyst's Couch

FINANCIAL

REVIEWS IN THIS ISSUE

THE DIARY OF ANNE FRANK—Film of Distinction
ROOM AT THE TOP, WESTBOUND, MUSTANG, NOWHERE TO GO
JUKE BOX RHYTHM, VERBOTEN, ISLAND OF LOST WOMEN, HEY BOY! HEY GIRL!
M-G-M HAS THE MOST HONORED FILM IN ACADEMY AWARD HISTORY!

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Gigi

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ALAN JAY LERNER • FREDDERICK LOEWE • VINCENTE MINNELLI

Screen Play and Lyrics for Music by ALAN JAY LERNER and FREDDERICK LOEWE
Based on the Novel by Colette

Design by CECIL BAYTON and NICHOLAS"
Does Oscar Sell Movies?

Those brooders and skeptics in our midst who spend their time fruitlessly bemoaning the movies' lost audience can derive some solace from the amazing display of drawing power recorded by motion pictures on the night of April 6, 1959. The Academy Awards telecast drew viewers numbered upward of 80 million, furnishing proof positive that an enormous audience out there retains a deep-seated interest in motion pictures and their personalities.

While the huge turnout for the Oscar show should serve to refresh faith in the future of our business, it actually accents the basic problem that faces us, which is to find out why so many in that vast potential audience have not, of late, been translating their latent interest into active ticket-buying.

The problem is a broad and complex one—and it cannot be answered by the easy, off-the-cuff comment that television is a tough competitor. Our failure to attract more of the sit-at-home crowd has ramifications aplenty. Take your choice: antiquated distribution and exhibition practices; curtailment of advertising budgets; lack of continuity in our promotion; the absence of organized and sustained public relations. And, since the project is right at hand, let us not overlook the squandering of the priceless opportunity to sell motion pictures and movie-going through the medium of the Oscar show.

Despite a rating that makes anything else TV can offer pale by comparison and the expenditure of a reported $900,000, the 31st annual Academy Awards show, as in past years, was lacking in the two most essential ingredients: entertainment and salesmanship.

Oh, yes, within its standard, familiar format, this year's presentation was as good as any—perhaps a bit better. Thanks to the fine hand of producer Jerry Wald, there was a bit more comedy and the proceedings moved faster than usual. But it appears that anyone undertaking to stage the show under the accepted formula finds himself severely restricted in any effort to give the production real entertainment form with novelty, variety and pace.

This is not to deny the drama inherent in the awards themselves. This phase of each Academy show is fraught with suspense, joy and heart-break vicariously shared by the multitude of viewers with the famous personalities waiting so anxiously in the Pantages Theatre. But is this enough?

With so vast and eager an audience paying its tribute to the glamour and lure of our industry, don't we fail in our mission when the show is something less than sparkling, exhilarating, brisk, amusing, exciting, buoyant—in brief, entertaining? What happens to the storied legend about Hollywood's talent for producing the wondrous when so much of our big annual splash is devoted to an endless procession of walk-ons across that vast stage?

We say the Oscar show is in the wrong hands. The Academy of Motion Picture Arts and Sciences, worthy and useful organization that it is, conducts this great event with all the showmanship one might expect at the annual banquet of the Plumber's local. The Academy gives only a hint of realization that an audience of awesome size sits out front breathlessly waiting for movieland to put its best foot forward. And is our best foot the stride of an actor in tails across that wide stage?

Having invited the public to attend our two-hour extravaganza, we have an obligation to entertain them to the best of our ability. And, since our industry is picking up the tab, we have a right to regard the audience as potential customers, and common business sense dictates that we utilize the opportunity to make our most effective sales pitch.

If the entertainment on the several Academy Awards telecasts to date has been rather nondescript, our salesmanship has been downright shabby. When an outside investor paid the bill, he took ample time to peddle his wares. Sponsoring our own show, we do not take the time to dramatize even the films that have been nominated for the coveted prizes. Nor do we grasp the opportunity, within the dignity of the affair and through the wonderful visual medium of television, to get across a message about the pleasures of going out to a movie. No; instead we submit to the snide remark by clown Jerry Lewis about film studios that now "produce oil".

Promotion men dream idly of prime television time in which to sell the products of their clients. But only in his wildest dream could a huckster envision a captive audience of 80,000,000 people. This dream came true last week for our industry, but we let it slip by unrealized.

It shouldn't happen again.

MO WAX

Celebrating UA's 40th

Joining United Artists in celebration of its 40th Anniversary, Film BULLETIN is presenting special sections devoted to several of the company's outstanding films for 1959. The initial Gift-Edge Supplement on "Some Like It Hot" appears in this issue. In subsequent numbers, we will give our readers a preview of other important pictures United Artists has lined up for the near future—and how it plans to sell them.
RESERVED SEATS
NOW ON SALE FOR
NEXT 6 MONTHS

RKO PALACE

20th Century Fox presents
GEORGE STEVENS’ PRODUCTION OF
THE DIARY OF ANNE FRANK

RKO PALACE
production of
THE DIARY OF ANNE FRANK
One Viewer’s Opinion
Of the Oscars & the Show

By WARREN LINK

It is somehow paradoxical that the year’s most popular television show amounts to a glittering view of the movie industry and similarly surprising that the industry’s most concentrated single feat of promotion is consummated on a rival medium. Only one show regularly gets away with riddles like that and, this year as last, it was The Motion Picture Academy’s Oscarcast. To the purist in either camp the Academy Awards show may present a problem in jumbled allegiances, but to the more objective observer it shows the skillful and realistic use of one visual medium by another for a pay-off in public relations oneupsmanship.

This year’s edition, generated by Jerry Wald for the Academy, was a reasonably competent, if prematurely terminated, presentation and constituted all things to all audiences: a dazzling peek behind the gossip columns, a glimpse of people who make up one of America’s most fabled subcultures, a super-show put on by a host of the nation’s foremost entertainment talents and personalities, if you like, a simple awards ceremony honoring the folk who count in our most mature entertainment medium.

In modern times the movies are apt to despair when they stop to realize that television has not only gotten a foot in the door but taken an indefinite lease on the parlor to boot. But few people stop to reflect that television is a stock, commonplace gadget and, as a medium, it’s a non-entity. Some say it’s old hat, but there is still an exotic aura of mystery and glamour about the movie colony, and the name “Hollywood” signifies a lot more to people than the workaday borough where movies happen to be made. Television’s most hackneyed phrase is the entertainer who “comes into your living room,” stays awhile, then departs like a friend of the family. Television is casual, folksy, but it’s the movies that have, ounce for ounce, more dazzle for the average spectator. He has an insatiable curiosity about the movies because legend and local color still envelop Hollywood to a degree that TV can’t match. The Oscarcast, let’s face it, is one of the most auspicious ways by which the movie business can satisfy that curiosity and, at the same time, focus public attention on its latest product. (How it fared in this latter direction is discussed elsewhere in this issue.)

Take a look at the Oscarcast: it’s the biggest giveaway show television ever saw. For drama, it depicts countless celebrities publicly experiencing one of the most crucial emotional events of their careers. Budgeted at $900,000—more than the cost of many movies—last Monday night’s show had 80% of the country’s receivers tuned to the same wavelength. In a figure, the “boxoffice” was a reputed 80,000,000 people.

The 1959 ceremony will be remembered chiefly as the night when

(Continued on Page 6)

These splashes in major New York City dailies the day after the Academy Awards presentations are typical of excellent newspaper breaks the Oscars received. Papers all across the country trumpeted the winners in gaudy, front-page headlines, accompanied in most cases by two and three-column photos of overjoyed stars. Stories featured David Diven, Susan Hayward and “Gigi”, bolstered by human-interest sidebars.
ONE VIEWER'S OPINION

Disagrees with Some of the Awards

(Continued from Page 5)

M-G-M's "Gigi" came of age. Nine Oscars is an all-time record (the previous high was shared by Gone With The Wind—1939, From Here To Eternity—1953, On The Waterfront—1954; last year's The Bridge on the River Kwai garnered seven). Besides the best picture nod and a bestowal on director Vincente Minnelli, "Gigi"'s unprecedented total stems from a long dip into the technical categories—some of them deserved (Cecil Beaton's excellent period costume design; the palpably real art direction; Andre Previn's buoyant scoring); some less merited (Andrienne Fazan's undistinctive editing compares with neither The Defiant Ones nor I Want to Live. The cinematography, though always gay and occasionally rising to passages of splendor, cannot challenge James Wong Howe's brilliantly evocative sea and skyscapes in The Old Man and the Sea.)

'Gigi' Blend of Talents

"Gigi" is the high point of a lengthy M-G-M record of top-drawer musical entertainments, including such other Arthur Freed productions as On the Town, An American in Paris (best picture 1951) and Singin' in the Rain. Vincente Minnelli's gifts are extremely diverse—he has varied such expertly directed serious works as The Bad and the Beautiful and Lust for Life with a battery of musicals including An American in Paris. "Gigi" didn't just happen—it was the work of the talents of a studio that, more than any other, has refined the movie musical into a popular art form which is at once aesthetically appealing and supremely entertaining. This, combined with the Lerner-Lovce musically comedy genius, pushed Gigi into the ranks of the screen's most memorable musicals.

The movie bears more than a superficial relation to the team's proven Broadway masque, My Fair Lady. Both have an authentic period savor, a captivating ingenue who overcomes life's problems in winning fashion, a bevy of enchanting minor characters, and a score nicely balanced between wistful ballads, novelty baubles and zesty interludes. It is the unity of setting, character and artistry that gives Gigi its unique piquant flavor and renders it a gem of entertainment that outshines its more sober contenders for the best picture award.

The loftier critics will never fail to herald the politics of the Academy, its 2100 members and the studio publicity departments, but, say what you will, in this time of independent production the year's acting awards betray a liberal respect for artistic competence—more so than last year when Red Buttons, executing a supporting role with studiously maintained mediocrity, walked off with a statuette; while his Sayonara vis-a-vis Miyoshi Umeki, bartered a few scenes of unleavened sentimentality for her mantelpiece.

leaves only the weak impression of uniform adequacy when contrasted with such convulsive studies of human agony as Cat on a Hot Tin Roof and The Defiant Ones. Here is the rough thematic material and the vigorous writing which are rife with the substance from which an actor can create a superior performance. Niven's Separate Tables role, though he does a capable and flawless often dismissed as a linen handkerchief job with it, does not inherently contain the dramatic breadth that either Paul Newman in Cat or Sidney Poitier in Defiant Ones had to master.

Wendy Hiller in Separate Tables also shows good taste and control, but, to one viewer at least, the tawdry image

I Want to Live deserves critical chiding for its brutally commercial, pointlessly realistic execution sequence, but whatever the vagaries of its script, it provided an excellent proscenium for the display of Susan Hayward's highly adept acting. Miss Hayward is all too wail for the housewife set, yet the level of technical skill she employs to depict the essential humanity of a luckless San Francisco prostitute and B-girl discloses an uncommon talent.

Separate Tables possesses the brand of lucid realism we are coming to associate with Hecht-Hill-Lancaster—a clear and valid approach to human relationships. Yet for all its gentle probing of spiritual isolation, Separate Tables of Maureen Stapleton in Dore Schary's Lonelyhearts was the more penetrating portrait. Separate Tables might better have been given an award for its Terence Ratigan-John Gay adaptation that marinated two separate plays into a compact screenplay.

The Academy garlanded Burl Ives for his Big Country pater role. Like the Ives contours, we thought this strong and well-deserved performance was a mite bigger than life. The original screenplay award to The Defiant Ones was hardly a contest, and the enlightened foreign film selection was save Jacques Tati's My Uncle (though the amiably naturalistic genesis of

(G continued on Page 27)
There's an old saw about everybody having two businesses: their own and the movies. Even in Wall Street this seems to apply, and curiosity about glamorous Hollywood is fed a steady diet of surveys by the investment analysts. Fresh forecasts were issued last week by Standard & Poor's and Value Line, and we are turning over this issue of Financial Bulletin to the current surveys of the industry and individual film and theatre companies by those two professional analysts of movie business. PRW.

Standard & Poor's

INDUSTRY ANALYSIS

Industry leaders are becoming increasingly convinced that the postwar decline in motion picture attendance has about bottomed out, with average weekly attendance over the foreseeable future likely to hold around the current total of approximately 40 million.

Domestic box-office receipts, which held up much better than theatre attendance during the past decade, seem likely to record some improvement in 1959 over the roughly $1.1 billion estimated for last year. Receipts will be bolstered by a new tax law that went into effect January 1, 1959, exempting the first $1 of ticket charges from the 10% Federal admission tax. Previously, all tickets selling for more than $0.90 had been fully taxable. Revenues also should benefit from the trend toward limited showings of feature films at first-run theatres charging increased prices for reserved seats.

Despite this somewhat improved outlook, however, exhibitors are continuing their diversification efforts. Recent developments along these lines include the proposed merger of List Industries (RKO Theatres) into Glen Alden and National Theatres' acquisition of controlling interest in National Telefilm Associates.

According to the Motion Picture Association of America, the trend toward production of fewer feature films will continue in 1959, with the eight major domestic companies planning to release a total of slightly more than 250 motion pictures, compared with 287 in 1958. At the same time, however, indications are that the number of "Grade A" films will experience further gains this year.

In an effort to participate in the growth of television, and at the same time diversify operations, the motion picture industry continues to expand its TV activities. In addition to selling and leasing old feature films to television operators, the companies are increasing their production of filmed programs expressly for that medium. Twentieth Century-Fox, for example, has announced plans to spend approximately $15 million on the production of some 15 series for TV showing beginning with the 1959-60 season. In early March, Paramount Pictures stated it

Value Line

(Published by Arnold Bernhard & Co.)

INDUSTRY ANALYSIS

Having advanced significantly in price (close to 100% in many cases), most motion picture stocks are no longer deeply undervalued as we found them two years ago. With few exceptions, in fact, these stocks are presently overpriced relative to their prospective earnings and dividends in the coming year.

Why do these stocks, overpriced relative to their current earnings and dividends, appear attractive for the 3- to 5-year pull? The motion picture audience is not likely to show any spectacular growth. Theatre attendance will probably not expand even as much as the 27% increase projected for gross national product from 1958 to 1962-64. The superior 3- to 5-Year Appreciation Potentialities of the entertainment stocks, rather, are attributable to the fact that these shares are still reasonably, if not attractively, priced in terms of their respective asset values. Recent developments strongly suggest that, in several instances, assets which have heretofore been earning nominal returns are now being put to work more effectively.

One of the techniques currently being employed by the movie companies to expand their earning power is "capital contraction". Proceeds from the sale of surplus assets are used to repurchase company stock. Thus, the same net income, divided by a smaller number of shares, produces larger earnings per remaining share. Also, the equity of the remaining stockholders is enhanced, because the repurchases are generally made for less than the stock's book value.

One reason why the movie companies have been able to follow this extraordinary policy is that they, unlike most other industrial companies, are generally flush with cash. Because of the sharp decline in theatre attendance during the last decade, the movie companies have, by and large, found themselves with excess facilities. During the last year or two, they have decided to sell these excess properties. Paramount Pictures and Warner Bros., for example, last year sold their film processing laboratories, and Twentieth Century-Fox is now selling its studio properties in Los Angeles for a reported $60 million. The

(Continued on Page 21)
The View from Outside

by ROLAND PENDARIS

The day after the Academy Awards one of the New York City newspapers ran a headline on page one asking whether its readers could remember last year's Oscar winners. The names were printed on an inside page. I couldn't recall the names myself; so I began asking friends inside and outside the industry—and came up with a perfect score. Not a single person recalled the names of last year's movie king and queen.

My point in this instance is not to marvel at the frailty of human memory, but rather to consider the problem of publicizing motion picture people and titles. For last year's Oscar winners certainly had their moments of glory, their headlines, their front page pictures. And it was great while it lasted. (I do not mean to suggest that last year's winners are not big names today; I merely report that they are no longer identified as last year's winners.)

There seems to me to be a great similarity between this aspect of the Oscar promotion and the rather widespread promotional practices of a large segment of the motion picture industry today. Once upon a time, when a studio had a large roster of contract stars and an equally large production schedule, publicity and promotion were pushed 52 weeks of the year. Today neither the studios nor the big stars seem interested in this constant flow of publicity and this steady promotional effort. Publicity when a picture is being made? Okay. Publicity when it is about to go into distribution? Okay. Promotion when it is making the rounds of the first runs? All right, but remember the budget. That seems to be today's policy. Between pictures, little or nothing—and in most cases it's a long time between pictures for a top star.

One reason for this stop-and-go type of attitude, I realize, is that promotional campaigns cost so much more today. Out of this comes the desire to spend the money at the time when it can have the most telling impact. And there is no denying that the ingenuity of motion picture promotion and advertising people has certainly given tremendous impact to present-day publicity campaigns. But there are so many intermissions.

Ed Hyman, the Paramount Theatres executive, for years has been pleading for an orderly release of product. If I understand his point correctly, it is that you can't maintain a steady business volume when you operate on a feast and famine system of product availability. This same argument applies to the promotional area. You can't publicize the begorgeous out of Gloria Glamour for six months and then stop everything for another six months and then start over again. Too much of the impact is lost in the interim.

The Sunday papers in my town are full of huge movie ads; then during the week I find nothing but routine little program notices. It seems to me that this sort of policy isn't fair to the Sunday adv— you are asking them to accomplish more than they can, unless you have one of those order-your-reserved-seats-in-advance-by-mail types of attraction.

I don't have any quick solution for the problem. One obvious answer is more money. But there is another aspect to the whole promotional problem which goes far beyond the bank roll. This can be described as the fractionalization of the movie business. Today the contract star working for a major company is the exception. Instead, the star of these days is a free agent, perhaps the head of his own company. He probably has his own press agent. His press agent may handle half a dozen other stars. The press agent publicizes each star as much as he can, when he can. We all know independent press agents who are some highly efficient and conscientious professionals in the field and they do a good job. But their job is not quite the same as that of a company press department. Their job essentially is to accumulate a sufficient volume of publicity to keep the client happy and thereby to keep the client. And not many clients take a long-range view of promotion.

To make matters worse, we seem to have entered an era where the show is no longer the thing; the star is. I have commented in other columns in the space that I think we have gone overboard in the reliance we place on and the prices we pay for some of our stars. This same unbalance exists in the promotional sphere. We have placed so much emphasis on star publicity that we are complicating the promotional job. If a star makes one picture a year it is terribly difficult to keep publicizing him during his long months of inactivity; and it becomes even more difficult when he chooses to spend those months radiating in Africa, incommunicado in Wyoming, and nightcubbing in darkest Paris.

Also it seems to me that there should be some working connection between promotion and production. Production—and distribution—should care about what is said in promotion. Instead, they usually adopt an attitude which might be quoted as "Say anything you want, but don't bother me. I've got more important things to do."

In advance of the recent Academy Awards there were a number of spot announcements featuring Clark Gable saying "I'll see you at the Oscar ceremonies," or words to that effect. Came the broadcast, and no Gable. Several people commented on this in our conversational post mortems the following day. Now I don't know whether some untoward occurrence at the last minute kept Gable away, or what, but it would have been a good long-range promotional gesture to offer a brief explanation—or even just a brief statement of regret—about his absence.

There is too much of the one-shot and who'll-remember-it-a-month-from-now aspect to film promotion today. Maybe this derives in some measure from the competition offered by television. But television has a heck of a lot more true one-shots than the movies.

At the beginning of this essay I mentioned last year's Academy Award winners, to indicate the transitory nature of movie publicity. I deliberately avoided giving their names. The readers of this article are all considerably more knowledgeable than the general public on movie matters. Without having your memory refreshed, could you name last year's best actor and actress? That's all, friends.
PREPARE FOR A LONG AND PROSPEROUS "LIFE"

IMITATION OF LIFE has opened in 14 cities and this is its astounding record:

5th week at the Roosevelt Theatre, Chicago (and shattering a 37-year house record).

4th week at the Hippodrome, Cleveland (and shattering a 41-year house record); R.K.O. Golden Gate Theatre, San Francisco; Paramount Theatre, Los Angeles.

3rd week Manor, Charlotte; Joy, New Orleans; Carib, Miami; Miracle Theatres, Miami; Loew's State, Boston; Mayfair, Baltimore.

2nd week R.K.O. Keith's, Washington, D.C.; R.K.O. Keith's, Lowell, Massachusetts; Fulton Theatre, Pittsburgh; Criterion Theatre, Oklahoma City.
“Room At The Top”

**Business Rating: 2**

Bold, excellently handled drama of young man's cynical quest for wealth and his illicit romance. Strong prospects in art and class houses.

This version of the remarkable first novel by John Braine, one of Britain's fabled "Angry Young Men", is a powerful drama without contrivance that searchingly depicts passion without ever cheapening it and always attempts to remain truthful. Neil Paterson, who wrote the screenplay, remained true to the spirit of the novel and the cynical, disenchanted youths who emerged in England after the last war have never been more tellingly portrayed. Jack Clayton makes his feature directorial debut and displays a sensitive knowing touch. Several years ago, this would have posed a difficult problem for exhibitors because of its torrid and controversial subject matter, but today's market for sophisticated films has broadened considerably.

“Room At The Top” is certain to rack up strong grosses in art and class houses, and might do surprisingly well in other metropolitan situations. Laurence Harvey delivers an incisive portrait of a country lad who arrives in the big city determined to rise to the top without concern for moral or ethic standards. Simone Signoret, who won the British "Oscar" for her performance in this film, is superb as the woman seeking a last chance for love. Fine support is provided by Heather Sears, as a young girl experiencing the first joy of love, Sir Donald Wolfit as her father, and Hermione Baddeley, who assists Signoret and Laurence in their love affair. Harvey arrives in a Yorkshire city after a lifetime of poverty and troubled existence in a small town, and sets his cap for Heather Sears, the innocent daughter of the richest man in town. He captures her attention, but at the same time plunges into an illicit affair with unhappily married Miss Signoret. It starts out as a passionate interlude for him, but blossoms into a true love affair. He is forced to reject her when he learns that he has made Miss Sears pregnant. Miss Signoret kills herself when she is rejected and Harvey is resigned to accept the hollow price he had been seeking.


“Mustang”

**Business Rating: 1**

Third-rate western for lower slot in action spots.

This third-rate oater is one of the poorest subjects ever released by United Artists. It is inadequate in acting, direction, photography and scriptwriting. “Mustang” can only be slotted in the second spot in action sub-runs. Even there, hardened sagebrush fans will grow restless with its lack of action and its ineptness. Screenplay by Tom Gries deals with an ex-rodeo rider, Jack Beutel, down-on-his-luck who signs on as a ranch hand in Wyoming. While there he manages to fall in love with a girl, sister of the owner, and a horse, a pure-bred palomino who threatens the safety of the herd of the owner. During the course of his stay at the ranch, Beutel runs afoul of a pair of professional horse killers hired to do away with the palomino. Beutel takes a dislike to them and they return his feelings in kind. Eventually all is resolved happily as Beutel breaks the palomino to the saddle and convinces the girl to marry him. The direction by Peter Stephens is sad.


“Westbound”

**Business Rating: 2**

Familiar Randolph Scott vehicle in color.

The presence of perennial Randolph Scott guarantees an audience of busj opera fans for any of his vehicles. This one from Warner Bros. offers nothing new, but it has such stock in ingredients as Virginia Mayo, Warner Color and incident that seem so very familiar. Budd Boetticher, who directed the Bern Giler screenplay, has done an able job of keeping the routine story interesting. The pace remains steady throughout and the action scenes are well-handled. Scott turns in his usual, stolic performance, and Karen Steele and Michael Dante register well in sympathetic roles. The plot is laid during the Civil War with Scott, a Union cavalry officer, in charge of an attempt by the Union Army to subside the Overland Stage Lines in order that the gold from California will be more accessible to Federal banks in the East. Complications are provided by Andrews Duggan who is sympathetic to the South and resents Scott because his wife, Virginia Mayo, was once Scott's girlfriend. Duggan, in charge of the stage station at Crown Point, burns it to the ground destroying all records and frustrating Scott's attempts to establish daily stage service. Duggan and henchmen kill and plunder in an effort to prevent the stage from operating. When he finally realizes the error of his ways, it is too late, for Duggan is killed by his former gang. Before he dies he extracts a promise from Scott to care for Mayo. After making the promise Scott wastes little time in wiping out the remnants of the maulers and starting the stage again.


“Nowhere To Go”

**Business Rating: 1**


This Michael Balcon production for M-G-M release offers George Nader (recently been seen on television as the sleuth, Ellery Queen) in the role of a clever and resourceful criminal. There is some mild suspense, but unfortunately, the direction by Seth Holt is so painfully slow-moving that audience interest is dissipated. For this reason and lack of real marquee power, “Nowhere To Go” seems destined to go only into the supporting slot on dual bills. Based on the Donald Mackenzie novel, the screenplay chronicles the career of Paul Gregory (Nader), who achieves a brilliant coup when he purloins a valuable coin collection and then peddles them for fifty-five thousand pounds sterling. His overall plan is to be arrested for the theft after he has safely cached the money. The scheme goes somewhat afoot when the judge imposes a much stiffer sentence than had been planned by Nader, but Nader escapes jail and sets about leaving England. His confederate in the attempt, Bernard Lee, becomes dissatisfied with the money split and decides to take it all by stealing the vault key where the money is hidden. Nader unwittingly kills him in an attempt to reclaim the key and then embarks on a prolonged chase sequence notable for its lack of suspense. Two females figure in the escape, Anna Berg, an Irish nightclub employee of dubious virtue, and Maggie Smith, a socialite. Both try to help Nader, but their efforts are of no avail as he is shot, ironically, while attempting to steal a bicycle from a farmer. The pace is helped along by an exciting jazz score by Dizzy Reece.

Film of Distinction

"The Diary of Anne Frank" Memorable Human Document

Business Rating ★★★★

Superb picturization by George Stevens of world-famous look and play of young girl’s conquest of terror and tragedy. Sure-fire blockbuster in metropolitan markets. Will require selling in hinterland. Word-of-mouth will be strong factor.

One of the most remarkable documents of the twentieth century, the touching, incisively human diary of a 13-year-old girl written while she and her family spent two years in hiding from the Nazi scourge that enveloped Europe during World War II, which has been published and become a bestseller in twenty-one languages and brought to the stage of thirty countries, has now been transformed into a sensitive, deeply moving notion picture by the masterful George Stevens.

Running two hours, fifty minute, plus, in roadshow engagements, a ten-minute intermission, "The Diary of Anne Frank" stands as a movie classic, combining flawless production, unerring direction, finely wrought characterization and a story that is truly dedication to the nobility of the human soul. And for all its tragic undertone, there are many bits of delightful humor.

The hard-ticket engagements in metropolitan areas are certain to be long and very profitable runs. Strong selling, however, will be required in hinterland situations. Word-of-mouth is bound to have a favorable impact in the subsequent runs, and exhibitors would be wise to give this attraction maximum playtime to reap full benefit from audience reaction.

Stevens, who has been responsible for "Giant," "Shane" and "A Place In The Sun," continues with this film his development as one of the foremost practitioners of the cinematic art. From first to last, "Anne Frank" fleets the painstaking care and understanding he brings to his work and the result is one that will serve Hollywood proud in this country and all the markets of the world.

The producer-director and the screenplay authors have been faithful from start to finish to the original "Diary". Except for some added emphasis on the romantic business, everything happens, as it did, in that cramped hideout in an Amsterdam besieged by Hitler’s hordes. The spirit of Anne Frank comes through like a shining light, and the wonderful, inspiring closing line of her diary is preserved: "In spite of everything, I still believe that people are really good at heart.” And this is topped off by her father’s sad comment, “She puts me to shame”, as he closes her book.

The cast, relatively unknown to moviegoers with the exception of Shelley Winters and Ed Wynn, was assembled with extreme care and an eye to realism, and all respond to Stevens’ directorial touch with exquisite performances. A newcomer, Millie Perkins, plays the title role and it is impossible to believe that she is essaying her first movie role. She is sensitive, beautiful of soul and body and, above all, a perfect Anne Frank. As the unattractive couple, Mr. & Mrs. Van Daan, who continually bicker in the public of their hiding place, Shelley Winters and Lou Jacobi make their characters actually real. Joseph Schildkraut and Gusti Huber, as Mr. & Mrs. Otto Frank, deliver masterful portrayals, while Diane Baker as Anne’s older sister, and Richard Beymer, as the sixteen-year-old Peter Van Daan, are thoroughly competent. Ed Wynn makes the hypochondriac dentist sheltered by the refugees a fully rounded and believable person. Dody Heath and Douglas Spencer, a Dutch couple who risk their lives to assist the embattled families, also score.

The film is crowded with many moving and suspenseful events, but the high points of the deeply absorbing story occur in two memorable scenes. The first, which occurs on December 7, 1942, is a warm and joyous celebration of the Hanukkah Festival conducted by the two families. Anne Frank gives the scene its poignancy when she alone distributes Hanukkah gifts—among them a promise of doing everything she is told to do for ten hours as present for her mother, and for the young Peter Van Daan, a safety razor. The joy of the celebration is interrupted by the intrusion of a burglar in the office below their hiding place. In a tension-filled sequence, the families wait breathlessly and helplessly as the thief rifles the office. He is frightened off by a crash caused by the cat, there follows a moment of almost unbearable suspense when the German police come to investigate the noise and the open door left by the thief. The tension mounts as the German stands before the door to the hideaway and flashes his light on it. The terror is broken when the soldier is distracted by the cat and departs.

The second scene that will live long in the memory of everyone is the one in which Mrs. Frank catches Mr. Van Daan in the act of stealing bread. The power of her reaction causes her to demand that the family be evicted, despite the knowledge that they would face certain death outside the walls of the haven. This tense moment is relieved by the D-Day radio broadcast.

If there is a weakness in the Francis Goodrich-Albert Hackett screenplay, it is the essentially minor one of devoting too much time to development of the romance between Anne and Peter at the expense of a closer examination of other members of the household. But this is a concession to the younger audience, and it is one that might very well pay off at the boxoffice.

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"Juke Box Rhythm"

**Business Rating: 0 0**

Mildly amusing mixture of comedy, romance and rock 'n' roll music. Should entertain the younger set.

This is a mildly entertaining mish-mash of comedy, romance and music of the currently popular rock-and-roll variety performed by the Earl Grant Trio, The Nitwits, Johnny Otis and the Treniers. Produced by Sam Katzman for Columbia release, "Juke Box Rhythm" is acceptable fare for the supporting feature spot where teenage audience is available. Jo Morrow, a titian-tressed beauty, youthful Jack Jones, and veteran Brian Donlevy are the leads and they are helped along by Hans Conried, Marjorie Reynolds and a guest star appearance by George Jessel. The screenplay by Mary McCall and Earl Baldwin is a complicated throwback to the old days when Graustarkian plots were popular, but the treatment by director Arthur Dreifuss is light and never permits the plot to intrude too heavily on the musical numbers. Jo Morrow plays the part of a princess on a visit to New York to buy her coronation wardrobe. Upon arrival she eludes the watchful eye of her aunt and goes to a fraternity dance. When she dances with Jack Jones, an alert photographer takes a photo for the tabloids. This public exposure brings Hans Conried to the scene—he being a junk dealer turned dress designer who is anxious for the one big break. He propositions Jones to introduce him to the princess, promising Jones the dress-making fee of $20,000. Jones accepts because he needs the money to lend to his father, Brian Donlevy, who wants to produce a Broadway show. The kernel of the problem is that if Jones doesn't supply his father with the money, Karin Booth will, thereby ensuring the breakup of the already shaky marriage between Jones' parents. All turns out well. Conried gets the contract, Donlevy gets the show and his wife back, Jones gets Morrow, and the viewers get many chances to hear music.


"Island of Lost Women"

**Business Rating: 0 Plus**

Familiar quickie about fliers down on tropic isle.

Produced by Albert J. Cohen for Jaguar Productions and released by Warner Brothers, this quickie is a rather familiar yarn about what happens when a pair of fliers are forced to set down on a tropic island. The plot is hack and the pace is slow, making it acceptable only as a lower-half dueller in minor sub-runs. The title, while misleading, is the best selling point. Jeff Richards plays the lead and he romps through a role that offers small opportunity. Abetting him with routine performances are Veneria Stevenson, John Smith, Diane Jergens and Alan Napier. Screenplay by Ray Buffum concerns the activities of Richards and Smith who are forced down on a Pacific island where they find Napier and three scantily clad daughters. Napier, it turns out, is an atomic scientist who retired from the world to this island paradise to save his daughters from the madness and threatened destruction of the outside world. Richards and Smith disrupt his little Utopia when girls fall for the visitors. Napier asks Richards not to reveal his location when he returns to civilization, but Richards, a radio commentator, refuses, so Napier destroys the plane. Eventually, an explosion in Napier's laboratory is recorded in Australia and Napier seems pleased that a rescue party is on the way.


"Verboten"

**Business Rating: 0 0**

Exploitable melodrama laid in post-war Germany.

Written, produced and directed by Samuel Fuller, this is a commonplace story of a GI's marriage to a German girl in the aftermath of World War II, but it has some exploitation value in the well-integrated clips from captured German films and newsreels of the historic war crimes trials at Nuremberg. It can be expected that Columbia, which recently acquired the film for release, will capitalize this promotional aspect. However, "Verboten" is weighted with a poor screenplay, and as a result can only be counted on to serve as a secondary dudler. It is best suited to the action market. James Best, Susan Cummings, Tom Pittman, Dick Callman and Paul Dubov play the major roles and they all turn in convincing performances. Best is particularly effective. Story opens in the closing days of World War II as the American Army marches across Germany. Best, in an advance patrol, is wounded and fraulein Cummings treats him and shields him from the SS troops temporarily recapture the town. Grateful, he returns after the armistice and asks her to marry him. She does, but complications arise when an ex-beau of Miss Cummings' returns to the town and stirs trouble as the organizer of a terrorist gang. He involves Miss Cummings' younger brother in the scheme and between them they cause a rift between Best and Cummings. She finally solves the problem by taking the youngster to the war trials where, for the first time, he realizes the horror of Hitler and the error of his present ways. He reports the gang to the authorities and in a blazing finale reunites his sister with Best.

Columbia. 87 minutes. James Best, Susan Cummings. Written, produced, directed by Samuel Fuller.

"Hey Boy! Hey Girl!"

**Business Rating: 0 0**

Prima and Keely Smith in lively musical programmer.

The engaging antics of Louis Prima and Keely Smith highlight this Harry Romm production for Columbia release. A lively item with the accent on music, it should do adequately as a dueller in the mass market. David Lowell Rich directed the proceedings with a light touch and keeps the pace snappy throughout. The screenplay by Raphael Hayes and James West is just credible enough to pass inspection and not interfere with the music sequences. Prima muggs and grimaces in his familiar actions, while Keely registers well in her typical deadpan fashion. Assisting Prima and Smith are Sam Butera and the witnesses; Barbara Heller, a nightclub comedienne who scores strongly in a brief comedy characterization; James Gregory, a neighborhood priest capable of beating out a Dixieland tune on the piano; Henry Slate, as the misanthropic band manager, and Kim Charney as Miss Smith's younger brother. Story opens when Keely and Gregory visit Prima to persuade him to appear at a church bazaar. He does, and in the process falls in love for the two, Keely finally is saved the choice and all goes well until her younger brother objects. Torn between her love for the tfo, Keely financially is saved the choice and all turns out in a happy ending which sees the boy and Prima getting what they want.

Usually devoted to films awaiting distribution, the Gilt-Edge Supplement this time is graced by Some Like It Hot, which is already blazing box-office records in first runs. Hilarious in content, glittering with top boxoffice names, powered by superb showmanship, "Hot" makes it a pleasure to break custom.

Had United Artists succeeded merely in getting Marilyn Monroe back onto the screen after nearly three years of inactivity, it would have had itself a potentially fine money-maker, whatever the vehicle. As it is, this Mirisch Company presentation has merged the luscious Monroe with the comic talents of Tony Curtis and Jack Lemmon.
And from the early reports of public clamoring for the film, every party to the side-splitter seems destined to rejoice, for it bids fair to becoming one of the warmest boxoffice hits of the year.

First off, producer-director Billy Wilder, has again displayed his inimitable flair with this froth concoction of fun and felony. For Marilyn, there could hardly have been a more sizzling return to filmland. For Curtis, it reveals a new and funny side of his talents, and for Lemmon, an excellent showcase for his jesting. He’s simply hilarious, the funniest character in a show that’s crowded with funny people.

United Artists, too, obviously is overjoyed with this acquisition from the Mirisch Co. Never ones to stint on a worthwhile property, UA gave head promotion man Roger H. Lewis and his inventive staff a domestic promotional budget estimated to hit the million-dollar mark.

All in all, for everyone connected with the picture, and for the exhibitors who will play it, Some Like It Hot is gilt-edge screen fare. Unquestionably, this is the comedy high point of at least five movie years.
Newspapers Rave...

New York Times: "Explosive . . . One of the most uninhibited and enjoyable antics in years! Outrageously funny!"

Redbook: "'Some Like It Hot' will send laughter from coast to coast. For pure entertainment this picture can't be beat."

New York Journal American: "Call it the most hilarious entertainment of this or any year and you come close to describing 'Some Like It Hot' . . . Go—and have yourself a wonderful time!"

Walter Winchell: "Packed houses are roasting with robust laughter! Hilarious!"

New York Daily News: "Gallop, don't amble, to see 'Some Like It Hot,' the funniest comedy . . . the greatest laugh fest in years!"

Denver Post: "This comedy is probably the funniest we'll have this season."

Washington Daily News: "'Some Like It Hot' is the funniest movie in seasons."

Washington Post & Times Herald: "The funniest movie I've seen in years and years and years."

Chicago American: "One of the funniest pictures ever made."

Motion Picture Daily: "The paying customers shook the rafters with howls of glee. Certain to be repeated in theatres all over the land."

Film Daily: "Sparkles like vintage wine. A tale of delicious mirth and madness."

Boxoffice: "Wildest, wackiest, most wonderful farce of the season."

Motion Picture Exhibitor: "A riot of fun and femmes . . . Will make nothing but money!"

Daily Variety: "Strong boxoffice right down the line. Funniest thing since the Marx Brothers got trapped in that ship stateroom."

Motion Picture Herald: "One of the wildest, wooliest, most infectious funny comedies of the year. A boxoffice bonanza."

Harrison's Reports: "An uproarious laugh riot. Should prove top boxoffice grosser."

Variety: "Hilarious. A winner! Funniest picture of recent memory. Starts like a firecracker . . . keeps throwing lively sparks till the very end."

Hollywood Reporter: "Supersonic, breakneck. A blockbusting bonanza at the boxoffice. Should be winner in any town or state."

Reviews

And the Trade Press, too...

Film BULLETIN:
"Not since the days of Chaplin, W. C. Fields and the Brothers Marx has Hollywood produced a comedy to equal the rib-cracking hilarity of this Billy Wilder production for United Artists release . . . 'Some Like It Hot' is an original, wacky and wonderful spoof of the celebrated era of bathtub gin, flappers and stock market millionaires . . . This is going to be one of the year's smash hits . . . Business prospects couldn't be brighter than they are for 'Hot'. There isn't a segment of the audience potential that this roisterous frolic won't appeal to—the masses will roar at least as loud as the sophisticates, and, despite the blue tenor of some of the scenes, it will have the youngsters screaming."

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NEVER ON ANY STAGE...
NEVER ON ANY SCREEN...
NEVER IN ALL SHOWBUSINESS
HAS THERE BEEN AN
ENTERTAINMENT SURPRISE
LIKE THIS ONE!
The TALENTS ARE THE
HOTTEST! THE IDEA
IS THE FRESHEST!
AND THE COMEDY
IS THE GREATEST!
IT'S THE
HAPPIEST
MOTION
PICTURE
EVER MADE!

The ad above lays great stress on the superlative
written word, offering a refreshing contrast to the pre-
dominantly "art" ads shown elsewhere on these pages.

OFF-THE-MOVIE
PAGE ADS
SOME LIKE IT HOT

Marilyn Monroe as she appears in "SOME LIKE IT HOT." NEVER IN ALL SHOW BUSINESS HAS THERE BEEN AN ENTERTAINMENT LIKE THIS ONE!

The advertisements above are de-
signed especially for news pages
away from the amusement section.
The pressbook suggests scheduling
them a week to ten days before
opening. These ads can also be
enlarged for a series of teaser cards
for lobby and foyers weeks in ad-
ance of regular displays.

If Some Like It Hot is high on
notch comedy and "art," these ads pictured above
with the same

Created by promotion stockists
of their movie sex, promotion
lovelies, exude
in search of
imposters app
pouses straight up.
The genuine (hat

The ads emphasize
to power Hot...
The split tabloid ad at the left is actually a twin-barreled promotional weapon, equally effective as a flashy lobby display. It is constructed to run across the top or bottom of a tabloid newspaper's double truck, a good way to extract extra mileage out of a full-page insertion. An excellent display also can be made for lobby use using the art still, which is available through National Screen. By placing cut-outs of Tony Curtis and Jack Lemmon on a long couch, with a cut-out of Marilyn Monroe and the title panel in front, a three-dimensional effect can be obtained.

A perfect example of the judicious employment of white space around effective art and clever copy, the ad below is one of the season's standouts. Monroe, Curtis and Lemmon seem ready to fairly leap out of the type-crowded movie page.
CAMPAIGN

Just a few of the stunts and promotional angles which highlight United Artists' $1 million domestic campaign for "Some Like It Hot"—and which are packed into an invaluable 20-page pressbook—are reproduced on these pages. But they are enough to indicate that UA's boxofficers have outdone themselves in this campaign. "Hot" is the word for it.

The major elements of the campaign, which places special emphasis on intensified local level drives in advance of key regional openings, include heavy co-operative advertising; special music cross-promotion; public appearance tours; national magazine and newspaper editorial promotion; television and radio spot announcements; book promotions; newspaper supplement ads; contests, and merchandising tie-ins.

A full page of the pressbook is devoted almost entirely to clever stunts which should mean money at the boxoffice. Three contests for ukelele players, teenagers' Charleston and a Marilyn Monroe double; a fire engine stunt; an auto parade; a movie star slip tie-up, and numerous other angles are explored at length in the pressbook.

"A picture of this obvious business potential merits the most intensive selling campaign we can bring to it," promotion chief Roger H. Lewis noted. Some Like It Hot is getting just that type of campaign.

"PICTURE POSTCARD"

GIMMICK

One of the cutest, and most effective, gimmicks employed in the "Hot" campaign is the series of 12 "art studies," nine of which are pictured above. Miss Monroe was photographed in these adorable poses by Richard Avedon, and two days after the were released in New York, The World-Telegram and Sun gave one prominent space on th amusement page.

Ooh, La La...

Every bit as lively and captivating as the rest of the campaign for "Hot" are the luscious stills of Miss Monroe in various enticing poses. Whether playing the ukelele, as above, doing the Charleston or just plain showing off her attributes, the blonde comedienne makes the stills a powerful persuader.
This is the jacket of the cha-cha-cha album issued by UA Records.

United Artists and UA Records are backing the "Hot" music promotion on a national scale, with three albums and two singles. Screenings for music columnists; panels in ads: special publicity material for papers and magazines feature the music push. The pressbook also suggests exhibitor and record shop tie-ups.

The posters, too, carry through most hilariously the lively tenor of "Some Like It Hot." Miss Monroe cavorts with her musical instrument, while her "Bosom Companions," Curtis and Lemmon, either gape in wide-eyed wonder or pose coyly on a couch. Like much of the promotional material on the picture, the 24-sheet, above, and the six-sheet, at the right, lend themselves easily to two-edged use. The imaginative exhibitor will find that the lithos can be effectively converted into attractive cut-outs for lobby or marquee display.
That "ypuch " WILLIAM WYLER

William Wyler has once again proved his mettle as a producer-director of the first magnitude. Taking the bare framework of an old German comedy, Wyler sewed, padded and embellished and came up with a rollicker set against the bullet-riddle backdrop of the gin-soaked 1920's. His deft and knowing touch, his flair for combining comedy and sex, his wonderful sense of tempo were never better exemplified. Wyler has turned out what may well be the boxoffice hit of the year.

Proof positive of the results of a promotional campaign is the line at the boxoffice. Needless to say, when the line becomes milling thousands, the showman has a hit on his hands. That is precisely the case with UA's "Some Like It Hot." In New York (above) and Chicago (below) the crowds surged to see the picture and to get a glimpse of Marilyn Monroe.

Some 15,000 screaming MM fans bowled over policemen and barricades when "Hot" enjoyed a rousing premiere at the refurbished Loew's State in New York. The giant traffic jam was a flowing tribute to the $125,000 UA allotted for the Gotham campaign.

In Chicago, with Miss Monroe again on the scene, fans and photographers jammed the United Artists Theatre.
Allied Calls Special Session To Revive 'Operation'

Responding to an extraordinary call by the required five directors, Allied States president Horace Adams and board chairman Abram E. Myers scheduled a special meeting of the board April 18 and 19 in Washington, D. C. Included among the reasons for the session was a claim that Allied, while waiting for ACE to act, has been "slated for dead center and has not functioned in the interest of its members." There is urgent need, it was declared, for putting Allied back into operation. Also scheduled to be resolved at the meeting is the status of Adams, who, because of ill health, already has resigned as president of Independent Theatre Owners of Ohio, In addition, Allied directors said the film companies, "encountering no determined resistance from exhibitors, are running amuck." Allied also stressed the emergence of new bidding plans, especially the one introduced by United Artists in the Pittsburgh area, which requires theatres "to bid regardless of the extent of the competition between them." This "threat aimed at the already groggy exhibitors" was followed, Allied noted, by the UA abolition of the "look-see." "Is United Artists taking the lead in this movement and will the other companies follow its lead?" asked Allied. The meeting will cover the following questions: "(1) How better can an exhibitor's ability to pay be determined than by an analysis of a picture's performance in his theatre after close of the engagement? and (2) In view of past experiences and current attitudes does anyone seriously believe that, after an exhibitor has dug into capital to pay the contract terms for an oversold picture, he is going to get a refund from the film company?"

BB Executive Committee Polled on Salvaging Campaign

Members of the executive committee of the business building campaign were polled to determine their feeling as to what elements of the all-industry business building drive could be salvaged for industry use. The polling was suggested by co-chairman Ernest G. Stelling of the MPAA board's latest refusal to match exhibition funds for the radio portion of the campaign only. The questions Stelling proposed were: "(1) What shall be done with the $165,000 raised by exhibition for the radio portion of the campaign?" "(2) What can be done to salvage elements of the radio campaign and the newspaper ad roughs for industry use?"

U Nets $2.8 Million Profit

Universal reported a consolidated net profit of $2,868,000 ($5.21 per share) for the 13 weeks to Jan. 31, 1959. The profit was recorded after Federal tax benefits of $680,000 on ordinary operations, and included $5,676,510 net resulting from the sale of the studio. The profit compared with a net loss of $126,900 ($1.82 per share) for the 13 weeks ended Feb. 1, 1958.

Republic Stockholders Ask Yates Take Pay Cut or Refire

If some of the Republic stockholders have their way, president Herbert J. Yates will either take a cut in salary or relinquish control of the company. Their sentiments were revealed at the annual meeting. While the 79-year-old president was confined to his California home with an injured leg, shareholders in New York discussed his salary, his worth to the firm and his state of health. There were requests from the floor that the head of the company retire or take a pay cut. Douglas T. Yates, vice president and son of the company head, presided at the meeting. He predicted that earnings in the current fiscal quarter ending April 30 "will be better" than the $214,513 (.05 per common share) Republic earned for the similar quarter last year.

Loew's Theatres Will Expand

The $1 million renovation of Loew's State in New York City is the first step of Loew's Theatres' expansion program, according to president Eugene Picker. "We are going to expand in any direction we feel will increase earnings of Loew's, in theatres and other fields," he said, adding that pension plans will embrace radio and TV holdings, as well.

HEADLINER

Nicholson

Not one to argue with public taste, American International's president James H. Nicholson and his colleague, vice president Samuel Z. Arkoff, have decided to replace their company's standard double-bill of fare with quality singles. The executives who thrived in the past on horror and teen-age films in double doses a la "the public isn't buying them that way any more." As a result, AI will release only two horror features, both for single bill sale, next year. And from the firm which once bubbled over with gimmick pictures will now come comedy, war, teen-age and spectacle films. Yes, there will be an occasional horror show, too, but the chances are it will come off in color and CinemaScope because that's the way the public is buying them.

20th-Fox Reports Net Earnings of $7.5 Million

Twentieth Century-Fox announced net earnings of $7,582,557 ($3.30 per share) for the year ended Dec. 28, compared to $6,511,218 ($2.49 per share) for 1957. Earnings for the fourth quarter ended Dec. 28 were $991,536 ($.45 per share), compared with $887,300 ($.36 per share) for the same period the year before. Income in 1958 totaled $124,998,120, including $116,015,679 from film rentals (including TV).

ACE Committee Will Meet

The executive committee of the American Congress of Exhibitors meets April 14 in the board room of the Stanley Warner Corp., New York, to "discuss matters of vital importance to the industry." The announcement of the meeting was made by chairman S. H. Fabian, one day after Allied States announced its board will meet April 18 and 19 to discuss, among other things, ACE's slowness to act. One of the major topics for discussion at the ACE meeting is expected to be finances.
Comment...

ERIC JOHNSTON (hailing defeat of censorship efforts in New York): "Too many persons contributed too much to the success of this endeavor to single out any one...I think that special honors go to the trade press for its leadership through powerful editorial support and for its usual splendid coverage of all developments...The fight will be won at all times...when we stand side by side to repulse all efforts to strangulate or destroy our Constitutional rights of freedom of expression."

PHILIP F. HARLING (co-chairman of Joint Committee on Toll Television, on Harris bill to limit broadcast toll-TV tests): "We are confident that the hearings on the bill will convince not only the Interstate Commerce Committee and other members of Congress, but the public, that toll-TV in any form would be against the public interest...The only body that could grant any authorization for permanent toll-TV is Congress...Any final decision on broadcast toll-TV is three years off, and it is the Joint Committee's hope that it can instigate the hearings that will plug the loop-hole for cable-TV."

SAMUEL GOLDWYN (to Federation of America Motion Picture Councils): "Every motion picture producer is under a duty—to himself and to the public—to exercise the highest degree of self-censorship that is possible...I have no use for those who go in for sensationalism or sex in catch-penny devices in the hope of luring the public to the boxoffice."

REP. OREN HARRIS (on subscription television): "Under no circumstances, can the action of the Federal Communications Commission and the action of the Committee on Interstate and Foreign Commerce, be constrained to place a stamp of approval on subscription television as a permanent service. All that is authorized is a conduct of limited tests sufficient to determine the feasibility of subscription television."

MPAA Sees 'Exceptional Public Response' to Films

The Motion picture Association of America, Inc., made note of what it called the "exceptional public response to the current flood of outstanding Hollywood films" at its annual meeting.

Abe Monogage reported to the board on recommendations of the MPAA ad-publicity directors committee on the business-building program, reiterating the distributors' stand on the original proposal for a full-scale nationwide campaign, instead of a piecemeal drive. The MPAA board unanimously re-elected all incumbent officers, including president Eric Johnston.

In other MPAA developments, the board unanimously adopted a resolution honoring the late Cecil B. DeMille and announced that the Walt Disney organization had reassociated the Joint Committee, effective April 1.

Martin Says 'Imitation' Will Be All-Time U Grosser

Henry H. Martin, Universal general sales manager, estimated recently that "Imitation of Life" will become the company's top all-time grosser, supplanting "The Glenn Miller Story," which recorded over $7,250,000 domestically and more than $11,000,000 worldwide.

Discussing the more than 225 new openings set for the film, Martin told a trade press luncheon that print number is no problem. "We'll order as many as we need," he said. Word-of-mouth is doing a good deal of the selling, according to Martin, with more than 100 screenings having been run in the past three months alone, for opinion-makers in New York.

AB-PT Totals Record Gross

American Broadcasting-Paramount Theatres established a record gross income in turning in an increase over 1957 figures of over $1,200,000 in consolidated earnings after taxes for 1958, president Leon Goldenson reported recently to stockholders. Gross income was $24,821,000, as compared to $21,587,705 for the previous year, while consolidated earnings totaled $6,116,000 ($1.10 per share), as compared to $4,893,000 ($1.10 per share) in 1957.
Too Many Unprofitable Theatres—Value Line

Continued from Page 7)

Theatrical companies, too, are disposing of a number of the theatres they operate. In addition, the studios are generating further income from leasing or selling their old films to television. Since most of these companies do not have any particular need for a large working capital, proceeds from these property sales are appropriately used to retire their own stock.

The movie companies are also striving to increase their net income. They are all trying their hands at television. In general, the studios are stepping up their production of TV shows and the theatre circuits are making inroads into the broadcasting field. This diversification into the airwaves is, in our opinion, a highly auspicious one. Although television has already attained a 90% saturation of American homes, the industry, as an economic entity, is expected to show substantial further growth.

Actually, the motion picture companies still have hopes of realizing substantial profits from their activities within the theatrical motion picture field, even in the absence of any major increase in theatre attendance over the years ahead. The fact is that even today's so-called "contracted" market is a vast one. In the last 4 years, for example, average weekly theatre attendance in the U.S. has stabilized at around 45 million. In all likelihood, this figure will not change significantly in the years ahead. In other words, then, every year there are about 2,340,000,000 theatre admissions. And if the average ticket sold for 50c, which is probably a low estimate, theatre receipts in this country alone would total well over $1 billion. In addition, the film distributing companies derive another several hundred million dollars from abroad, and the theatre companies realize additional revenues from concession sales.

Why, then, has this vast market generated so little profit for the movie companies? The answer: there are too many theatres operating in this country.

Recently, a number of movie company executives estimated that more than 80% of today's domestic film rentals is contributed by less than 3,000 theatres. However, there are as many as 19,000 theatres in the U.S. today. Most of the 16,000 theatres that are contributing less than 20% of domestic film rentals, are either operating in the red or are showing a profit merely because they pay nominal film rentals to the distributors. Nevertheless, to service them the distributors have to (1) make a larger than necessary number of prints of the films they release, (2) incur substantial extra distributing expenses, and (3) expend their time and talent, and risk their financial resources, to produce pictures which, they know well in advance, can produce nominal profits at best. Clearly, therefore, if the bulk of these marginal or unprofitable theatres should be closed, the producing-distributing companies, as well as the surviving theatres, would benefit substantially.

Recent developments suggest that a move in this direction may be in the offing. A fortnight ago, United Artists Corp. announced that it will, among other things, (1) negotiate and market each and every picture on terms based upon its individual merits, (2) insist upon being paid its earned film rental, and (3) cease to do business with accounts that fail to live up to their contracts. (United Artists is a film distributing company which, through its progressive management, has managed to increase its sales and earnings manyfold during the last few years.) On the surface, the new policy would not seem to represent a startling change in normal good business practice. In virtually every business, negotiated contracts are almost invariably carried out in the manner stipulated by the parties involved. However, the new UA sales policy was regarded as revolutionary in the motion picture industry. It seems that, in the past, many theatre owners had taken the liberty of withholding the distributor's share of theatre income whenever their own income was not sufficient to cover their expenses. Apparently, to avoid legal complications, most distributing companies have condoned such actions. Now that United Artists has paved the way for a more realistic business approach, it is quite conceivable that the other major distributors will follow suit.

If a forced shakeout of motion picture theatres should indeed take place, what would happen to the major theatre circuits, such as National Theatres and Loew's Theatres? The effects, as we see it, probably would not be nearly so severe as might be expected. For one thing, the major circuits account for a large number of the 3,000 theatres that are making the principal contributions to total domestic film rentals. Moreover, the management of these circuits is in better position than many independent theatre owners to accept capital losses, if such losses must be incurred. Over a period of time, the elimination of the unprofitable houses would result in stronger nuclei of profitable theatres for these circuits.

At this time, it must be pointed out that there is yet no indication that the new United Artists sales policy will be duplicated by other studios. Nor is there any assurance that the shakeout in the theatre business will indeed develop over the next two or three years. The favorable earnings and dividends we project for the movie companies, therefore, may not necessarily materialize during the prescribed time. Since the motion picture stocks are presently overpriced relative to their prospective financial results for the next year, they should be held only in portfolios that are willing to accept extraordinarily heavy risks and, if necessary, to retain their commitments for a number of years.

(Continued on Page 24)

STANDARD & POOR'S

(Continued from Page 7)

had made arrangements to begin production of its first TV series. All the other major picture companies, and particularly Columbia Pictures, Walt Disney, and Warner Bros., previously had entered the field. Further major growth of these activities is anticipated.
ANALYSES OF FILM & THEATRE COMPANIES by VALUE LINE

(Continued from Page 23)

AMER. BROAD.-PARAMOUNT

There is every reason to believe that ABC-TV will extend its remarkable sales growth trend over the years ahead. From here on, however, the growth of the television network will probably be more evident to shareholders than in the past. For one thing, television revenues now account for about half of overall company income. Moreover, there are indications that the radio network has reached the bottom of its income decline. True, theatre receipts may continue to drop, since the company is continuing its program of reducing the number of theatres it operates. But since most of the theatres that are being sold have been losing money, the earning power of the contracted theatre circuit will actually be enhanced.

COLUMBIA PICTURES

There are strong indications that Columbia Pictures not only may fail to enjoy the sharp earnings recovery we previously estimated for fiscal 1959 (ends June 30th), but may actually finish the year with the company's second successive operating deficit.

The March quarter has also turned out to be disappointing. After an auspicious start during the Christmas holiday season, "The Seventh Voyage of Sinbad," for which Columbia had high hopes, has proved disappointing in subsequent engagements. "The Last Hurrah," another major Columbia release, also failed to draw a large audience. "Bell, Book and Candle" is the only picture that is currently doing a fairly good business.

However, Columbia Pictures has a large number of promising features to be distributed in the months ahead. Many of these pictures have been produced by independent producers who have demonstrated their ability to turn out successful films. If some of these attractions, which include Samuel Goldwyn's "Porgy and Bess," should prove highly popular at the box office, Columbia's earnings could recover sharply.

DECCA RECORDS (UNIVERSAL)

Earnings of both Decca and Universal are showing definite improvements. Bolstered by the promotion of stereo records, phonograph record sales have been showing handsome year-to-year gains since the turn of the year. Concurrently, Universal Pictures appears to have come up with a real motion picture hit. In contrast to the many disappointments of last year, "Imitation of Life," the latest Universal release, is showing remarkable drawing power across the country.

LOEW'S, INC.

Fortunately, the separation of Loew's Theatres from Loew's, Inc. came at a highly opportune time. In contrast to the dismal financial results of the last two years, indications are that Loew's Inc. (new) will be able to boost its earnings this fiscal year to the highest level in more than a decade. Already, earnings of 81c a share have been reported for the first fiscal quarter (ended Nov. 20th).

This earnings recovery is attributable to a significant extent to the success of some of MGM's recent picture releases. For that reason, the present earnings uptrend could be abruptly reversed if future films should fail to meet with equal success. On the other hand, the enhanced earning power of the studio must also be credited to the operating economies achieved by the management. In the last two years, the company has reduced its studio overhead expenses by many millions of dollars. MGM's break-even point has thus been lowered appreciably.

LOEW'S THEATRES

Unlike many other theatre circuits on the East Coast, Loew's Theatres have not suffered any major earning erosion during the last two years. This, we believe, is because a large number of the company's theatres are located in Metropolitan New York. To a considerable proportion of New York's growing population, motion pictures still represent a low cost and convenient means of entertainment. Indeed, present indications are that handsome gains in earnings will be achieved in the current fiscal year (ends Aug. 31st).

The reason why Loew's Theatres has been earning a subnormal overall rate of return is apparently that a number of its theatres, notably those in New England, have been operating deep in the red. While over the next year ahead, the company will follow a program of eliminating these houses through outright sales of the properties involved or termination of leases.

NATIONAL THEATRES

The acquisition of NTA has reduced National Theatres' dependence on the retrogressive theatre business and taken the company into a promising new field. A pioneering company in the TV film syndicating business, NTA has shown remarkable growth in the last few years. In the three years ended July 31, 1958, for example, its sales (exhibition contracts written) increased nearly 650%, to $17.8 million. The company still possesses enormous potential for future expansion. Now beginning to distribute magnetically taped television programs as well as films, NTA is expected to boost its sales to more than $30 million in the year ahead.

PARAMOUNT PICTURES

This year, Paramount will probably realize even more capital gains than in 1958. In addition to the installment payment against the film library sale, the company has already established another windfall profit of $3.3 million, or about $1.85 a share. Early in January, it sold its stock interest in the Metropolitan Broadcasting Co. for $4 million. With the net proceeds, we expect Paramount to accelerate its program of reacquiring its common shares on the open market.

We estimate that by the end of this year, Paramount will have reduced the number of its outstanding common shares to about 1,600,000 from 1,800,000 as of Sept. 30th. This would mean that even if there were no change in the amount of net income this year, per share earnings would be increased by more than 10%. Trade indications, however, are that Paramount's total net operating income will also show an improvement this year. While Paramount depended almost entirely on "The Ten Commandments" for its profits in 1958, this year it has in addition a number of other attractive features scheduled for release. Already, the recently-introduced "Tempest" offers considerable promise of being a major success.

STANLEY WARNER

The sharp increase in Stanley Warner's earning power is attributable to two major factors: (1) the sales and earnings of its International Lexx subsidiary have continued to forge ahead. Since this consumer goods manufacturer joined the Stanley Warner family in 1953, its sales volume has already more than doubled. (2) Stanley Warner has been making more determined efforts to dispose of its money-losing theatre properties. During the last few months, a number of theatres that had previously been operating deep in the red have been sold. Although Stanley Warner had to sustain rather heavy capital losses in some cases (because the properties were sold for less than their stated book value), the transactions have generated substantial amounts of cash which the company can use to develop new earning power.

TWENTIETH CENTURY-FOX

The 1958 earnings experience of Twentieth Century-Fox illustrates forcefully the volatility of the motion picture business. Buoyed by an unusually large number of successful films, the company's net profits in the first 6 months soared to a record of $2.28 a share. A lack of hit pictures in the second half, however, reversed the earnings uptrend. For the 6 months ended Dec. 31st, net income dropped to only $1.02 a share. According to trade reports, results for the first quarter of this year remained unsatisfactory. Most of the pictures distributed during the period proved rather disappointing. Nevertheless, we estimate that full year earnings in 1959 will reach a new record high. Reasons: (1) In contrast to the experience of 1958, Twentieth Century-Fox is scheduling the release of most of its more promising films during the second half of the year. (2) By the end of this year, Twentieth Century-Fox will probably have a smaller number of shares outstanding than at the end of 1958. Negotiations on the long- awaited sale of Fox's real estate properties in Los Angeles are reported to be reaching the final stage.

WARNER BROS.

For the 3 months ended Nov. 29th, the first quarter of its 1959 fiscal year, Warner Bros. reported earnings of $1.10 a share (based on the 1,745,196 shares then outstanding). In sharp contrast to the 27c a share deficit sustained in the corresponding period a year earlier, the $1.10 a share total represented the largest profits realized by the company in any quarter in more than a decade. Moreover, indications are that earnings in the second fiscal quarter will show further improvement, reflecting in part the excellent box office reception accorded "Auntie Mame," one of Warner's recent releases.

To be sure, there can be no assurance that future movies from Warner Bros. will do as well as those released in the last few months. However, the recent earnings improvement is also attributable to a considerable degree to the success management has achieved in reducing operating and overhead expenses, as well as the timely entry by Warner Bros. into the growing television field.
That traditional showman staple known as the Stunt, as invariably as baseball and flowers, bursts into full bloom in the spring. That is not to say that promotion-minded industryites put their audience-attracting tools into mothballs at the first sign of cold weather, but it is upon the vernal warmth that the Stunt thrives best, and it is then that energetic film planters—exhibitors and distributors alike—achieve the best results at the boxoffice.

As the examples on this page clearly indicate, there is nothing like a good stunt to catch the eye of the man on the street, and with the warm weather bringing him out in increasing number, he is at his ready-to-be-sold best.

For those with an eye toward showmanship, this should be merely a reminder; for those who subscribe to the "green thumb" theory, it is hoped that this will serve as a spur. You can’t do it unless you try.

- Pittsburghers out shopping were attracted to this stunt in Murphy’s department store, where bamboo prison contest was set up by radio station KQV, store to promote opening of Columbia’s “The Bandit of Zhobe” in 23 neighborhood and drive-in theatres. Shoppers and passerby are trying to free the imprisoned “Bandit”. Station helped by broadcasting clues in the contest. First prize of $100 U. S. Savings Bond also helped bring Springtime walkers in off streets to try their luck.

- Above: United Artists discovered a promotional gold-mine in the person of James Moore, a devout Marilyn Monroe fan from Chicago. He startled State Street shoppers, as he made his way to United Artists Theatre bearing a life-size cutout of MM. Moore hoped to get the replica autographed by the star of “Some Like It Hot,” making a personal appearance at premiere of the picture. Moore toured busy Loop streets, boarded crowded buses, subways, shopped at stores.
April 'Green Mansions' Month for M-G-M Showmen

April is "Green Mansions" month at M-G-M, as the advertising and promotion for the film reach their peak with the company backing key dates to climax one of its top campaigns of the year.

More than 120,000,000 readers of 12 national and fan magazines will see the ads for the film, which include a full-page, two-color placement in the current issue of Reader's Digest and the 30-page "Green Mansions" promotion in Seventeen Magazine.

Seventeen is helping the national drive with publicity and promotion in every news media to supplement its own editorial support. The major products of the magazine and film company's combined, year-long efforts are department store tie-ups in 25 key cities, with Best & Co., leading the way with three windows on New York's Fifth Ave. Best backed up the display with a series of newspaper ads.

Book-wise, Bantam Books has placed its edition of "Green Mansions" on bookshelves in stores, counters and newsstands throughout the country.

Tour, Trade Campaign Feature Col.'s Early Promotion

Columbia is beating the drums well in advance of two of its major productions. A unit publicist is going on an extensive international tour to plug "Suddenly, Last Summer" even before production begins, and the promotion on "It Happened to Jane" will feature the biggest advance trade paper ad campaign in the company's history.

"We believe," said Columbia's ad-publicity head Jonas Rosenfield, "that selling films to the industry first is a basic principle of merchandising."

As for the tour, Columbia and Sam Spiegel's Award Productions, Inc., are combining to send Harold J. Salenson on a world-wide promotion trek to plant advance stories about the upcoming productions and pave the way for further coverage.

UA Still Plugging 'Maja' Through Post Office Battles

United Artists obviously is extracting every ounce of promotional value it can draw from "The Naked Maja." No sooner did it drop its lawsuit against the U. S. Post Office over the mailability of a full-page ad featuring the famous Goya nude, than it began flooding newspaper offices throughout the U. S. and Canada with postal card reproductions of the same unclad figure. This time it got even "better" results.

The Post Office Department seized thousands of the cards on the grounds that they were "obscene, lewd, lascivious or filthy, and therefore non-mailable." A hearing on the matter was scheduled to be held in Washington, D. C., but no matter what the outcome, UA already had scored another showmanship feat.
ONE VIEWER'S OPINION

Who's to Blame for the 20-Minute Shortage?

(Continued from Page 6)

Hulot in Mr. Hulot's Holiday remains his best film to date). No one will bicker over the special "nostalgia" award that went to Chevalier, one of our most enjoyable secular idols.

Production-wise, the Oscarcast was an energetic offering, if notably laggard in some spots. As always, there was the stunning promenade of stars on the Pantages miday—entrance by duos, a bit of banter, then the presentations. Boosting the variety was a shifting pattern of emcees that ranged from Bob Hope, zestfully battling out some old material, to Jerry Lewis, unprepared and unsure whether to be reverent or to lapse into the Lewis zaniness which is his more normal posture. It seems to many that Mr. Lewis' hectic and rather worn style is not suited to the proceedings. Mort Sahl injected a much appreciated "inside" note into the proceedings and demonstrated what good material and downbeat delivery can do by gleaming the laugh of the evening.

Wald showed savvy in staging his sketches and musical numbers, most of them graced with an opulent display of talent. Chevalier, winding through Thank Heaven for Little Girls in his customary recitative, had the aid of a mammoth spectrum of West Coast pulchritude for a dance ensemble. Fluid, suspended sets helped to blend one number into another, but some musical numbers suffered from lethargic camera-work, especially A Certain Smile with John Raitt warbling and Marge and Gower hoofing.

Burt Lancaster and Kirk Douglas did a filmed repeat of last year's hit Cole Porter number It's All Right With Us. Angela Lansbury, Dana Wynter and Joan Collins continued the same bit with It's Bully, the cameras picking out the best actress nominees from the audience. Unfortunately, one unhappy line appeared to embarrass Roz Russell. A team of eight writers are credited with bits and continuity, their wit occasionally poking through for humorous effect. The Ustinov-McClaine special effects skit was quite the most clever of all the bits.

What marred a smooth and titillating show was the 20-minutes-early ending. Instead of an upbeat finale, the mass There's No Business Like Show Business fade-out was inept and disorganized.

The public generally blames the movie people for this sad ending, but the fault actually lay with NBC, which must shoulder the responsibility for the timing of the show. However, we agree with George Stevens, president of the Academy, that a lengthy show involving over 100 personalities, with many unrehearsed portions runs the risk of being short or overlong. One can only wonder why the NBC director, Alan Handley, did not keep a closer eye on the clock and pace it more judiciously.

On the whole, the 1959 Oscar show moved smoothly. Star-struck movie fans probably were content to get their glimpses of the personalities they adore. Those who tuned in in quest of entertainment have reason to wish they had received more. But, as someone says, don't get me wrong, I love Hollywood.

SHOWWEN...

What Are You Doing?

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

What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT
All The Vital Details on Current & Coming At End of Synopsis

(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

August


GUNS MOKE IN TUCSON CinemaScope, Deluxe Color. Janet Leigh, Robert Mitchum, James Davis. Western. 77 min.


September


October


WOLF LARSEN Barry Sullivan, Peter Graves, Gila Hall, Producer Lindsley Parsons. Director Harmony Jones. Western. Woman involved in a man's conflicting loyalties. 80 min. 9/15.

November

COSMIC MAN, THE Bruce Bennett, John Carradine, Angela Greene. Producer Robert A. Terry. Director Herbert Green. 72 min.

December


January

ARSON FOR HIRE Steve Brodie, Lynn Thomas. William F. Brody Production. Organised arson ring uncovered by police. 80 min.

February


April


May


June

BEAVIS AND BUTTHEAD, THE Mike Myers, Egon Wertheim. Comedy. The story of two losers and their attempt to become rock stars. 82 min.

July

HAUNTED HOUSE OF USHER, THE Theatrical release. Considerable film was shot in this railroad town. 90 min.

August

HEADLESS GHOST, THE Richard Lyon, Lilian Sottone. Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating murderer proceedings from one house to the next to create material for his horrendous museum. 72 min.

September

HIGH SCHOOL JUNGLE

October

END OF THE WORLD, THE Film---Science-fiction. 72 min.

November

TAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction. 72 min.
*SINDLINGER STATES IN HIS LATEST SURVEY:

"FOR EVERY 1000 ADMISSIONS SOLD AT THE BOXOFFICE DURING THE AVERAGE WEEK THE PURCHASE OF 435 TICKETS WAS MOTIVATED BY THE TRAILER THAT WAS SHOWN AT THE TIME OF PREVIOUS ATTENDANCE."

*Full particulars of Sindlinger's detailed analysis substantiating this statement will be mailed to you upon request.
Joe Exhibitor says:

ACE Should Revive
The B-B Campaign

Questions & Answers about
20th's Sales Autonomy Plan

REVIEWS IN THIS ISSUE
IT HAPPENED TO JANE, THE MAN IN THE NET, FACE OF A FUGITIVE
20th Salutes
"The Best Actress
Of the Year"
Academy Award Winner
For "I Want to Live"

Susan Hayward
Magnificent Again
As the
Woman
Obsessed

Co-Starring

Stephen Boyd

Also Co-Starring
Barbara Nicho
CinemaScope
COLOR by DE LUXE - STEREOPHONIC SOUND

DIRECTED BY
NEY BOEHM - HENRY HATHAWAY

20th is READY! Set your May-date Now!
A photographic reproduction of "THE NAKED MAJA" by Francisco Goya (Prado Museum, Madrid)

Screenplay by NORMAN CORWIN and GIORGIO PROSPERI - Story by OSCAR
Your eyes have never looked upon anything like it!

Ava Gardner • Anthony Franciosa
The Naked Maja

with Amedeo Nazzari • Gino Cervi • Lea Padovani
TECHNIRAMA® TECHNICOLOR®
The View from Outside

by ROLAND PENDARIS

I see by the papers and the financial tip sheets that there is now general agreement on the prognosis for the motion picture industry. As soon as we close down enough of our theatres, it says here, there will be plenty of profits for the ones that are left.

This is an interesting thesis. Applied with equal logic to the automobile industry, it would mean that General Motors could do nothing wiser than to withdraw a couple of thousand Chevrolet dealer franchises, and the oil industry could boom if only they cut down on the number of filling stations.

It has been my observation that when a theatre closes, a large proportion of its customers don't shift to another theatre; they just stop going to the movies. When a nice new theatre opens, conversely, it doesn't just compete for the trade of the old house down the street; it also attracts brand new patrons.

At the time when the drive-ins really began to amount to something, many people in the movie industry contended that they would harm the business—not because of their passing reputation as "passion pits", but, rather, because they would take so much patronage away from the existing four-wall houses. It is entirely true that drive-ins have lured some of the four-wall trade, but it is far more important that they brought in brand new patronage just when television, bowling and many other competitive attractions were cutting deeply into movie attendance. By the same token, the suburban station wagon vogue cut into sales of other types of cars, but the overall sales figures of the automobile manufacturers went up because so many station wagons were sold. The variety of choice afforded the customer has become a general stimulus to sales.

And that brings me to the nub of the case. If anybody in his right mind can contend that the American moviegoer has sufficient variety of choice today let him now speak. We get less pictures than we used to—and now they suggest that we should also have less theatres.

I find a sameness in theatres today. This sameness traces not only to the ridiculous (for the consumer) day-and-date policies which put the same picture into a batch of houses in a single community at the same time, but also to the absolute lack of distinctive character for these houses. Go to one theatre and you feel that you have gone to them all. I am not suggesting that a manager has to paint his staff purple to get people to notice them; my contention is that an identifiable individual "personality" is just as important for a theatre as for a private person. Sometimes a drive-in achieves this identification simply by having a type of kiddie ride or refreshment service that is unique in its community. On rare occasions, a four-wall theatre achieves it by refusing to put on double features, or by always having an art exhibit in its lobby. But by and large there seem to be precious little effort devoted these days to making theatre something with a personality of its own. An exec of a large circuit told me not too long ago that this was one of his "double m" problems. It needs manpower and money and his circuit, he said, has neither in sufficient quantity to do this particular job the way it should be done.

Some of the exhibitors reading these lines are undoubtedly shaking their heads now in solemn agreement. I can only ask one small question. Maybe you haven't the very best manpower for the job, or all the money it requires, but have you tried to make your theatre—just for local community meetings, just because you want to bring into the house people who never ordinarily would go there? Have you gone out of your way to book occasional un-usual films just to deviate from what the other theatres in your town offer?

A theatre can't have a well known identity all its own if it doesn't have a life of its own. In general, it is showing the same pictures as every other theatre, showing them at the same time. Maybe its projection is a little bit better or a little bit worse, maybe its time schedule is slightly different. These small items in themselves don't represent sufficient reason for special identity for the theatre; however, they are factors. Given enough such small points of differeness, the theatre gains its own individual reputation.

But, says the pessimist, there simply aren't enough people going to the movies today to fill the available theatre seats. How then can we possibly justify maintaining the present number of theatres, let alone increasing this number? Part of the answer, it seems to me, is that the proportion of seats to theatres is still way out of line. We still have too many old-fashioned theatres with useless balconies, too many huge auditoriums unsuited to modern projection. I would rather see three 500-seat houses in a community than a single 3,000-seater.

As for the supply of product, this is part of the same situation. The theatres in New York with the steadiest business are not the ones always playing new pictures, but rather the small houses which show the unusual film, foreign, reissue and last-run attractions. I am not suggesting that in a small town this same kind of film diet would be equally successful. I am suggesting that the path to prosperity in exhibition can be smoothed by a willingness to deviate from the industry or community norm, and that in movie business at the retail end, as well as in the studio, it is a case of nothing ventured nothing gained.

If we have thousands of theatres which are all tired duplicates of each other, then indeed we have an oversupply. But at the same time we have a shortage of the kind of theatres which can help maintain and enlarge the paying audience.

The solution is not to shrink our outlets, but rather to build them up.
Joe Exhibitor: ACE Should Do It!

To the Editor,
Film BULLETIN

Dear Sir:

I am writing to you once again because something is troubling me, and your fine publication has always been generous enough to allow me the opportunity to have my say. I'm fully occupied making my theatre ends meet, but I have taken the time to tell you about it because I know you will print it if you believe my thoughts are constructive enough.

Nothing that has not happened in the industry in the past couple of years has disturbed me nearly as much as the collapse of our efforts to get the industry-wide business-building campaign rolling. At this late moment, there is no purpose in trying to place the blame; there's blame enough on all sides. But rather than say "a plague on both your houses", I think it's time we picked up the pieces of this tragic failure and made a fresh start.

We had better start by facing the fact that COMPO is not qualified to conduct the campaign. Maybe I shouldn't say "not qualified"—but it just seems that the conflict of interest in COMPO prevents an eye-to-eye approach to the project. The film companies pull one way and exhibitors pull another. So what we get is plenty of talk, but no action.

Just look at the ideas other businesses dream up to sell their product. Almost every important industry in the country has a well-developed institutional campaign going for it—but not the movie industry. And we're supposed to be the showmen of America.

Except for the Academy Awards show, which does a good public relations job, what do we have that sells our business to the public? I don't mean the selling of individual pictures

—I mean selling the very idea of going to a movie for pleasure or relaxation or diversion.

Are we going to let our business-building idea die without giving it a real chance to help us? It has been kicking around the industry for about two years now, and to me it's still one of the most encouraging ideas ever put forth in our business.

Where, then, do we go from here? My suggestion is that exhibition plan, finance and carry through its own business-building program. If we can't afford to do it on the grand scale, let's do it on a limited scale. But let's do something.

ACE was organized for the purpose of representing exhibition, all of exhibition and exhibition alone. It has some important long-range plans— to prevent the sale of post-1948 pictures to television; to fight the rise of toll-TV; to prevent excesses in the sales policies of the film companies—but there is anything that could be more productive of good to the immediate future of exhibition than to undertake a hard-hitting "go out to the movies" campaign to bring back the patrons?

I don't know if the film companies would collaborate—heaven knows, they should for their own welfare—but I would like to see ACE organize a campaign using only radio and the theatres (and possibly some bill-posting) to convince the American public that going out to the movies is a good habit, both physically and psychologically, and a diversion from their normal routine that should be partaken of at regular intervals.

With all our tremendous investment—hundreds of millions of dollars in brick and mortar—can't exhibition swing this campaign alone? Or do we lack the foresight, the initiative and the wherewithal to pool our resources to develop a campaign to start people talking about "going out to a movie"? If the cost is too steep for us, maybe the restaurant association or some other industry that has similar interests would join with us to share the cost.

In the face of the dozens of cancer reports, cigarette sales have gone up because of: "The Thinking Man's Filter" and "It's What's Up Front That Counts." And here we are sitting on our hands with a product that is healthful—not harmful.

There is no reason why we can't sell movie-going. I believe ACE could convince exhibition to pay for the campaign. Perhaps, after we have gotten off the ground, the film companies will want in. But right now, let's start it ourselves. Let's be leaders for once, instead of followers.

Yours, hopefully,
JOE EXHIBITOR

Wilder, Not Wyler

Our editorial face is redder than the box-office flames "Same Like It Hot" is setting throughout the country. In a piece about the producer-director of the United Artists film, featured in last issue's Gift-Edge Supplement, we erroneously referred to Billy Wilder as William Wyler. We trust that both esteemed artists will forgive and forget.

Film BULLETIN April 27, 1959 Page 7
MILESTONE. Relatively young Dow Jonesmen should have no trouble recalling the celebration attending the then monumental break-through at 400—Wall Street’s first four minute mile. And if to their own selves they are true, they may even remember that 500 was unthinkable, 600 positively spiritual, something with which to join St. Augustine, dim pinnacles of faith, the essence of the things hoped for, the substance of things never seen.

And now the aloof Everests have been rendered and mere mortals look back and wonder how they couldn’t have known. And they assay the skies and they begin to tremble anew.

In the stock market’s sub-world of movie shares, the first of the mighty pinnacles has been scaled—or so it would appear according to the mercury level of our little barometer for such things: the Film BULLETIN Cinema Aggregate. And there are those who actually decry the achievement—among them learned investment counselors. They say beware, prices are dangerously high. It has thus become a mistake to grow, a sin to achieve. What utter nonsense!

On the 25th day of March this year, the shares of leading movie companies reached a milestone. As a group they crashed through the psychological curtain of 200 in the Cinema Aggregate, a measurement which readers may know was once the awesome equivalent of the celebrated Dow Jones 600. March, the full month, was concluded with the following readings:

- Film Companies: 204½
- Theatre Companies: 44½

Never before have film company shares been so high. The March Cinema Aggregate is only two points short of doubling the measurement of January 1, 1958. As of this writing, the ascendency continues and by the April close will most certainly show another major gain. The rate of progress may be gleaned from these figures dealing with monthly point gains since the first of 1959.

<table>
<thead>
<tr>
<th>Month</th>
<th>Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>up 1½</td>
</tr>
<tr>
<td>February</td>
<td>up 5½</td>
</tr>
<tr>
<td>March</td>
<td>up 9½</td>
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As is, March, 1959, marked the 12th consecutive month in which film companies have advanced in the Cinema Aggregate.

Stock marketwise, it is correct to declare that movie business has effected a major recovery. Twelve months is adequate time to sample and pronounce a trend. If net income has lagged somewhat behind the pace of stock growth, this condition in no way detracts from the slower, nonetheless positive, recovery in this area. Recent profits have run a rising course, in some cases spectacular. We fully anticipate a continuation of the trend and a movement toward newer milestones.

OF PARAMOUNT CONCERN. Although Paramount Pictures shares continue to perform with customary pluck, apprehension may develop among supporters as the result of the firm’s unimpressive fiscal 1958 income report. Disturbing is the disclosure that though consolidated income breaks down to $7.15 per share (as opposed to $2.80 in fiscal 1957), $4.55 represents "special items income". Eliminating the latter, non-operational profit—compared in the main of revenue from the sale of its old films to TV—1958 per share income is reduced to $2.60. This, an observer of this company must aver, is a truer yardstick of Paramount’s current operational progress. It is hoped that the concern can overcome its "Ten Commandments"-complex, a managerial neurosis that derives from two years of riding the coat tails of this one spectacular grosser at the expense of the balance of the picture inventory. Paramount’s financial resources, long one of its key cushions, is today about its only one remaining. We cannot be enthusiastic about this company’s immediate prospects in the movie field. It’s production set-up seems weakest among the top major film firms.

NEW GROWTH FOR 20th-Fox. Those of a statistical or analytical bent will find fascination in Hill, Darlington & Company’s (NYSE) April 14 "Investors Timing Guide," featuring 20th Century-Fox. The less scientific will be able to gather from the comments and the chart below the general conclusion that a new growth pattern looms which might carry 20th to an ultimate price attainment of 65. This is what Hill, Darlington have to say:

"The price action study of this security covering the past 13 years detailed below (see chart) comprises a historic cycle which, has now revolved up to within striking distance of the calculated 1st objective. Lateral measurement of the mammoth saucer bottom projects the ultimate attainment of over 65. Public assistance to this advance may be forthcoming en-mass, if current reports concerning property liquidations are confirmed in the press. Stock may be purchased for general investment and trading accounts at the present market price. Block of firm consolidation at 40 should resist declining tendencies."
COLUMBIA PICTURES congratulates everyone connected with MIDDLE OF THE NIGHT selected* as the official United States entry in this year's CANNES FILM FESTIVAL

*selected before its release—on the basis of a rough cut!
Half-a-Dozen Questions & Answers About 20th’s Sales Autonomy Plan

The policy of local sales and advertising autonomy recently announced by 20th Century-Fox has stimulated much interest and comment in exhibition’s ranks. By and large, theatre men have voiced approval of the idea of decentralising sales control, in the belief that branch managers in the various territories have an understanding of their local situations that enables them to deal judiciously with distribution problems. However, here and there questions have been raised about certain aspects of the local autonomy plan, and, in the hope of clarifying them, Film BULLETIN directs a half-dozen pertinent queries to Alex Harrison, 20th-Fox general sales manager. In the interest of giving exhibitors a clear understanding of his company’s position, Mr. Harrison has answered them frankly.

Editor’s Note

Question: Obviously, you anticipate an improvement in your company’s revenue under the local autonomy plan. How do you expect this to come about — through higher terms or by means of a more efficient and wider play-off of future 20th-Fox films?

Answer: Naturally, we anticipate an improvement in the company’s revenue in the local autonomy plan but this certainly cannot come about through higher terms unless we have the pictures that warrant such terms. We actually expect to secure wider distribution and a greater degree of efficiency in the distribution of pictures.

Question: Many leading exhibitors have expressed their approval of local sales autonomy as a progressive step in distributor-exhibitor relations. A few, however, have voiced some concern lest over-zealous branch managers, in their desire to “make good,” go overboard in the terms they ask for their product. What is your view of this possibility and will there be home office supervision to avoid any excesses?

Answer: There may be an occasional over-zealous branch manager, but in this plan, I am sure that such a manager cannot possibly last long. Frankly, we have great pride in the ability of our branch managers throughout the United States and Canada and I am personally looking forward to the development of the greatest group of film business executives in the industry after this plan has been in operation for several months.

Question: Will the autonomy of the branch managers be absolute in such matters as setting runs, changing runs and clearances, increasing the number of first runs, if they deem it advisable, etc.?

Answer: The autonomy of the branch managers will be absolute in all distribution matters including film rental terms, runs, clearances, availabilities, etc. However, each manager can direct to my personal attention any serious problem he may have, especially of a legal nature.

Question: As part of the promotion phase of the local autonomy program, do you plan to employ an advertising-exploitation man in every branch, or in how many?

Answer: We plan to engage advertising-exploitation men throughout the country, but in many instances the services of such a man may be divided between two or more branches. This phase has not been completely resolved at the present time, but when the plan has been completed, it will be announced within the trade.

Question: What will actually be the degree of autonomy of these local promotion men in matters such as the type of campaign and amount to be expended?

Answer: The local advertising and exploitation men will enjoy autonomy under the direction of the branch managers in working out local promotion campaigns. However, all such matters will of necessity, be subject to the overall budget which will be set up in New York.

Question: In view of the need in today’s international market for long-range, deep-seated promotion penetration, is it correct to assume that all basic promotion campaigns on future 20th Century-Fox releases will, as in the past, be conceived and drafted by your highly regarded national advertising, publicity and exploitation department, with the local promotion men carrying through on a grass roots basis?

Answer: All advertising and publicity campaigns will continue to be conceived and approved by our advertising department under the direction of Mr. Charles Einfeld. However, all of our advertising people here in New York will certainly welcome any suggestions or changes recommended by anyone on the local level. As a matter of fact, it is our hope that these suggestions will be forthcoming far more frequently than they have in the past.
Metro-GOLDEN-Mayer

In all the glamorous history of the motion picture industry, no name ever glittered more brightly than Metro-Goldwyn-Mayer. The lion that roared the introduction of a film from that studio in the good old days was as well known and evoked almost as much audience excitement as any of the host of stars who sparkled in the M-G-M heaven. This was once the symbol of the best in moviedom.

Somewhere along the route, the lionized Metro-Goldwyn-Mayer name became submerged under the corporate title, Loew's Incorporated, which spoke the once-dominant influence of the theatre branch. But now the film company has been divorced from the theatres, and Joseph R. Vogel, president of the division that retained the studio, yearning and laboring to recapture its ancient glory, wants the name again to be Metro-Goldwyn-Mayer. The question will be put to the stockholders, and there is little doubt but that the Loew's, Inc. title will go.

By the time the shareholders get around to approving the switch to M-G-M, Metro-GOLDEN-Mayer may be a more appropriate title. The company's latest financial report for the fiscal first-half year produced some figures that brought a happy glow to Joe Vogel's ascetic face. And even the most jaded Wall Streeter was bound to be dazzled by this striking transformation in Loew's financial picture:

Consolidated net income for the first 28-week period of the current fiscal year, before divestiture, totalling $5,749,000 ($1.08 per share), compared to a profit of $509,000 (10c per share) in the same period last year, and practically all the credit for this great surge must go to what is now the film company. The portion of the firm which is now Loew's Theatres, Inc., accounted for $951,000 of the gain, the remainder —$4,798,000— being attributable to the new Loew's, Inc.

Further dramatizing the phenomenal resurgence by the film branch, a well-pleased Vogel had this to tell equally pleased stockholders:

"Last year, during the first half, a 28-week period, the divisions which now make up M-G-M incurred a loss of $483,000 before interest and taxes. For the same period this year, the same divisions show a profit, before interest and taxes, of $10,792,000. The big difference is due to a sharply improved performance in film production-distribution . . . ."

In the light of these imposing figures, one must wonder what Joe Vogel's adversaries in the protracted fight for control must be thinking now. The faces of Tomlinson, Newman and the other liquidators who fought so hard to force a spin-off of the studio must be a bright red.

As Vogel told the stockholders at the annual meeting last February, Loew's has "weathered the storm successfully". He said the company is "ready to take advantage of new opportunities". Now he is talking about diversification. But to Joe Vogel the primary business of Metro-Goldwyn-Mayer is the production of motion pictures.

This week he is taking the members of the board of directors on a tour of the studio, and out there he will give them their first glimpse of parts of "Ben Hur", the multi-million dollar spectacle that might very well be the greatest grosser in the whole, storied history of movie business.
Long-Range Planning: Columbia Sets 99-Film Program to Nov. '60

The lights are burning late these nights in the tall, gray building at 711 Fifth Avenue in New York. They burn because the crew of Columbia Pictures executives who labor in that vineyard know that their company's future rests on their effort, their enterprise, their judgment. They can succeed only by hard work, and they bank not at all on the good luck omen in the seven-eleven over their portal.

Between the home office and the studio on Gower Street in Hollywood, the young—forties to early-fiftyish—Columbia management team shuttles in a never-ending stream. On planes and in offices, stories are forever being read, contracts forever being discussed, conferences forever being held, promotion campaigns forever being devised. The lines of communication are busier at Columbia than anywhere else in the industry today. And they have to be.

When the Cohen Brothers, Harry and Jack, died within a short time of each other, a tremendous burden was passed on to their successors. Gone was the old system of one-man control, and in its place had to be built a new organization that could meet the changing styles in production, distribution and merchandising. This, Columbia is doing.

Under the generalship of president A. Schneider and his associates Columbia has steadily developed a long-range system of planning which must be considered a logical answer to many of the industry's problems. Instead of operating on a last-minute, hit-and-run basis, production and distribution are being drafted far ahead of scheduled dates. Distribution is plotted many months in advance of actual release dates. And the promotional department has evolved a policy of nurturing releases from "cradle to boxoffice," a theory which fits neatly into the long-range plans.

Columbia, in short, now buys properties ahead, sells finished pictures ahead and promotes its product ahead. Concrete evidence of how this policy is producing results was contained in the announcement made recently by studio chief Samuel J. Briskin of a mammoth program involving 99 features over the next 18 months. The blueprint embraces production, distribution and active preparation of these films during the period from April 21, 1959, to November 1, 1960.

Most of the productions will be contributed by the roster of independent producers, some 34 in number, which Columbia has gathered under its aegis. Included are such imposing names as Sam Spiegel, Otto Preminger, Stanley Donen, Carl Foreman, William Goetz, Arthur Hornblow, Jr., George Sidney, Charles Vidor, A. R. Broccoli and Irving Allen.

The sources of the 99 films represent a cornucopia of literary and theatrical treasures, including best-selling novels, hit Broadway plays, original stories and screenplays and biographies.

Titles like "Anatomy of a Murder," "Suddenly, Last Summer," "Raisin in the Sun" and "Let No Man Write My Epitaph" are among the pre-sold properties on the list.

In effect, what Columbia has accomplished is a forceful turnabout in all phases of operation at a time when such a move is indispensable to the welfare of the company, not to mention the entire industry.

Heinemann, TOA Clarify United Artists Sales Policy

Following their conference to clarify the new sales policy of United Artists, Theatre Owners of America president George G. Keratos, TOA executive committee chairman Albert N. Pickus and UA vice president in charge of distribution William J. Heineman issued the following joint announcement: "(1) United Artists intends to sell pictures at realistic terms, based on the merits of individual pictures, and treat TOA exhibitors fairly and equitably as to terms.

(2) Mr. Heineman would grant relief to exhibitors who have paid contract terms, within a reasonable time after receipt of payment, if the exhibitor can prove to United Artists satisfaction that the results did not warrant the contract terms, but Mr. Heineman made it clear United Artists must obtain the Producer's approval, which he would then seek.

(3) Mr. Heineman pledged that any TOA exhibitor who is unreasonably hurt by contract terms would be given a thorough review of his complaint.

Previously, Heineman had issued this statement of clarification: "It is hard for me to imagine why all of the fuss has been created over the announcement of our sales policy. It was our intention when we made the statement, as it is our intention now: (1) To establish, in a business-like manner, a uniform plan of orderly distribution. (2) To sell our product on an equitable and realistic basis. (3) To collect the money due our producers. (4) To put an end to exhibitors' making arbitrary adjustments, without our prior consultation and approval, (5) To meet with any customer, who is willing to present the facts. (6) To give relief, if revision of the percentage terms is justified." [More NEWS on Page 27]

Comment . . .

Milton R. Rackmil (answering a stockholder's question): "In view of the havoc created in the industry by the sale of pre-43 pictures to television, I don't think this or any other company will consider selling its later pictures."

Max E. Youngstein (blasting alleged industry failure to combat censorship on all levels): "If I were so determined to be accepted by everyone we are willing to sacrifice principles . . . We are not second-class citizens . . . (The industry should return to the) day of the brawling out-and-out Barnum and Bailey showmanship."
Introducing another of the outstanding productions being presented by United Artists in his Fortieth Anniversary Season.

The Horse Soldiers
This second in a series of three Gilt Edge Supplements devoted to important United Artists product in its 40th Anniversary year treats with one of the most ambitious epics in the history of the company. To put it mildly, "The Horse Soldiers" has everything.

Constructed with the professional and painstaking care which is his hallmark, celebrated director John Ford has fashioned for Mirisch Company presentation a spectacle dealing with the famous battle of the Civil War, fought at a small railroad station in a little known part of Mississippi. The picture boasts two of the most luminous marquee names of this day: John Wayne and William Holden. Budgeted at $5,500,000, it rates as one of the year's costliest productions, and before United Artists is through, a good-sized fortune in showmanship dollars will be expended upon it, too.

The aggressive UA promotion force, headed by national director Roger H. Lewis, has hardly been idle. Already, stars have been routed on extensive personal appearance tours across the country. And in dozens of other ways the UA boxofficers have started the ball rolling to exploit the manifold angles inherent in a subject of this type.

The personal appearance tours are calculated to whet the public appetite for "Horse Soldiers" as nothing else might. How many pictures, after all, are peopled by two such imposing personalities? John Wayne once again rides tall in the saddle, this time as a hard-bitten Union colonel who emerges as one of the great heroes of the War Between the States—a factor which should please all the members of his vast fandom. And Bill Holden, playing a gallant...
The Horse Soldiers


Burgeon Major who clashes, almost inevitably, with Wayne, provides the picture with a feminine appeal it might otherwise lack.

To keep these two titans of moviedom in play, co-producers John Lee Mahin and Martin Rackin called on the skilled hand of director Ford, of whom it has truly been said: "Every picture he makes is a labor of love." Certainly, if any artist in Hollywood has marked, through his consummate ability and long line of previous successes, for the task of molding this epic tale of grim heroism into brilliant—and salable—screen fare, John Ford is the man.

Actually, the storyline, itself, is replete with merchandiseable material. True, the tale is told in terms of broad, sweeping action, but the posture of the plot is historical. And, in recent years, the American public has displayed an intense interest in Civil War memorabilia, eagerly consuming almost everything with an historical hue—from souvenir hats to television plays. Coinciding happily with this social return to the past is "The Horse Soldiers," as stirring a story as has ever been told of the dark and bloody days when the States fought each other.

"The Horse Soldiers" must be regarded as a worthy addition to the year's roster of Gilt Edge Productions.
The Campaign

Pinning their campaign for "The Horse Soldiers" on two extremely sturdy film foundations—the arqueen glitter of John Wayne and William Holden and the sweeping spectacle of the Civil War—United Artists has developed a lavish promotional push that is designed to usher the $5,000,000 Mirisch Company presentation into the boxoffice spotlight.

The two imposing figures, riding into battle on the opposite page; fighting and loving in the image at the right, or as seen, ready to tear at each other's throats, on pages two and three of this supplement, represent the basic pieces of art from which the newspaper advertisements and posters will be developed.

The personal appearances of Wayne and Holden have been previously noted. Other promotional devices include merchandising tie-ups geared to the current popularity of Civil War history, particularly items for the youngsters.

You can count on "The Horse Soldiers" enjoying a campaign every bit as extensive as the sweep of the story itself.

BOOK TIE-UP

One of the major tie-ups developed by the United Artists showmen is the book promotion co-sponsored by the Dell Publishing Company. Copies of "The Horse Soldiers," by Harold Sinclair, will appear in thousands of bookstores, on drugstore counters and newsstands throughout the country. The vividly-colored cover, featuring an action scene and credits for film and stars, will serve as a strong selling piece wherever displayed.
Fist fighting, as well as the shooting kind, plays its role in this action-crammed film. Pictured above are three stills covering blow-by-blow stages in a grueling rough-and-tumble struggle between stars Wayne and Holden. The stills can be used effectively as newspaper plants, and action houses certainly can make fine use of them for lobby display. And the one at left—showing fem lead Constance Towers planting a sock on the distorted jaw of Wayne (director Ford is in background)—is sure to be effective copy anywhere.
Remember Him?

Old-time movie fans are bound to feel a twinge of nostalgia when they see their onetime favorite cowboy, Hoot Gibson, in action again. Thanks to the sharp casting eye of his old compatriot, director John Ford, Hoot is back in the saddle for a featured role in "The Horse Soldiers," and his presence should evoke plenty of valuable publicity. Above, Hoot as he appeared in "The Bearcat," vintage 1922, when gunslingers apparently drank nothing stronger than coke. Below the old saddle star and John Wayne relax between scenes on location.

A TRUE STORY

In April, 1863, the Civil War was still raging, and Vicksburg was besieged. The Union army had to take it before the summer ended, or another year would pass—and with it the loss of 100,000 Union lives. In desperation, Gen. Ulysses S. Grant called Col. Ben Grierson to blow up Newton Station, the Rebel source of supply of Vicksburg.

It is against this true, stirring background that "The Horse Soldiers" weaves its authentic tale—a background against which the United Artists showmen are building a great publicity fire to warm the big mass of Civil War buffs.

Actually, the source material has been varnished to achieve dramatic effect. John Wayne, as Col. John Marlowe (Grierson), leads his troops through 300 miles of Rebel-infested land to blow up the bridge. He is hindered by his intense hatred for doctors, kindled by Bill Holden, as Surgeon Maj. Hank Curtis, and a love affair with Constance Towers, as Hannah Hunter, a Southern spy. Finally, the bridge is blown, and Wayne and his men reach Baton Rouge and safety, while Miss Towers stays behind to wait for Wayne, and Holden remains to care for the wounded.

The Girl

Any young actress would leap at the opportunity to play the female lead opposite John Wayne and Bill Holden. The chance came to Constance Towers, a 25-year-old, flaxen-haired beauty of unusual quality, similar to that radiated by Maria Schell. Relatively unexposed to the public, her role in "The Horse Soldiers" as the belle who spies for her beloved South, might very well catapult her into prominence as one of the "finds" of the year.
No director of motion pictures extant has quite the feel for dramatic visual effects that is John Ford's. Give this master artisan a mass of troops engaged in battle and he will endow them with such sweep, spectacle and cinematic impact as to stagger the spectator's senses. From all we have heard, in United Artists' "The Horse Soldiers" Ford has outdone himself.

Student of history that he is, Ford must have found the undertaking of this Civil War epic a most rewarding task. Here was a choice, but little recounted, episode in the annals of the War Between the States which afforded him an excellent opportunity to create one of the most crucial and stirring battle scenes of that epic struggle.

An idea of the scope with which director Ford conceives his battle scenes is vividly shown in the mass charge of the Southern military school students. In striking contrast, note the huge tree silhouette and John Wayne astride horse, lower right.

Ford is pictured on this page setting up a few of the important scenes for "The Horse Soldiers." He pitched camp close to where the events depicted actually took place. And the Southerners who helped the gifted director will be pleased to discover that the gallantry of the fighting men and the civilians on both sides was treated with admirable objectivity by Ford.

As could be expected, Ford did not shy away from the grimmer aspects of warfare. When asked why he shot some of his most dramatic scenes in rain and mud, director Ford answered tersely: "Good weather is for picture post cards. And war is not a picture post card."
"The World, The Flesh and the Devil"

**Business Rating: 3 3 3**

**Broadcast, atomic destruction elements can be exploited.**

Harry Belafonte, Mel Ferrer, Inger Stevens entire cast.

This Sol. Siegel production for M-G-M has a dimension at least equal to that of the science-fiction novel upon which it is based. Produced by George Englund and directed by Ronald MacDougall from his own screenplay, this three-character, CinemaScope affair about the end of the world remains interesting viewing throughout. With two dominant issues—exist pressures and world destruction—the film enjoys excellent exploitation possibilities and business prospects will depend on how well the M-G-M exploitation department is able to handle them. Harry Belafonte, with roughly one-third of the film being devoted exclusively to his exploits, responds with a strong performance and adds a measure of excitement to the story when he wanders the deserted streets of New York City and then starts, in Robinson Crusoe fashion, to build a new life. Inger Stevens is the lone female and she carries off her assignment with extreme professionalism. The one sour acting note is Mel Ferrer, and it is less his fault than that of a screenplay which gives him only the fuzziest of definitions. Direction by MacDougall is able and his painting attempts at realism have paid off in added interest, though a firmer resolution of the issues raised by the screenplay would have been more desirable. The camerawork of Arnold J. Marzorati is one of the high points of the film, particularly in his handling of the early sequences of the film when the eerie quality of a deserted New York City is brought home with painful impact. The story unfolds when Belafonte steals free from a Pennsylvania mine only to discover that he is the only survivor in his sector of a world scorched. He flees himself to New York in search of life, and finding none, attempts to rebuild his life. There, he comes upon Miss Stevens, who explains that she had been in a decompression chamber at the time of the trouble. It is with the arrival of Miss Stevens, curiously, that the impact of the film begins to disintegrate. When the question of procreation arises for the continuance of the world it is Belafonte who becomes a savior and reconverts Stevens. The tensions thicken with the arrival of Ferrer, who declares war on Belafonte, leading to the final sequence when he stalks Belafonte through the deserted streets of the city. But finally they agree to peaceful existence when Miss Stevens arrives on the scene. Convinced the fact that so much time is devoted to the question of who gets whom this lack of resolve is disappointing.


"It Happened To Jane"

**Business Rating: 3 3 3**

**Comedy about woman lobster dealer has strong appeal to all segments, Day, Lemmon, Kovacs for marquee.**

The unrestrained effervescence of Doris Day plus the comedy alums of Ernie Kovacs and Jack Lemmon combine to make his moderately funny Columbia comedy about the battle of Down East lass and a giant railroad tycoon an entertaining film that will carry strong appeal for all segments of the audience. Since Doris Day is a known box office factor and Lemmon will be riding the crest of his popularity as a result of his performance in "Some Like It Hot", this Eastman Color, Arwin production by Martin Melcher will experience happy box office returns. While the Norman Katzoff screenplay contains some extremely funny lines, the single string to the bow of the plot makes the basic premise a trifle wearying, causing the film to run downhill after a refreshing beginning. But the total effect, bolstered by the directorial efforts of Richard Quine, is still strong and the film will leave a pleasant aftertaste in viewer's minds. Kovacs gets an opportunity to exhibit his brash brand of humor and superb sense of timing with his characterization of a cantankerous railroad tycoon who doesn't give a damn for anyone or thing and carries his assignment to perfection, gathering the major share of the laughs.

Lemmon gives a good portrayal of a young, small-town lawyer who is cowed by the legal-eagles of a big corporation, while Day excels as the Cape Ann lass who arouses the sympathy of the nation in her fight against the dictatorial Kovacs and his railroad empire. Story opens when Doris Day learns that the lobsters she shipped to a customer arrived dead and malodorous as a result of mishandling by the railroad. The line offers her a settlement based on the retail value of the lobsters but she refuses, demanding payment for the damage done to her reputation. When Kovacs threatens to fight until the Supreme Court Miss Day takes action and "attaches" a train owned by the railroad. Immediately national attention is centered on the battle and the railroad is depicted as the villain. Things go from worse to terrible for Miss Day until Kovacs is forced to relent.


"The Hangman"

**Business Rating: 1 1**

**Hackneyed western wastes talents of good cast, headed by Robert Taylor. Suited only for duals in action market.**

This western from the Paramount stable boasts the talents of Robert Taylor, Fess Parker and Tina Louise, but it has little else to recommend it. Even case-hardened sagebrush fans will find little in this hackneyed, slow-paced entry to please them. Mark it down as a supporting dueller. The screenplay by the veteran Dudley Nichols does try to add some new twists to the familiar lawman-seeking-killer theme, but the attempt misses fire. Taylor plays the grim-visaged title character in a monotone, as he consistently displays a bitter attitude toward life in general and people in particular. Fess Parker and Tina Louise are adequate as the ones who convince him finally that there is some good in people. Jack Lord does a nice job as the hunted, while Mickey Shaughnessy contributes a lively moment as his companion. Direction by Michael Curtiz is pedestrian and adds little to the script's deficiencies. Story concerns attempt by Taylor to make one last arrest and then retire to California and the life of ease. His last assignment requires him to find Lord, wanted in connection with a holdup killing. He tracks him down, but lacks someone who can identify the man. Lord's ex-girl friend, Tina Louise, finally agrees to turn him in for $500 offered by Taylor. In the interim, Taylor has discovered that his quarry is the most popular man in town and every attempt to corner him is frustrated by sheriff Fess Parker and the rest of the townsfolk. When he finally does capture Lord, Taylor finds that his victory gives him no satisfaction at all. Lord attempts an escape and Taylor deliberately fires wild, permitting him to flee. For this act Taylor wins Tina's love.


| More REVIEWS on Page 22 |
"The Man in the Net"

Business Rating 0 0 PLUS

Alan Ladd's name fails to raise this benign melodrama above quality of dualler for major situations.

Scripter Reginald Rose, who created "Twelve Angry Men", missed a golden opportunity to make this Mirisch-Jaguar production for United Artists release into a first-rate suspense melodrama. As it stands this adaptation of the Patrick Quentin novel is a benign tale that fails to grip the viewer with the intensity inherent in the story. Alan Ladd, who plays the title role, must share some of the blame since he seems curiously wooden in this effort. Business prospects indicate that the film would best be slotted as a dualler in major situations. Michael Curtiz handled the direction with a good sense of pace, and the cinematography of John Seitz is strong, particularly in the chase sequence. Ladd is a successful art director in a Madison Avenue advertising agency but decides to chuck it and move to Connecticut when he discovers his wife, Carolyn Jones, is both paranoic and alcoholic. The change does little for the damaged relationship and Ladd seeks comfort in the company of the children of the town who take to him as ducks to water. Action erupts when Miss Jones is killed and evidence is planted to incriminate Ladd. The townspeople become aroused and charge after Ladd who flees in the face of their onslaught. He is given haven in a cave by several of the moppets he has befriended and with their help works out the solution to the mystery of who killed his wife.


"Watusi"

Business Rating 0 0

Minor African adventure in Technicolor. Best suited for action market. OK dual fare in other situations.

This minor African adventure, an Al Zimbalist production for M-G-M release, is a picturesque but cumbersome effort to emulate the success of "King Solomon's Mines". Bolstered by some fine Technicolor photography by Harold Wellman, "Watusi" figures to serve only as a supporting feature in the general market. James Clavell's screenplay includes some exciting animal scenes and situations fraught with jungle dangers. George Montgomery, Taina Elg and David Farrar are the principals and all contribute equally to the film. Montgomery portrays an English explorer who returns to Africa, the scene of his father's triumphs; David Farrar plays a dissolute and embittered white hunter, and Taina Elg a missionary's daughter rescued from the Watusi (savages) by the other two principals. The story concerns their trek through the nether regions of the Dark Continent and their desire to find the Watusi country and the fabled diamonds of the mines of King Solomon. On the way they are beset by plague, pestilence and a misunderstanding between Montgomery and Miss Elg. It seems that Montgomery has a deep and abiding hate for all Germans for what was done to his family during the war. This hatred is directed toward Miss Elg. All their personal problems are resolved when they reach the Mines and Montgomery and Elg decide to marry and remain in the Watusi country.


"Face of a Fugitive"

Business Rating 0 0

Uneven Western, adequate action programmer.

This is an uneven western complete with all the ingredients usually associated with this type of film—gunplay, good men, bad hombres, and an escaped fugitive who turns good and gets the girl. A Columbia release out of the Morningside stable, it shapes up as an adequate programmer for the action market. Plus factors include the marquee power of Fred MacMurray, a rousing gun battle and Eastman Color photography. However, the lack of action and an uneven story tend to detract from these assets. Paul Wendkos has directed the David Chantler-Daniel Ullman screenplay in adequate fashion. MacMurray opens the action when he is being taken to prison to serve a term for bank robbery. He starts to escape and is helped along by his younger brother. In the scuffle the guard is killed and the brother wounded. This is the first killing MacMurray has been associated with and he takes to the trail. He winds up in a town where Lin McCarthy is a callous marshall having trouble with an obstreperous group of ranchers headed by the sinister Alan Baxter. MacMurray gets hooked by Dorothy Green, who is McCarthy's sister, and longs for a simple home life. When the opportunity to flee the town before discovery comes, MacMurray refuses it and, instead, hunts out Baxter and crew for a rousing gunfight. He kills all the villains and in the process earns the respect of the marshall, who promises to defend him.

"The Young Land"

Business Rating 0 Plus

Latest C.V. Whitney production early America is weak entry. Has Technicolor, mild action, little else.

The California-Mexico border in the year 1848 is the setting of this latest C.V. Whitney production dealing with the building of America Columbia will release. Unfortunately, a handsome Technicolor background and an interesting new face in the person of Pat Wayne, son of John, are about the only noteworthy elements in this disappointing entry. There is a modicum of action and suspense, but business prospects, even in the oaterburner market, figure to be only fair. Assisting Wayne are two other newcomers, Yvonne Craig and Dennis Hopper, the latter registering best in a heavy role. Dan O'Herlihy is also on hand and does well in the role of a stiff-backed judge. The direction by Ted Tetzlaff adds little to the disorganized screenplay by Norman Shannon Hall, which shows to best advantage during the big trial scene when the mounting tensions of two racial groups grip the town. The music of Dimitri Tiomkin helps along considerably in these scenes. The plot opens when Hopper ruthlessly kills a Mexican. He is arrested by Pat Wayne, the eighteen-year-old sheriff, and for the balance of the film the town seethes as the trial draws closer. The undercurrents threaten to erupt into full scale war between Mexicans and Americans, but a just sentence by O'Herlihy avoids this. He rules that Hopper is to go free as long as he doesn't wear a gun. No sooner is he released than he takes a gun and hunts out Wayne. In a strong finish, the youthful sheriff finally kills Hopper.

The Young Face of 'Anne Frank'

One of the most significant aspects of the story — and, consequently, the market upon which the Fox boxoffices have concentrated a great deal of their promotional zeal — is the indomitable spirit of youth. It flowers in the clumsy, yet tender, awakening of first love pangs in Anne Frank and her beau, Peter. And although it is stalled temporarily in the cramped attic quarters of the conflict which develops between Anne and Peter and Anne's older sister, Margot, the zest of youth reveals its immortal quality in the faith the heroine displays in humanity, even as the doom of her ultimate fate impends.

Cultivating the youthful market, aside from producing immediate boxoffice results, serves the institutional needs of the industry, as well. The kind of deep-rooted campaign 20th is conducting on "Anne", with its direct and respectful pitch to the youthful element, draws the malleable young minds into intimate association with motion pictures. This institutionalizing will surely stand the industry in good stead when these young patrons have blossomed into full-size consumers, with full-size pocketbook to match.

Einfeld and his force are making sure they plant their promotional seeds carefully and wisely, covering every area of

(Continued on Page 24)
THE YOUNG FACE OF ‘ANNE FRANK’

Ideal Wedding of Production—Showmanship

Anne Frank, herself, was a bright, optimistic teen-ager whose life was a dream world in which many of today's youths live. Her heart-stirring experiences, above and beyond the ordeal of the attic, are very real to the young in spirit and in heart. One of the prime targets in selling "The Diary of Anne Frank" has been this very teen-age market, and the 20th Century-Fox boxoffice have been more than successful in reaching it. Groups of youngsters, just like these interested teen-age moviegoers scanning the display material in lobby of New York's RKO Palace, can be seen at theaters across the country where the picture is playing.

(Continued from Page 23)

the young market as they go.

Chief among the features of the "young" campaign have been the ads which highlight the youthful love affair. The flower-like delicacy of young Anne, either gazing doe-eyed at Peter as he mulls over the family wash or closing her eyes in breathless anticipation of their first kiss, has provided the ads with a built-in appeal to teenagers of both sexes. And for those lads at the age where love is viewed as "sissy stuff", there is the delightfully rakish angle of Anne's battered cap in the scene featuring the grinning miss and her now-famous tabby.

Stress rave reviews

Another vitally important angle which Fox has explored to the fullest is the appeal to students awaiting the "exciting vacation days." One of the "musts," says an effective ad, "is Anne Frank. Don't find yourself facing the SRO sign. For best seats for the summer months, order now!"

The 20th-Fox showmen have not, of course, overlooked the raft of rave reviews which has come showering upon "Anne Frank" since its gala New York opening. And they have carefully extracted those quotations that stress the light, the humorous, the romantic aspects of the story. "Rich in humor" . . . "Joyous hit" . . . "Young in spirit"—these are a few of the excerpts being featured in a review ad. And to heighten the film's natural appeal to religion-minded people, the bouquet tossed by the Christian Herald is quoted: "Only once in many years does a picture like this come to the screen! Unforgettable experience! This is a picture for young people, for their parents and for all! A masterpiece!" Special displays set up in front of theaters like New York's RKO Palace have relayed quotes like these to the youthful passers-by and their parents.

Youngsters Gather

Large groups of interested youngsters, exactly like the one pictured on this page, queue up at boxoffices in New York, Los Angeles, Chicago and Miami, where the picture is now playing. Throughout the day, clusters of youths gather around the exhibits based on the publicity "Anne Frank" has enjoyed, reading rave notices, gazing at captivating stills, perhaps even taking vicarious delight in imagining themselves as the teen-agers in the movie. And well they might be. After all, Millie Perkins was lifted from complete obscurity onto the throne of public acclaim via her starring role as Anne.

It diminishes the lustrous quality of George Stevens' great film not one whit to say that Charlie Einfeld and his 20th-Fox crew have pulled quite a promotional coup in putting a bright, happy face on the basically tragic tale of "Anne Frank". By keeping the irrepressible spirit of youth flowing through the veins of the film's promotion, they have broadened its boxoffice scope enormously. This is a perfect example of the ideal marriage of fine movie-making and expert showmanship.
Say One' Promotion May Exceed $1 Million—Einfeld

If you thought the promotion for "The Robe" was extensive, wait until you see what 20th-Fox is cooking in the way of advertising, publicity and exploitation for "Say One For Me." The campaign may well run into the million-plus category, according to v.p. Charles Einfeld.

Every area of advance penetration will be watered in the six weeks prior to June release of the film, including:

A national magazine campaign, with ads in such top-circulation publications as Life, Look, SatErePost and Ladies' Home Journal.

The most extensive music promotion in the story of the company, with Bing Crosby, Debbie Reynolds and Robert Wagner starring in a soundtrack album of Columbia Records. In addition, the country's top recording stars, including Miss Reynolds, Tony Bennett and Johnny Mathis, have waxed songs from the score.

A television trailer featuring Crosby delivering a "see-the-picture" pitch.

Special soundtracks spots featuring 20th's new jingle in radio spots. (The 60, 20 and 30-second spots feature the voices of the three stars in actual scenes from the film.)

A series of guest appearances by Crosby, Miss Reynolds and Wagner on national TV shows to give advance recognition to the picture.

The publicity campaign, Einfeld said, which is centered on Crosby's return to the type of role that earned him fame in "Going My Way," and Miss Reynolds' increasing national in cret, as been under way for several months. National publicity through the press and TV on Miss Reynolds during the making of "Say One For Me" has already provided the film with a great deal of word-of-mouth.

UA Beats Drums Loudly for 'Maja' in Los Angeles

Upping the total budget from $14,000 to $27,500, United Artists launched an impressive outdoor hally campaign for the opening of "The Naked Maja" at 20 citywide theatres and drive-ins in the Los Angeles area.

The most spectacular of the stunts was an airplane tow of a 15 x 30-foot reproduction of the Goya nude masterpiece, which was spotted by an estimated 2,000,000 people as the plane traveled over the city, beaches, amusement parks and surrounding communities. Letters spelling out "The Naked Maja" trailed behind the reproduction, making the tow 280 feet long.

Down on the ground, the owner of a Sunset Boulevard camera shop donated his sign above the store for a display of a color reproduction of the painting set in a gilt frame. The painting was erected in sections and appeared on both sides of the 21-sheet board facing east and west.

Columbia To Promote from 'Cradle To Boxoffice'—Lazarus

From now on, Columbia will supervise the advertising, publicity and merchandising of its films from "the cradle to the boxoffice," vice president Paul N. Lazarus, Jr., told the trade press.

"There will be no last minute selling of films," Lazarus said. "For the first time, the Columbia publicity-advertising department will now be working on production dates instead of release schedules."

Unit men, he added, with Hollywood backgrounds and a knowledge of distribution and exhibition, will be employed in advance of shooting dates. They will visit newspaper editors and radio and TV commentators throughout the world to discuss the films and take orders for material which will be especially designed for specific outlets.

"All unit men will be Hollywood-trained," said Lazarus. "In this way not only this country, but all the other countries in which we make pictures will be fully and properly alerted to our product by qualified professional promotion men."

In addition, Lazarus said Columbia will increase its trade paper advertising in order to create a corporate image with institutional ads aimed at presenting new actors and attracting independent producers to the company.

FIRST 'HUR' DISPLAY

The first "Ben-Hur" lobby display in the world, decorates newly-rebuilt Loew's State in New York. The film will have its world premiere at this house. Loew's Theatres president Gene Picker, desirous of giving the mighty spectacle maximum advance promotion, ordered this three-dimensional piece made of glass and plastic, with concealed lighting. Billing of picture as "A Tale of the Christ" is drawing comment.
New Ads Inject International Flavor into 'Diary' Campaign

The advertising campaign for 20th-Fox's "The Diary of Anne Frank" has acquired an international flavor via an ad which calls attention to readers that the picture can be seen shortly in the capitals of the world. The kick-off ad, a full-page in The New York Journal American, noted that ticket information is available in New York. The Journal advertisement told readers that the film will premiere shortly in London, Paris, Antwerp, Berlin, Hong Kong, Tokyo, Sydney, Melbourne and Copenhagen. Ticket information will be made available by the Palace, where "Anne" is playing in Gotham, for people who wish to see the picture on their European or Oriental vacations.

The ad also was aimed at students who will be on vacation during the summer months. They were cautioned to order their ducats early to avoid the "standing room only problem."

MGM Stirs Interest in 'World, Flesh, Devil' in Ohio

MGM and local exhibitors whipped up test campaigns for "The World, the Flesh and the Devil" in Cleveland and Columbus, Ohio.

Screenplay writer and director Ranald MacDougall and his wife, Nanette Fabray, participated in eight radio and television interviews in Cleveland and attended a press reception for the critics and top newspaper representatives.

In Columbus, they were featured in a tie-in campaign arranged by Walter Kessler, manager of Loew's Ohio, and the Ohio Office of Civil Defense. MacDougall and his wife were presented with the first identification tags, a precaution the state urged all residents to take in case of an air attack. The story made the news pages of all Ohio papers and captured attention on radio and TV, as well, as a highlight of the civil defense activities.

Kessler also executed a neat piece of showmanship tied to the civil defense alert. He purchased time on the four leading Columbus stations immediately upon their return to the air after the broadcast blackout for the test. Consequently, the first words listeners heard were, "What you have just experienced in Columbus is what happens on screen in 'The World, the Flesh and the Devil.'" The announcers ran over the one minute allotted for the commercial and talked about the picture for an average of three minutes on each station.

In addition, contests were set based on specific angles in the film. Bill Randall of WEWS-TV, who has one of the top daytime shows in Cleveland, ran a contest centered around the idea, "If you were the only woman left in Cleveland and you could have anything you wanted, what ten things would you take?"

UA, Sylvania Promote 'Odds'

United Artists and Sylvania Flashbulb Division have engineered a national advertising cross-promotion for "Odds Against Tomorrow." Full-page ads featuring full credits on the picture will be placed in the August issues of Modern Photography, Popular Photography and U. S. Camera—a combined circulation of over one million.
ACE Executive Arm To Meet with MPAA Group

The Executive Committee of the American Congress of Exhibitors accepted the invitation of the newly-formed Motion Picture Association Committee on Exhibitor Relations to a meeting at the Harvard Club, New York, May 12. The ACE committee will consist of S. H. Fabian, ACE national chairman; Horace Adams, Allied president; TOA president George Kerasotes; MMPTA head Sol Schwartz; Harry Brandt, president of ITOA, and Harry Arthur, chairman of the Pacific Coast Theatres Assn. The MPAA committee is composed of Spyros Skouras, Arthur Krim and Eric Johnston. At the same time, the ACE committee issued the following statement concerning the new sales policy of United Artists: "The Executive Committee of ACE was seriously disturbed by the number of complaints from every segment of exhibition resulting from the new sales policy of United Artists as outlined recently by Wm. J. Heineman; vice president. It is the sincere hope of ACE that United Artists will immediately reconsider and modify this policy, to the extent that the company once again will enjoy the widespread confidence and good-will of theatre men everywhere."

Youngstein Blasts Industry Failure To Fight Censorship

"We are so determined to be accepted by everyone we are willing to sacrifice principles." That was United Artists' vice president Max E. Youngstein's latest blast at the industry's alleged failure to fight censorship on all levels. Speaking at the Associated Motion Picture Advertisers spring luncheon, held in his honor, Youngstein pointed out that under law motion pictures are entitled to the same freedoms and safeguards as books, magazines and newspapers. But, he claimed, the industry had failed to take advantage of them. "We are not second-class citizens," he said, adding that industryvets must battle censorship with a "good deal of principle and a great deal of pride." Youngstein also called for a return to the "day of the brawling out-and-out Barnum and Bailey showmanship." The UA vice president said that the industry is currently undergoing radical and sweeping changes, but that the problems of a changing business can be met and dealt with.

Universal in 'Black' in 2nd Quarter, Rackmil Reveals

Universal was in the "black" in the second fiscal quarter, February-April, for which it will record a profit, president Milton R. Rackmil said at the annual meeting of Decca Records, Inc., the parent firm. Decca's profits during the first quarter of 1959 also were "slightly higher" than for January-March of 1958, when earnings were $1.11 per share, based on a net profit of $116,117, Rackmil announced. At the same time, the Universal board declared a quarterly dividend of $1.0625 per share on the 4½ per cent cumulative preferred stock, payable June 1, 1959, to stockholders of record May 15, 1959. Rackmil noted that since the sale of its Hollywood studios, Universal had made various investments of some $1,500,000 in stocks and bonds. He said that Universal had purchased some of its own common stock and some Decca stock. The president of both companies said that Universal had had "no discussions at all" for the sale or lease to TV of its post-1948 film. He also added that Universal had no intention of merging with Decca.

UA Sets Gross, Net Marks In '58; 1st Quarter Up 17%

United Artists celebrated its 40th Anniversary with encouraging financial news. For the eighth consecutive year, the company increased its annual gross revenues and net earnings, setting records in each case, chairman Robert S. Benjamin and president Arthur B. Krim announced. It was also revealed by Krim that UA gross revenues for the first quarter of 1959 jumped 17 per cent to $19,300,000. The 1958 first-quarter gross was $16,200,000. Net earnings for 1958 totaled $5,701,963, ($2.71 per share) after provision for taxes, compared to $5,262,666 ($2.90 per share) in 1957—a 13.5 per cent hike. Gross revenues reached $84,072,467, compared to $70,008,212 the year before. Speaking at a New York trade press luncheon marking the anniversary, Krim said that the first-quarter figures were a "healthy increase" over the 1958 gross.

SW Records Largest Profits in Company History

Stanley Warner Corp. and its subsidiaries, for the quarter ended Feb. 28, 1959, and the six months ended the same date, recorded the largest profit since the company was organized in 1953. The profit for the quarter was 70 per cent greater than that of the corresponding quarter last year, while the profit for the six months was up 56 per cent over the 1958 figure. Net profit for the six months, after all charges, including taxes, totaled $2,251,700 ($1.11 per share), as compared to $1,499,300 ($0.69 per share) for the same period last year. The record net profit established for the quarter, after all charges, was $1,073,400 ($0.53 per share), as compared to $632,000 ($0.30 per share) for the same period last year.
ALLIED ARTISTS

August


In-Between Age. Lee Patterson, Mary Steele. Producer W. G. Chalmers. Director Don Sharp. Singer seeks stardom.

September


October


January


February


April
Al Capone. Red Steiger, Fay Spain. Producers John H. Burrows, Leonard J. Ackerman. All Capone takes over top spot as Chicago's crime chief during prohibition era. 104 min.

May


June

Beyond This Place. Van Johnson, Vera Miles. Filmatization of A. J. Cronin's novel.


Coming

AMERICAN INTERNATIONAL

December

Submarine Seahawk. John Bentley, Brett Halsey. Producer Al Gordon. Director Gordon Bevan. War. Action sliding through cold, murky depths...the secret sub that won a war. 77 min.

February
Daddy-O. Dick Contin. Linda Gaines. Music Action. She was rich and spoiled and he represented everything she wanted—from hooligans to rock 'n' roll.

March
Operation Dames. Eve Meyer, Charles Henderson, Don Devlin. Edgar Craig. War. Action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit.

Tankmen. The Dash. Patty Lawrence, Robert Barry, Producer-Director Burt Topper. War Action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge.

May

June
Diary Of A High School B212. Teen age action. Dragger Teen-age action.

July
Haunted House Of USHC. Tull Filmatization of Poe's "Fall Of The House Of Usher." 83 min.

High School Jungle. September

October

November

COLUMBIA

August


September


October
Apache Territory. Eastman Color. Rory Calzo, Barbara Bates. Producers Rory Calzo, Victor Orsini. Director Ray Nazarro. Western. Drifter is command of group during Indian attack. 75 min. R.

Kill Her Gently. Griffith Jones, Maureen Conn MacManus. Producer Guido Coen. Director Charles Saunders. Two escaped cons stumble onto same husband bent on murdering his wife. 73 min.


November


December


March

SLEEPING BEAUTY (Buena Vista) Technicolor—70. Technicolor. Animated filmization of fairy tale. 75 min. 2/16.

April


July


February

MAY SUMMARY

The release slate for May has jumped to 24, with United Artists still on top on the strength of four films. Columbia, MGM, Twentieth Century-Fox and Warner Brothers all are tied for second spot with three pictures apiece. Allied Artists, American-International and Universal each has scheduled two releases, while Para- mount and Rank are deadlocked at one picture each. Republic has not listed a product for May.

March


April


May


July


August


TARZAN, THE APE MAN (Dover Miller. Producer Al Zuckoff). Former UCLA basketball star is new King of the Jungle.

September


Which trade paper has the most "DRAG" with exhibitors?

Film Bulletin
of course
Gilt-Edge
Production

Frank Capra’s
“A HOLE
IN THE HEAD”

8-page illustrated
supplement on one
of the season’s out-
standing attractions

A CRUCIAL
CONFERENCE

for ACE . . . for MPAA
. . . for the Industry

Viewpoint

REVIEW S IN THIS ISSUE

THE YOUNG PHILADELPHIANS, THE NUN’S STORY, GUNFIGHT AT DODGE CITY
THE FIVE PENNIES, THIS EARTH IS MINE, THE LAW IS THE LAW
DARBY O’GILL AND THE LITTLE PEOPLE, PORK CHOP HILL, SHAKE HANDS WITH THE DEVIL
HIGHEST RATING IN 20 YEARS

Film business history was made last week at Loew's 72nd St. N.Y. when M-G-M's smashing new METROCOLOR hit "ASK ANY GIRL" got a 99.4 rating by Film Research Surveys, Inc. TOPPING ALL PRIOR AUDIENCE PREVIEWS in its history.

AND SHIRLEY MacLAINE GOT THE TOP ALL-TIME FEMALE STAR RATING! With Outstanding Male Star Acclaim For Academy Award Winner DAVID NIVEN!

WATCH FOR THEATRE PREVIEWS IN EXCHANGE CITIES!

Rod Taylor - Jim Backus - Claire Kel
Make It A Real Summit Conference

Because exhibitor-distributor relations are approaching a new crisis, the "summit" conference of ACE and MPAA leaders this week takes on crucial significance. There is a growing restiveness among theatremen throughout the country, the manifestation of an aggravation of conditions that are putting the squeeze on them from three different directions: the sharply reduced boxoffice potential; the severely constricted supply of products, and the harsh sales terms imposed by some of the film companies.

One can sense a growing attitude of desperation in the struggle for survival of theatremen operating medium-size and small houses. And if, in the immediate future, there is no relief from the pressure, they can be expected, like desperate men, to seek recourse in radical proposals that might offer any hope of relief. These ideas could crystallize into some organized action like a march on Congress by grass roots exhibitors seeking legislation to rescue them. This stunt is being bruited about in some quarters (we've had some mail suggesting it within recent weeks), and it might very well take form if the ACE-MPAA meetings are unproductive.

There is sufficient history in this business already to convince anyone who can remember as far back as the Paramount anti-trust case that unexpected and often improbable things can start to happen when exhibitors "out in the sticks" organize to protect their interests. The legal fees and lawsuits stemming from the consent decrees are still costing the major firms millions of dollars—money which might very well have been saved had the presidents of those companies found time to negotiate some time in the past.

It is a fact that some hard-headed film executives, feeling they hold the whip, still shun any suggestion that they sit down to talk things over with spokesmen for the theatre branch. Exhibition has had its share of legal decisions and legislation, they have been heard to say, and what good has it brought them? They refuse to believe that even the undesirable "remedy" of government control might be sought by men fighting to save their businesses.

But there is no point in rehearsing bygones, posing threats, as some might be inclined to do. The only concern of every reasonable theatreman should be that in these conferences some decisions might be reached and implemented to alleviate the perilous situation in which so many exhibitors find themselves today. And that hope leads naturally to this critical question: Can anything really productive result from a "summit" meeting that includes the policy-making executives of only two of the important film companies?

Experience has proved time and again that if anything is to be accomplished via negotiation, it can only be accomplished at the top level. This places the issue of relaxing the pressurized relationship between exhibition and distribution today right on the doorstep of the chief executives of the film companies. Any distribution head who believes he is too busy—or too important—to lend his presence to such conferences had better pause and think again. When vital issues bedevil a company's relations with its customers—issues which might lead to a serious and costly breach—it is a simple principle of executive-ship that such matters be dealt with directly by the man in charge, and not by anyone who cannot make final decisions. The customers have a right to expect that; the stockholders of the company have a right to expect it; the industry has a right to expect it.

The American Congress of Exhibitors, while it cannot commit the rank and file of theatremen, is an organization that speaks with the voice of all exhibitors, large and small. Since it functions through the collaboration of all organized theatremen, its presence at a so-called "summit" conference provided a rare and timely opportunity that should have been grasped by the chief executive of each and every film company to sit down and discuss the problems that plague them, as well as their customers.

Our industry is undergoing radical changes at a rapid pace, and we are drifting without direction or policy. Unless it is the intention of the film companies to write off their theatre customers and turn to other sources of revenue, it would seem that prudent and progressive executiveness calls for a thorough airing of the industry's problems with the people who pay them hundreds of millions of dollars annually in film rental.

The call for the meeting with ACE was a wise step by the MPAA, perhaps the very wisest it has ever made. Now, we urge, carry through the move by bringing into the conference the president of every major film company. A real summit conference of distribution and exhibition would be a momentous event for the entire industry.
By Philip R. Ward

STEADY AS SHE GOES. April, 1959, marked the 13th consecutive month in which leading film company shares showed a gain in the Film BULLETIN Cinema Aggregate.

Theatre shares, led by Loew’s Theatres, were also on the up side.

The following Cinema Aggregate figures compares the months’ close of March and April with the 1958 year end close:

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Theatre Companies</th>
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<tbody>
<tr>
<td>Close, 1958</td>
<td>188</td>
</tr>
<tr>
<td>Close, March</td>
<td>204 1/2</td>
</tr>
<tr>
<td>Close, April</td>
<td>206 1/2</td>
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<td></td>
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<td>44 1/2</td>
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<td>47 1/4</td>
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A stiff early May slump in the overall market has diluted some fine recent gains in both Loew’s, Inc. and Loew’s Theatres and depressed industry shares generally. The shakedown is being watched with particular interest in view of the long time ascendancy of film shares, several of which, in the view of some market analysts, have gone beyond realistic levels.

It is widely accepted that such “growth” situations as Loew’s, Inc., Loew’s Theatres, United Artists, 20th Century-Fox, Universal and Warner Brothers will survive the sell-off with renewed vigor. Concern is expressed for Paramount Pictures, already down some six points, because of its self-imposed product deficiencies arising, in the main, from its dubious reliance upon a single film, “Ten Commandments,” to sustain income over a protracted period. Investment opinion on Paramount is currently split right down the middle—something of a come-down for this long-time Wall Street favorite.

Disquieting reports were heard that Disney’s first half-year income will fall far short of the corresponding period in 1958. This stock has been on a steady rise for quite a spell, but if the rumors are true, looks for a setback. However, the company has two potent films in current release, “Sleeping Beauty” and “Shaggy Dog”—the latter a real surprise—and they should bolster the second-half statement.

BIG MONEY FIRM. Almost forgotten in the recriminatory dust kicked up by the Loew’s control fight still fresh in memory, is the fact that this concern was and still is the biggest grossing giant of them all. Recent half-year figures confirm its pre-eminent position. Reporting total income of $95.8 million, the firm apportions the booty as follows: Loew’s Theatres, $23.28 million, Metro, $73.37 million. Quite a haul for six months.

The very scope of these figures must cast suspicions upon those who voiced liquidation demands. The one question then, as now, centers about the ability of management to make the most efficient and propitious use of the assets, which, in the instance of the two now separate firms are reportedly considerable.

No questions are being heard at the moment about Joseph Vogel’s ability to manage assets wisely and well. His performance under the most trying conditions is a matter of record. And he’s not bad, either, at trimming the fat. Loew’s Theatres, too, has performed impressively in the market, recalling claims that this asset, in itself, is a veritable diamond in the rough. Good things can be expected from both Loew’s houses.

HIGH ON UNITED ARTISTS. Adherents in financial ranks continue to flock to the UA banner. The Boston firm of duPont, Homsey & Company cites the case for this company in the following terms:

“United Artists common is attractive for the yield exceeding 5% from the indicated regular $.60 annual dividend rate, and its higher release schedule for 1959, which could result in net substantially exceeding the $2.71 per share reported on the outstanding 1,367,485 combined ‘A’ and ‘B’ shares at the end of the 1959 period, compared to $3.05 per share on the combined 1,071,255 shares outstanding a year earlier.

“Publicly owned for only some two years, United Artists has never produced a motion picture itself, though it has had a part in the financing of many of those it distributes to theatres in the United States and in foreign markets. It is understood that about 57% of releases are distributed domestically, the balance outside this country. United also distributed films for TV showing, tries to get TV rights on all pictures it distributes, as of the end of 1958 had TV rights on more than 250 feature pictures, about 160 of these licensed to stations in the United States and Canada. Distribution rights usually run from seven to ten years with no time limitation on participation in profits. Company also releases pictures made especially for TV showing, and has entered the music publishing and record business; holds an option to purchase for a nominal sum all the stock of United Artists Associated, with which it has a management contract. The latter company owns the pre-1950 Warner Bros. film library of about 1,000 film features and about 1,900 cartoons.

“Theatre attendance is picking up, and United intends to release 28 major productions this year, an increase of some 75% over the number of ‘A’ films released last year, with the result that revenues for the term should exceed those of 1958, when net reached $3.7 million on rentals totaling $84 million, versus $3.2 million earned on rental revenue of $70 million a year earlier.

“Net income has been in a sharp upward trend for the past seven or eight years, was more than ten times higher in 1958 than it was in 1951. Working capital has kept pace, though of course a large portion of the contribution has been realized through the sale of stock, with 250,000 shares sold in 1957, and 200,000 shares in 1958, part of the proceeds used to retire existing debt, the balance going to swell the working capital figure. In large part, company financing of producer’s production costs has been accomplished through bank loans. In this endeavor the company gets the benefit of a part of profits of produced films.”
DEAR SPYRO: I AM SORRY I CANNOT DELIVER THIS MESSAGE ABOUT OUR PRODUCT AND PLANS FOR THE ENTIRE YEAR TO THE SALES FORCE PERSONALLY.

BUT INSTEAD OF MAKING SPEECHES I AM MAKING PICTURES—BOTH SPEECHES AND PICTURES ARE NECESSARY IN OUR BUSINESS, BUT I BELIEVE MY TALENT IS FOR THE LATTER.

NEVERTHELESS, I WOULD APPRECIATE IT IF YOU DELIVER THIS MESSAGE TO YOUR GREAT SALES ORGANIZATION AND EXHIBITORS BECAUSE I WOULD LIKE TO SHARE WITH THEM AS WELL AS WITH YOU THE GREAT NEWS ABOUT THE STUDIO DEFINITELY CAN AND WILL DELIVER IN THE NEXT TWELVE MONTHS.


LIKEWISE NO FURTHER COMMENT IS NECESSARY ON GEORGE STEVENS' PRODUCTION OF THE DEBUT OF ANNE FRANK WHICH IS NAILED TODAY AS ONE OF THE GREATEST MOTION PICTURES OF ALL TIME.

WE ARE WORKING AROUND THE CLOCK TO CONTINUE THE GREAT STANDARD SET BY THESE PRODUCTIONS.

YOU WILL SOON HAVE A POWERFUL DRAMATIC ACTION PICTURE IN WOMAN OBSERVED STARRING SUSAN HAYWARD AND STEPHEN BOYD OF BEN HUR. THIS PICTURE WILL REACH YOU FOLLOWING NEXT HAYWARD'S TRIUMPH IN I WANT TO LIVE WHICH WON HER NOT ONLY THE NEW YORK CRITICS AND FOREIGN PRESS AWARDS BUT ALSO THE ACADEMY OSCAR.

WE HAVE JUST FINISHED SHOOTING ONE OF THE GREATEST ENTERTAINMENT PACKAGES FOR RELEASE ON DECEMBER 1. I AM REFERRING TO SAY ONE FOR YS, A TREMENDOUS ATTRACTION STARING KING CROMWEL, DENNIS RAYMOND AND ROBERT WAGNER, PRODUCED AND DIRECTED BY FRANK TARKIN.

IN JUNE YOU WILL HAVE THE STAR OF THE ACADEMY AWARD WINNING PICTURE GIGI, LESLIE CARON, AND THE UNFORGETTABLE STAR OF MISTER ROBERTS, HENRY FORD, IN HUMPHREY BOGART'S GLAMOROUS PRODUCTION OF THE MAN WHO UNDERSTOOD WOMEN.

ANOTHER BIG SUMMER ATTRACTION IS HOLIDAY FOR LOVERS WITH CLIFTON WETH, JANE WYMAN, PAUL NEIREID, GARY CROSBY, JILL ST. JOHN, CAROL LYNLEY AND JOSE GRECO OF THE DANCE GROUP. THIS FILM SET AGAINST A SOUTHERN AMERICAN LOCATE WILL HAVE THE TREMENDOUS DANCING OF THE CHARISMA OF THE CHA-CHA-CHA IN THE AISLES.

THIS SUMMER YOU WILL ALSO HAVE THE BIGGEST SPECIAL RELEASE OF ANY COMPANY—MY PRODUCTION OF RODGERS AND HAMMERSTEIN'S SOUTH PACIFIC, DIRECTED BY JOSEPH L. MURPHY. YOU HAVE SELECTED THE IDEAL TIME TO LAUNCH IT AND I AM SURE IT WILL BE THE BIGGEST OF MILLIONS OF DISTRICTS TO THE MATION PICTURE THEATRES.

ANOTHER IMPORTANT ATTRACTION FOR EVERY TYPE OF PATRON DURING THE SUMMER MONTHS IS THE BROADWAY HIT THAT NOBODY BELIEVED COULD BE FILMED, "OUT!" PRODUCED BY CHARLES BRACKETT, DIRECTED BY PHILIP DUKE, WITH A NUMBER OF OUR YOUNG STARS, INCLUDING CAROL LYNLEY AND BRANDON DE WILDE, AND MACAU-CHICAGO AND MARSHA HURST. I HOPE EXHIBITORS WILL GET NEAR ME AS THEY CAN ESTABLISH ANOTHER GREAT PERSONALITY FOR THEMSELVES IN THIS LYNLEY GIRL. I PREDICT THIS WILL BE ONE OF THE MOST TALKED ABOUT PICTURES OF THE YEAR. IT IS NOW SHOOTING WITH A SCRIPT THAT SEIZES THE AUDIENCE.

STILL ANOTHER SUMMER ATTRACTION IS A PRIVATE'S AFFAIR, A COMEDY THAT LIVES UP TO ITS TITLE AND IS ESPECIALLY AIMED AT THE VACATION TEENAGE TRADE. CHRISTINE BARRE, SAL MINER, GARY CROSBY AND BARRY DOE STAR. EARLY FALL WILL BRING YOU A BIG OUTDOOR SUBJECT WITH A CAST LED BY JOHN WAYNE AND BEARING THE TIMELY TITLE THE ALASKANS.

ALSO IN SEPTEMBER YOU WILL HAVE ONE OF THE FILM CLASSICS OF ALL TIME—THE BLUE ANGEL, PRODUCED BY JACOB CUMINGS AND DIRECTED BY EDWARD DUMKA, STARRING THE TALENTED PERSON OF JW HAYTT AND CURT JURGENS.

MAY BRIIT WILL COME THROUGH AS ANOTHER BIG HIT STAR OF TOMORROW.

ANOTHER AUTUMN RELEASE WILL BE JERRY WALDS' PRODUCTION OF THE BEST-SELLING NOVEL THE BEST OF EVERYTHING WHICH HAS EVERY EXPECTATION OF BECOMING ANOTHER PETTSON PLACE, HERE AGAIN OUR RISING YOUNG PERSONALITIES INCLUDING SUZY PARKER AND ROBERT EVANS, AND ALSO MARGARET LEIGHTON, WILL BE CAST IN EXCITING ROLES AND YOU WILL HAVE AN ATTRACTION THAT WILL REACH VAST AUDIENCES, JANE NEELISCHE, WHO GAVE US THREE COINS, DIRECTS.

STILL ANOTHER FALL RELEASE WILL BE STAGE DOG WHICH WILL DELIGHT THE HIGHEST OF TASTE.
MAY BE BBRT WILL COME THROUGH AS ANOTHER BIG NEW STAR OF TOMORROW.

ANOTHER AUTUMN RELEASE WILL BE JERRY WALD'S PRODUCTION OF THE BEST-SELLING NOVEL THE BEST OF EVERYTHING WHICH HAS EVERY EXPECTATION OF BECOMING ANOTHER PEYTON PLACE. HERE AGAIN OUR RISING YOUNG PERSONALITIES INCLUDING SUZY PARKER AND ROBERT EVANS, WILL GO IN EXCITING ROLES AND YOU WILL HAVE AN ATTRACTION THAT WILL REACH VAST AUDIENCES. JEAN REICHERS, WHO GAVE US THREE COINS, DIRECTS.

STILL ANOTHER FALL RELEASE WILL BE STAGE DOOR WHICH WILL DELIGHT ANOTHER GENERATION OF THEATERGOERS. THIS WILL BE PRODUCED BY JACK CUMMINGS. WE ARE GOING STARRING ROLES TO HOPE LANGE, BRADFORD BILLSMAN, LEE REMICK, AND OF COURSE TO BARRIE CHASE, WHO IS THE YOUNG LADY WHO CAUSED A SENSATION IN THE FRED ASTAIRE TV SPECTACULAR.

I HAVE BEEN GIVING YOU THE RELEASES FOR THE NEXT FEW MONTHS. DURING THIS SAME PERIOD MANY OTHER SUBJECTS ARE GOING ON THE STAGES TO FOLLOW IN RELEASE THE PICTURES I HAVE JUST MENTIONED. THESE SUBJECTS NOW GOING INTO PRODUCTION REPRESENT THE MOST SENSATIONAL PROGRAM THIS COMPANY HAS EVER PUT INTO WORK.

FOR EXAMPLE YOU WILL HAVE THE ELIA KAZAN PRODUCTION OF TIME AND TIDE. WALTER WANGER WILL GIVE YOU CLEOPATRA, A MOMENTOUS SPECTACLE WHICH WILL REPRESENT A TREMENDOUS PRODUCTION INVESTMENT.

F. SCOTT FITZGERALD'S MOST CONTROVERSIAL NOVEL, TENBER IS THE NIGHT, A WORLD FAMOUS SUBJECT, WILL BE BROUGHT TO THE SCREEN BY DAVID SELZNICK. CHARLES BRACKETT IS PRODUCING GUSTAVE FLAUBERT'S SALAMMBO, ANOTHER LAVISH SPECTACLE FILLED WITH ACTION AND SEX. MR. BRACKETT WILL ALSO PRODUCE JULIUS VERNE'S JOURNEY TO THE CENTER OF THE EARTH, STARRING PAT BOONE, TO BE MADE ON A SCALE OF AROUND THE WORLD IN 80 DAYS.

A GREAT COMEDY OR MISTRESS MINE WILL BE DEBORAH KERR'S NEXT PICTURE FOR OUR COMPANY.

THE FAMOUS PLAYWRIGHT CLIFFORD O'BRETT HAS WRITTEN THE STORY ON PAGE ONE, A TREMENDOUS MELODRAMA STARRING SUSAN HAYWARD.

FOR NEARLY A YEAR THE KING MUST DIE HAS BEEN ON BEST-SELLER LISTS EVERYWHERE. SAM ENGEL WILL PRODUCE THE MOTION PICTURE VERSION OF THIS EXCITING STORY. ALSO ON SAM ENGEL'S PRODUCTION SCHEDULE TO START SHOOTING SHORTLY IS THE GREAT BIBLICAL DRAMA TITLED THE SONG OF RUTH.

COLE PORTER'S CAN-CAN WILL GO BEFORE THE CAMERAS IN TODD-AO.

TWO IMPORTANT BEST-SELLERS WILL ALSO GO BEFORE THE CAMERAS THIS SUMMER-JOHN O'HARA'S CONTROVERSIAL BEST SELLER, FROM THE TERRACE, TO BE PRODUCED AND DIRECTED BY MARK ROBBINS AND SHELIAH GRAHAM'S GREAT LOVE STORY BELIEVED INFIDEL TO BE PRODUCED BY JERRY WALD.

FURTHERMORE THE AUTHOR OF SOUTH PACIFIC, JAMES MICHENER, HAS GIVEN US THE JUNGLE, WHICH IS ALSO SCHEDULED FOR PRODUCTION THIS FALL.

NORMAN KRASNER, FAMOUS FOR SCREEN COMEDIES, HAS WRITTEN THE BILLIONAIRE, A HILARIOUS STORY TO BE PRODUCED BY JERRY WALD.

AND TO TOP IT OFF THE AUTHOR OF BELVEDERE HAS WRITTEN BACHELOR'S BABY, DICK POWELL WILL DIRECT AND PRODUCE THIS SUMMER STARRING BING CROSBY.

ONE OF THE GREAT CLASSICS OF ALL TIME IS SONS AND LOVERS, A TITLE THAT WILL EXCITE MILLIONS. THIS PICTURE IS SCHEDULED FOR PRODUCTION THIS SUMMER.

TO BE PRODUCED BY JOHN BRAWNOURNE IS SINK THE BISMARCK, AN EXCITING SEA STORY THAT CHANGED HISTORY.

FOR FALL PRODUCTION WILL BE DARYL F. ZANUCK'S REQUIRED FOR A NUN, A SHOCKER IN THE ZANUCK TRADITION.

I PREDICT THAT THE TITLE BIG RIVER, BIG MAN WILL BE AS WELL KNOWN TO YOU NEXT FALL WHEN THE BOOK IS PUBLISHED AS ANY OF THE TITLES I HAVE JUST MENTIONED. BY THAT TIME IT WILL BE IN PRODUCTION AS A MOTION PICTURE TO CAPITALIZE ON THE SUCCESS OF THE BOOK.

I COUND STOP HERE AND STATE UN-equivocally THAT NO COMPANY CAN PROST
A GREAT COMEDY MISTRESS MINE WILL BE DEBORAH KERR'S NEXT PICTURE FOR OUR COMPANY.

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I COULD STOP HERE AND STATE UNCONDITIONALLY THAT NO COMPANY CAN PRODUCE THIS NUMBER OF SUBJECTS TO BE PRODUCED WITHIN THE NEXT TWELVE MONTHS. THIS COMPANY BELIEVES IN TOMORROW HOWEVER, WE ARE PLANNING FAR BEYOND THE NEXT TWELVE MONTHS AND ON A BLOCKBUSTER BASIS. FOR EXAMPLE I HAVE ALREADY BEGUN PREPARATION TO PRODUCE PERSONALLY THE GREATEST CLASSIC OF THE CIVIL WAR, STEPHEN VINCENT BENET'S JOHN BRON'S BODY. AS YOU KNOW THE CIVIL WAR WILL HAVE A TERRIFIC REVIVAL IN PUBLIC INTEREST THROUGHOUT THE WORLD NEXT YEAR ON THE OCCASION OF ITS 100TH ANNIVERSARY.

FINALLY, WHAT COULD BE MORE EXCITING THAN GEORGE STEVENS' PRODUCTION OF THE GREATEST STORY EVER TOLD, IN TODD-AO, WHICH MIGHT WELL BECOME THE GREATEST PICTURE EVER MADE AND ON WHICH MR. STEVENS WILL CONTINUE PREPARATION IMMEDIATELY.

YOU HAVE HEARD A LINEUP WHICH SOUNDS MORE LIKE A DREAM THAN A REALITY BUT I ASSURE YOU IT IS MORE A REALITY THAN A DREAM. INTO THESE PRODUCTIONS WE ARE POURING ALL OUR RESOURCES-MATERIAL, PHYSICAL AND CREATIVE.

THIS NIGHT BE THE APPROPRIATE TIME, SPYROS, TO LET THE BOYS IN THE FIELD KNOW THE WONDROUS JOB THE STUDIO IS DOING IN INTRODUCING NEW PERSONALITIES. TO ME THIS IS ONE OF THE MOST IMPORTANT OBJECTIVES OUR COMPANY HAS, AND WAYS AND MEANS SHOULD BE FOUND TO SEE THAT ALL OUR EXCHANGES AND PERSONNEL ARE CONSCIOUS OF THESE NEW PERSONALITIES.

I WANT TO THANK ALL MY ASSOCIATES IN THE SALES ORGANIZATION AND THE EXHIBITORS OF THE WORLD. AND TO YOU, SPYROS, I PLEDGE, ON BEHALF OF THE STUDIO TEAM, CONTINUED DEDICATION TO THE TASK OF CREATING GREAT BOXOFFICE ATTRACTIONS.

MY VERY BEST

BUDDY
The View from Outside

by ROLAND PENDARIS

Remember the movie business back in the old days when:
An air cooled theatre and an air conditioned theatre were
two very different things... The ushers had fancier uniforms
than the United States Marines... You could always count
on seeing a two-reel comedy... Marlene Dietrich threw the
nation into a tizzy by wearing slacks... Exhibitors used vacant
stores and traveled a circuit of small towns with one print
of one picture, or one complete program of short shorts... The
boys in the college pictures were the ones who wore the fur
coats... They played mood music on the set to get the heroine
in the proper acting mood for a silent film.

◊

A star would give his right arm to be signed to a long-term
studio contract... Exhibitors bought the pictures first and
then the studios produced them... Every Chinese you saw in
a film had to be working for Dr. Fu Manchu... There was
no such thing as a good Indian... Every picture was available
for exhibition at a flat rental... Every film about the newspa-
per business had its star reporter dictating headlines and
stopping the presses... Movie directors had to wear puttees
and use megaphones... No Frenchman could be seen on the
screen without a moustache... Every movie musical had a
dance sequence photographed from above, with the chorus girls
in a circle making like a flowering rose... The cute little
understudy got her big chance on opening night and there had
to be a wisecracking blonde in every chorus line... It was
okay to portray policemen as slapsick clowns.

◊

No romantic movie star would ever dream of admitting being
married... Exhibitors were worried that Amos and Andy in
particular and radio in general might put them out of business
... There was bank night and dish night and Bingo every
Thursday... A bouncing ball led the audience in a community
sing... Every big first-run house had to have a staff organist
... The big cities had open air summer movie theatres, often
on the roof of the indoor house — walk-ins — before there
were sound films... Every male star worth his salt appeared
in at least one movie about the French Foreign Legion... No
important theatre would dream of selling popcorn... Ralph
Bellamy never got the girl... W. C. Fields feuded with Baby
Leroy... Everybody thought Myrna Loy was an Oriental... An
exhibitor bought a whole year's supply of pictures at a time,
without seeing any of them.

◊

Flaming youth meant college kids, not high school students
... There was a serial chapter every Saturday afternoon for
the kids... Vaudeville and a feature picture on the same
program in every important neighborhood house were com-
monplace... There was a slide and an intermission between
each reel... No other industry existed in Los Angeles except
motion pictures... Screen Snapshots "exposed" the private
lives of movie stars... Fox and Loew's almost merged... A
head-on view of an approaching locomotive sent people screaming
from the theatre... Carl Laemmle bucked the patent com-
bine... Charlie Chaplin sold Liberty Bonds... Wallace
Beery was seen on the screen dressed as a woman... Nobody
knew you could eat a custard pie... Stage actors who appeared
in the movies asked to be kept anonymous... Chicago was an
important movie-making center... A feature that ran an hour
was regarded as being unusually long... James Cagney
caressed his leading lady with a grapefruit.

◊

Every Fitzpatrick Travelogue ended with a sunset... A
single cartoon chased the whole nation's depression blues by
asking, "Who's Afraid of the Big, Bad Wolf?"... Edgar
Kennedy did a slow burn... Henry Armetta walked tilted
... The most famous line in America was "I want to be alone."
... Al Jolson uttered the immortal words, "You ain't heard
nothing yet," from the screen... The two toughest guys in
pictures were a couple of ex-college luminaries named Milton
Sills and Louis Wolheim... Annette Kellerman shocked the
nation with her one piece bathing suit... Nobody had ever
heard of the G-Men... There was no income tax... Jackie
Searle was the screen's idea of a juvenile delinquent... Bing
Crosby appeared in short subjects... RKO had a weekly radio
program to advertise its presentation of "the brightest stars
from here to Mars."

◊

William Powell always played a villian... Everybody imi-
titated George Arliss... Warner Bros. billed him as Mr. Paul
Muni... Gene Raymond always seemed to have a line reading
"I'm too young to die"... Summer was the slow season...
Marxism meant you liked Groucho, Harpo, Chico, Zeppo and
Margaret Dumont... The exhibitor picked his own booking
dates... Mad scientists brought creatures back from the grave,
instead of from outer space... Television couldn't beg, borrow
or steal a bona fide movie star... There were two applicants
for every job as an usher... There was only one national
exhibitor organization... The hottest thing in the movie busi-
ness was the newsreel theatre... An opera star named Gerald-
dine Farrar became a star in silent films.

◊

If you're old enough to remember any of these, you've been
around the movie business long enough to know it's a pretty
resilient one. No matter how much you have to look back on,
you can be pretty certain there's a lot more to look forward to.
And a great many people besides those still in the industry
have a warm spot in their hearts for the great days when.
20th Lot Goes For Lot of Cash

Twentieth Century-Fox is a vast, world-wide operation, encompassing in California alone thousands of acres of rich real estate. Sprawled over the West Coast land are motion picture production facilities, gushing oil wells and prolific natural gas sites.

Not long ago, the board of directors, headed by the company's dynamic president, Spyros P. Skouras, looked financial facts square in the eye and decided that some 335 valuable acres of Los Angeles land on which were situated the studios were "becoming too valuable to continue much longer to be used for motion picture purposes."

It was well known that Skouras was hammering out a deal for the vast studio grounds, so it came as no surprise when he announced that sale of the property in two parcels had been negotiated with William Zeckendorf's Webb & Knapp Co., for $61,110,000. Terms of the proposed sale were described to Fox stockholders in notices of the annual meeting to be held May 19, at which time they are expected to give hearty approval to the sale.

The decision to sell the main 20th-Fox studio grounds accentuated a growing trend among film companies: the liquidation of unproductive or unnecessary assets. With the increased reliance by the major companies upon independent producers, whose operations are scattered throughout the world, and the cut in actual output, it has become apparent that much of the sprawling California properties of many of the majors can be turned over to more profitable use.

Universal engineered a handsome deal recently for its lot and is pouring the proceeds into an accelerated program of "A" picture production.

To nip in the bud any misgivings or speculation which might arise about 20th Century-Fox's future, Skouras laced the stockholders' report with a highly optimistic message that assured them—and, beyond, the entire film industry—that 20th-Fox has full and abiding faith in motion pictures.

"We have maintained," he said, "in every direction our efforts to obtain the finest material for the screen both in personality appeal and story content and intend to intensify these efforts in order to improve our production program."

The deal certainly will provide Fox with more working capital to finance its production program. Terms call for the sale of the main studio property, about 260 acres in Los Angeles, for $39,660,000, to be paid within ten years from closing. Seventy-five acres, on which are located the main studio buildings, are not included in the original deal, but must be purchased by the buyer five years from the date of the first purchase. Purchase price for that parcel of land will be $16,450,000, plus a possible additional $5,000,000 for improvements and relocation expenses. 20th's oil and gas rights are reserved and are not included in the deal.

In case anyone in the industry is wondering where Fox plans to turn out its home-made product, the company has the option to rent back the 75 acres for 20 years, under a net lease, at an annual rent of eight per cent of the purchase price. And, according to the stockholders' report, "at some convenient time (it) might transfer its studio activities to less expensive locations. That could be either the 2,300-acre ranch just north of Los Angeles, or another studio it owns in the city."

Wherever it finally decides to pitch camp, 20th Century-Fox will keep on making motion pictures. And, it hopes, bigger and better ones.
**If You Make Them Big—Sell Them Big—Lipton**

In an industry accustomed to paradoxes, none is stranger than this: the same profligate hand that fattens budgets to produce ever bigger pictures often becomes tight-fisted with the budget allotted to promote those costly productions. Thus, it is not uncommon for a two million dollar movie property to be dumped on the market with only a bare minimum of advance advertising.

This incongruous and short-sighted policy of reducing the required pre-selling pressures on the potential audience puzzles some of the industry’s keenest promotion executives, among them Universal’s David A. Lipton. With simple and persuasive logic, he made this observation at a recent press conference: “Higher negative costs call for higher spending for all forms of pre-selling.”

And what of the potential audience for movies today? The Universal vice president in charge of promotion said it’s “there and waiting, you’ve got to pre-sell it.” And, of the so-called “lost audience”, he commented: “A great deal of it isn’t lost at all”—the film companies are just failing to reach it because their pre-selling is inadequate.

Lipton spelled out what form of pre-selling he regards as most valuable. It’s advertising. “Actually”, he said, “publicity doesn’t sell. Publicity is know-how, and it’s valuable. Advertising creates an image and effects sales.”

If the industry fails to advertise far enough in advance, Lipton warned, it will continue to cost itself "tens of millions" by releasing many of its pictures "much too fast and much too cold." What the film companies are missing by failing to penetrate carefully and at long range, he declared, is the market of marginal patrons. “To get into the big grosses,” he said, "you have to succeed in attracting a large margin of the occasional and the ‘infrequent’ moviegoers. To support his statements, Lipton cited a survey prepared by Sindlinger & Co., on the potential market for “Imitation of Life.” The astute promotion executive noted that the “marginal” moviegoer is increasing, while the “infrequent” diminish.

And, since women constitute a major portion of the “marginals” and “infrequents,” Lipton noted that it is important that promotion be directed at them. The audience for “Imitation” is running about 70 per cent female, and it can be accepted that Universal’s campaign has reached the fems, who, Lipton said, are tired of TV westerns.

One thing is certain. If every company demonstrated the same desire to pre-sell as has Universal, both the national magazines and the trade papers would be full of film ads this summer. The company has slated a “substantially higher” budget for “This Earth Is Mine” than it turned over to “Imitation.” The “Earth” campaign is “fashioned to reach women fans, particularly for the summer business,” Lipton said.

Obviously, Universal has discovered that it pays to spend in an effort to make expensive pictures pay off.
Don't miss the bus!!

Warner throws it into high gear on May 6th to kick off the hottest showmanship campaign in years! A busload of Hollywood's brightest young stars, junketing 3475 glamorous miles to Philadelphia, for the spectacular May 20th world premiere of "The Young Philadelphians"!

They'll hit 34 major cities, more than 200 towns, with overnight stops at 12 big key points. They'll be public squares and theatre stages, building up a beautiful storm of hoopla and ballyhoo to pound home the red-hot "young moderns" theme of the picture.

And this is only the beginning! Check the pressbook for all the fabulous details about the bus and its itinerary — for the ad campaign, the special teaser and theatre trailers, the terrific sound track radio spots, the stories and the stunts galore!

Man, don't you miss the bus! It's a bandwagon!

"The Young Philadelphians"

Starring: Paul Newman, Barbara Rush, Alexis Smith, Brian Keith, Diane Brewster, Billie Burke, John Williams

UA Arranges $15 Million Of Financing for Expansion

United Artists has concluded arrangements for the private placement of $15 million of six per cent participating promissory notes due June 1, 1974, chairman Robert S. Benjamin and president Arthur B. Krim announced. Benjamin said that the new funds are to be used in the continued expansion of the company’s business. The Prudential Insurance Co. of America will purchase the greater portion of the notes, and the Puritan Fund, Inc., Boston, will buy the balance. The placement was arranged by E. Eberstadt & Co. A total of $10 million of the notes, according to Benjamin and Krim, will be taken down initially, and the balance of $5 million at the option of the company at any time within the next two years. The notes will have a fixed interest rate of six per cent, with an additional small interest participation based on the net profits after taxes of the company in excess of $3,500,000. Benjamin also announced that UA had called the balance of its outstanding convertible six per cent subordinated debentures due 1969 which had not been converted. The final date for such redemption is June 22, 1959, at a price of 107 per cent, together with accrued interest (on a $1,000 debenture, holder will receive $1,078.50). These debentures are convertible into common stock until the close of business June 12, 1959, at $21 per share. In addition, F. Eberstadt & Co. formed a standby purchase group to assure substantial conversions of the remaining debentures by offering to buy at a price of 103.4 per cent any debentures tendered through the expiration of the conversion period June 12. The purchase offer by the standby group is equivalent to $22.77 per share.

20th-Fox Evolves Policy For 35mm 'Pacific' Release

The distribution policy for the 35 mm version of "South Pacific"—"tailored to conditions in individual cities"—was revealed last week by 20th Century-Fox general sales manager Alex Harrison. Release of the 35 mm version will begin the end of June. The policy was arrived at on the basis of findings made by C. Glenn Norris, Fox assistant general sales manager, and Joseph Sugar, general sales manager of Magna Theatres Corp., producer of the film. Harrison said that in a city which had never shown "South Pacific" in the Todd-AO process the film will be offered for exclusive engagements in 35 mm. In cities where the film has played in Todd-AO, it will be offered to selected theatres, with engagements limited to once in each city. The purpose will be to keep the picture exposed for as long as possible in each instance, it was noted.

AB-PT Nets $2,313,000 For Improved First Quarter

Net operating profit of American Broadcasting-Paramount Theatres for the first quarter of 1959 jumped to $2,313,080, ($54.54 per share) as compared with $1,894,000 ($4.43 per share) in the same period last year, president Leonard H. Goldenson announced. The figures for 1959 represent the second best quarter since the merger of United Paramount Theatres and ABC. The best was 1956. AB-PT’s TV and radio operations improved on the 1958 quarter, but theatre returns were off, primarily because 53 weeks were reported in the ’58 fiscal year.
A great director,
a great star...and
the warm, wonderful
story of a foot-loose
guy and the kid
he adores...

They'll reach your
heart through
'À Hole in the Head'
A HOLE IN THE HEAD


Latch on to one of the biggest stars in show business, corrall a glittering supporting cast to enrich what appears to be one of the most heart-warming comedies in many years, place the entire operation in the capable hands of a master comedy producer-director, and you are quite likely going to have a hit on your hands. That is precisely what United Artists has done with "A Hole in the Head," latest in a series of UA 40th Year Gilt-Edge Supplements.

The star is, of course, Frank Sinatra, whose name spells boxoffice bonanza. And his cast of supporting players is as impressive as any that has been gathered in some time. Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn and 12-year-old Eddie Hodges represent a blending of tested marquee personalities that add further lure to this SinCap production.

The first three letters of SinCap stand, obviously, for Sinatra, the last three for his partner in the venture, Frank Capra. Winner of three Academy Awards for best direction, Capra emerged from five years of virtual movie oblivion (he was making industrial films) to seek again the fame that came to him for such classics as "It Happened One Night", "Mr. Deeds Goes To Town" and "You Can't Take It With You". He has exactly the right vehicle to give him that fame in "A Hole in the Head".

UA's campaign for the picture, though still in the rough stages, shows sign of being in that company's best tradition—aggressive and in the depth to complement fully the excellent boxoffice potential of "Hole". By the time it is ready for the nation's theatres this summer, the promotion heat will have been turned on full steam, to make "A Hole in the Head" one of the season's most likely successes at the boxoffice.
Tony Manetta (Frank Sinatra) is an improvident New Yorker who hitchhiked from the Bronx to Miami Beach in 1936 with two buddies to “make fortune.” Now a widower with a lovably amish young son, Ally (Eddie Hodges), Tony runs a small hotel, “The Garden of Eden,” on the beach, while still looking for his first million. One of the obstacles on the course to that elusive fortune is his weakness for women, which does him absolutely no good with hard-hearted landlords like Abe Diamond (Benny Rubin), who gives Tony 8 hours to come up with $5,300 in back rent or lose up the hotel. Tony, a fast guy with a wild scheme, has one at his finger-tips, like trying to trick his brother into lending him the money, or promoting an old friend-turned-millionaire... but that’s getting ahead of the story.

The tale opens with Tony and his madcap girlfriend, Shirl (Carolyn Jones) returning to the hotel in the wee hours after a session of intensive nightclubbing. Both are a bit the worse for wear—and drink. He drags her up the hotel lobby steps, when she comes to with a sudden realization: “I don’t love you. Why should I love you? Who are you I should love you?” she asks him while sliding down the bannister. Then, “Byyyyyyeeeee! I’m going swimming!”

“Man, how do I always manage to get mixed up with the world’s foremost cukes?” Tony asks himself, as he follows the zany Shirl to the beach.

More about the plot on Supplement Page 6
The Campaign

Most phases of the campaign to promote "A Hole in the Head" were in the rough stages when this Supplement went to press. But enough was visible to make it apparent that the Frank Capra production will be backed by the kind of forceful, penetrating promotion for which United Artists, under the direction of national advertising-publicity-exploitation chief Roger H. Lewis, is notable.

It is immediately evident from the roughs of the advertisements that appear on these pages that the UA staff of boxoffice is making its pitch in this instance directly to the heart and the funny-bone. Thus, it shapes up as a campaign to win the family audience—and, they undoubtedly reason, let Sinatra gather the rest, which he probably will do. A look at the ads, with the captivating art of father-and-son predominating, reveals quickly that the campaign is designed to project a warmly human message, one that might be heartily welcomed by movie fans surfeited with heavy psychological and weighty fare in recent years. The tone of everything about "Hole" is light, human and schmaltzy. Even the roughs displayed abet convey how effectively they are going to get the theme across with heart-warming illustrations of puns that are clever, but not wearing.

Just like the author who writes and re-writes repeatedly to improve his story, the ad man writes, too. Glance above at the advertisement upper left, where the copyman scribbled "wonderful" to replace "fabulous", and how much better the line thus reads.

The puns, themselves, offer potential paths plenty of fun and Sinatra. There's "A Hole Lot Fun Ahead," cries one ad, while others claim, "The Most Wonderful Way to the Heart Is Through Hole in the Head." For Sinatra admirers, "Frank Hug . . . A Frank Squeeze and Zing Will . . . Sinatran, so glad to see you again!"
Strings of Your Heart!" should be invitation enough to enjoy their favorite in the picture.

There will be some clever gimmick ads, too, as well as the ones at right, which provide a bit of advice on "How To Bring Up A Problem Father." These should prove to be excellent attention-getters.

Other phases of the campaign are slated to stress "A Hole in the Head" and its stars into the public consciousness. A series of screenings has been arranged for newspaper writers, disc jockeys, in-agers, women, travel agents and convention leaders. The music promotion features two songs from the film—"High Hopes" (Eddie Hodges on Decca) and "All My Tomorrows" (Sinatra on Capitol)—both to be released before the film opens. A cross-promotion is being engineered between the publisher and UA, to be worked in with deejays and fitters. Director Capra and young Hodges will go on tour to cover major cities close to openings, and both already have been interviewed by leading figures in all the media. A couple contests also are in the works. "What I Need Most Like A Hole In The Head" will be tied in with disc jockeys and newspapers, while a trade contest will award one week at the Fountainbleau for two to the exhibitor rating the best campaign.
Mario leaves his shop to Julius’ care and, with Sophie, rushes by plane to Miami Beach to care for the “sick” Ally. There they find him frolicking around his father’s hotel. Uncle Mario looks at the healthy youngster and exclaims, “When did you get out of the hospital?”, then begins to complain about the plane fare. But Aunt Sophie admonishes: “You should thank God the boy’s all right.” She looks again at the boy. “Look how pale he looks. You got a fever?”

The story continues...

It’s 4 a.m. when Tony unloads the girlfriend, and it’s all he can do to tumble into bed, unmindful of son Ally, who has been waiting for his romping dad with some disquieting news. The boy wakes Tony and shows him a piece of paper he has been holding all night. It’s an eviction notice from his landlord. “Who does he think I am?” Tony roars. “Jimmy Jerk from Jerkville?” He reassures the boy that he will find a way to hang on to the “Garden of Eden” and they play a game of gin, then tumble into bed.

They clown in warm, father-son style. “Why you . . . I should punch you right in that funny little nose. Only it looks just like your mother’s,” Tony tells his son. But Ally is distraught. He fears the worst. “Don’t make me go live with Uncle Mario. Please, Pop,” he begs. “I just know if you have to call him for money . . .” Tony embraces the kid. “I’ve never seen such a worrypuss.”

Turned down by his obdurate landlord, Tony decides to call his brother, Mario (Edward G. Robinson), after all. He hopes to trick him into providing the needed money. Mario listens to Tony’s tale of woe, while wife, Sophie (Thelma Ritter) and their son, Julius (Jimmy Komack) hover close by. When Mario sputters at the mention of $5,300, Tony turns on the sob routine about Ally. “They’re going to throw me out in the street. And the kid? What’s supposed to happen to him? I mean how can I move him now? In his condition?” Mario and Sophie love the boy, but the uncle is dubious about Tony. “Are you telling me the truth about Ally”, Mario asks. “When did I ever lie to you?” the indignant Tony retorts. “When?” the suspicion Mario comments, and self-righteous Tony hangs up the phone in a huff. But the ruse works.
Sophie also takes charge of the conversation when Tony arrives at the hotel from a date with Shir. After an argument between Tony and Mario over the former's loose living habits, Sophie begins to weave the web of matrimony. "Did you mean it before," she asks Tony, "when you said you'd like to find a nice little woman and settle down?" "I should drop dead on this spot," he replies. The cynical Mario retorts: "If he dropped dead all the times he says it, I'd go into the cemetery business." But Sophie won't be deterred: "You know who would be perfect, Mario? Mrs. Rogers. Her husband died a couple years ago. And he left her quite a few dollars, too. Tony, she'd be just perfect for you."

Mrs. Rogers (Eleanor Parker) is brought on by the eager matchmakers. Mario, somehow, always says the wrong thing: "On our side we'll all chip in, give you five thousand dollars, and I understand your husband left you a few dollars . . .?" Mrs. Rogers and Tony are dismayed.

But the pawns finally agree to have dinner together at her apartment. The intimacy draws them together and soon they are telling each other their problems, reliving the past and, at the same time, discovering the warm and happy feeling of being near someone again.

Meanwhile, back at the hotel, Shir, with whom Tony had made a dinner date before he met Mrs. Rogers, is boiling. She takes out her fury on the bongos.
Beset with troubles, Tony ponders about the old days when he and his buddies, Mendy (George DeWitt) and Jerry Marks (Keenan Wynn) drove a cab. With Mario refusing to give him any money until he marries Mrs. Rogers and moves into a house, Tony rebels against the "deal" and decides to see Marks, now a millionaire visiting Florida. At the dog track Tony wins enough on one race to pay what is due on his hotel. But, going along with Marks, he loses it all on the next race. Desperate, Tony makes a far-fetched proposition which Marks brushes off with, "Never try to promote a promoter, kiddo." A hurt Tony throws back the sop offered him by Marks, whereupon two of the latter's bodyguards teach him some manners.

But as the cab is taking him away, Ally leaps out tearfully shouting, "I don't want to go!" He races to Tony, and father and son are reunited on the beach, plunge into the surf, clothes and all—while the hopeful Mrs. Rogers waits for them.

Having prematurely phoned to tell of his "luck" at the track, Tony is greeted by strains of "For He's A Jolly Good Fellow" when he returns from the track to his hotel. Ally has staged a welcome home party, with Mrs. Rogers a featured guest. His son has gathered together all their friends—and even a three-piece neighborhood band—to herald Tony's arrival. Tony can't even smile.

Now utterly defeated, he tells tearful Ally to go with his aunt and uncle back to New York. When the boy refuses, Tony forces himself to shout: "Need you? I need you like a hole in the head. I don't want you around- any-more..."
"The Young Philadelphians"

Business Rating: 3

Engrossing, but overlong, version of best-seller about young man clawing his way into society. Good performances. Above-average grosser for class and metropolitan markets.

Richard Powell's best-selling novel about the mores, morals and intrigue of Philadelphia's Main Line society has been transferred to the screen with reasonable faithfulness in this Jack L. Warner production. Most audiences should find the movie engrossing, although it is overlong and diffuse, and some crucial sequences lack the ring of conviction. Businesswise, strongest returns figure to come in class houses, where the story's literate qualities will be best received, and it should draw above average grosses throughout metropolitan markets. Strong selling will be required in the hinterlands. Screenwriter James Gunn has converted the sprawling novel into a comparatively compact screenplay, and director Vincent Sherman has managed to hold the multiplicity of plot lines together and give the film fairly good pace. The production is studded with topflight performances: Paul Newman clawing his way to the top of the society ladder; Barbara Rush, the reckless society miss who becomes a responsible society matron; Alexis Smith, appearing in a brief episode, as the matron who is rebuffed in her last attempt to recapture her youth. Diane Brewster, Billie Burke, Brian Keith, Otto Kruger and Paul Picerni contribute fine support. The plot concentrates in the main on the life of Newman and his attempts to establish himself in the forefront of Main Line society. The film opens with the marriage of Diane Brewster to a society blueblood. On her wedding night she learns he is impotent and he flees from her bed and is killed in an auto crash. The bride spends the night with an ex-beau (Brian Keith), who loves her, and she has a son by him. The story then spans twenty years and the son, Paul Newman, is a sophomore at Princeton. He meets and falls in love with Barbara Rush, but their dream of marriage is shattered when her father (John Williams) neatly eucrthes them into waiting and then succeeds in parting the pair. Embittered, Newman determines to rise to the top of the heap and, in a series of escapades that mark him as a bounder, reaches his goal. All this is threatened when a boyhood chum, blacksheep of a first-line family, becomes involved in a murder. The society segment of Philadelphia threatens to hamper Newman's defense of his friend by revealing his illegitimate birth, but Newman proves equal to the situation. He establishes the innocence of the pal and wins the hand of Barbara without sullying the name of his mother.


"Gunfight at Dodge City"

Business Rating: 2

Joel McCrea as Bat Masterson in routine color-C'Scope western. Should draw TV cowboy fanciers.

Television fans who fancy Bat Masterson and other western buffs should find this Mirisch Company entry for United Artists release adequate entertainment. Tinted in Eastman Color on a Cinemaco scope canvas, it offers a normal quota of rousing gun battles and some run Western characterizations, but the Daniel Ullman-Martin Goldsmith screenplay is overly-involved and asks the viewer to swallow whole the incredible premise that people in 1860 were as aware of mental illness as they are today. Joseph Newman's direction has fair pace and manages to keep viewer interest steady until the last gun battle. Joel McCrea, as Bat Masterson, is highly credible in his offbeat approach to the role. Julie Adams and Nancy Gates handle the distaff contributions in a pretty manner, while John McIntire scores as a doctor who befriends McCrea. Story concerns attempts of McCrea to bring law and order to Dodge City. He is balked by Don Haggerty, the corrupt sheriff, who is in cahoots with the outlaws and who is responsible for the murder of McCrea's lawman brother. Eventually, McCrea shoots it out with Haggerty and restores law to the frontier community.

"The Five Pennies"

**Business Rating 3 3 3**

Tear-stained musical biography of bandleader Red Nichols. Best Danny Kaye vehicle in years. Good grosser for all markets.

This version of the turbulent career of Red Nichols, as interpreted by Danny Kaye, is a tuneful, tearful excursion into the nostalgia-laden days of the twenties and thirties when the famed bandleader meteorically rose to national prominence with his masterful Dixieland style and then dramatically plummeted to obscurity for love of his sickly child. Bathed in sentiment and rocking with some first-class Louis Armstrong music, this looks like the best release Paramount has had in a long time. Grosses figure well above average in all situations. The Jack Rose-Melville Shavelson screenplay adroitly exploits a true-life situation that is bound to wring tears from the eyes of the ladies. At the zenith of his career, Nichols' six-year-old daughter was stricken with crippling polio. Faced with the choice of a lifetime of one-night stands and the condemnation of his daughter, or abandonment of his career to give her an adequate home life, Nichols dropped his cornet into the sea and took a job in a California shipyard. Between tears, the film which was superbly photographed in Technicolor and VistaVision by Daniel L. Fapp, gets in a goodly number of musical treats. "Satchmo" Armstrong plays "Bill Bailey" and "When the Saints Go Marching In", Barbara Bel Geddes sings "The Five Pennies", Bob Crosby renders "Indiana" and the aggregate talents of Ray Anthony, Bobby Troup, Shelly Mann and Danny Kaye deliver such old favorites as "Jada," "Sleepy Time Down South" and others. Production highlights are the montage of dances of the 20's performed by Kaye and Bel Geddes, a satire of early-day radio featuring Kaye in such musical aggregations as "The Cliquot Club Eskimos", "The A&P Gypsies" and others of the period, and a most enchanting nightclub number in which Kaye, Armstrong and 9-year-old Susan Gordon sing "Lullaby in Ragtime." Kaye is superb in his portrayal of the title character and gets excellent support from Barbara Bel Geddes as his wife. Susan Gordon is a delight as their daughter and Tuesday Weld registers well with her contribution. Film closes with a final burst of tearful outpouring as Nichols attempts a comeback, and what promises to be a failure, is turned into a triumph when Dorsey, Glenn Miller, "Satchmo" and other former members of the Nichols band turn up. The final tear is artfully extracted by the direction of Melville Shavelson when Red's crippled daughter puts aside her crutches and asks to dance with her father.


"The Law Is the Law"

**Business Rating 2 2**

Lightly amusing, but disappointing vehicle for frame Continental comics. Fernandel and Toto. For art house.

The pairing of two great international comedians, Fernandel of France and Toto of Italy, should be cause for rejoicing for art house owners and fans. Unfortunately, they will be disappointed in this vehicle of the two famed comics. Both Fernandel and Toto do their valiant best to inject humor into what seems like a very funny idea. They grimace and groan a mug, but the overall effect is dampened by the script. Direction by Christian-Jacque, who was responsible for the very funny, "Fan-Fan The Tulip", does very little to aid the humor and in some ways deters it. Story starts on a promising note, but by the means of an animation process, the crazy convoluted border between France and Italy is shown as it relate to the town of Assola. The final bit of foolery occurs when the border dissects the local tavern. Plot hinges on the fact Fernandel was born in the Italian portion of the inn but registers as a Frenchman. His twenty years of service to France are neglected as he becomes a cause celebre between the two countries. Toto, as a smuggler, is intricately involved with Fernandel and succeeds in adventurously involving the hapless Frenchman further with each move he makes. Eventually, order is restored when Toto discovers that the innkeeper had changed the location of the boundary to suit his needs after the birth of Fernandel. All ends well as Fernandel is restored to French citizenship and Toto returns to his smuggling.

Outdoor Ballyhoo Easy, Economical Way to Capture Attention of Crowds

A showmanship equation which has held true over and over again each spring and summer is once again being proved in streets and in store windows all over America. For every empty space, there is an enterprising film company promoter or exhibitor-showman with enough ingenuity to fill it with an attractive, eye-catching ballyhoo. During the warm, friendly months, when the crowds come streaming into the streets, outdoor ballyhoo really hits its peak of effectiveness.

Be it the one-way type of showmanship, as typified by the floats and street signs, or the co-operative kind, which capitalizes on tie-ups with mass media or willing merchants, outdoor ballyhoo is undoubtedly one of the easiest, most economical—

NAKED MAJA.' When L. A. papers refused ad showing nude, UA showmen engaged truck, mounted double-sided 24-sheets and paraded streets for a week before "Naked Maja" opening. Two pretty girls distributing heralds helped the campaign, too.

and most effective—methods of capturing the attention of a great number of potential patrons in one fell swoop.

Some films, like United Artists' "The Naked Maja," are tailor-made for crowd-drawing floats and displays based on the famous Goya nude; some, like "The Mating Game," fairly cry out for a bevy of attractive girls touring streets wearing "mating" banners; but whatever the picture, the alert industryite will find a way to tell the man on the street about it.

Window displays, of course, are fashioned to draw together all the eye-catching aspects of a ballyhoo in one convenient showcase. Merchants with products to sell will be especially anxious to join forces with exhibitors in an effort to present both the merchandise and the picture to the hordes of passersby. Another possibility is the vacant store, whose owner often will consider a nominal fee for temporary use.

The bally photos on this page are ample evidence of what can be accomplished with a little bit of elbow grease, a dash of inventiveness and an assist from Mr. Sun. And as long as the sun continues to shine, there will be exhibitors and film men to put it to work selling pictures.

'MATING' MODELS. These lovelies paraded N. Y. streets with portable radios tuned to station giving clues on whereabouts of "The Mating Game Girls"—a perfect cross-plug for opening of the MGM comedy-romance.

WINDOW DISPLAYS. Top, UA's Kansas City exploiter Bernie Evens arranged for this dressed-up, six-foot cut-out of Bob Hope in shop window to plug "Alias Jesse James". Center, this display of stars of Columbia's "Hey Boy! Hey Girl!" was used in lobby of Detroit's Broadway-Capitol prior to opening, then moved to a prominent empty store window. Bottom, this Michigan-oriented bargain-book display in Detroit's Kresge's coincided with filming of "Anatomy of a Murder".
What the Showmen Are Doing!

**ADS WE LIKE**

The two advertisements displayed in this panel—one for its personalized institutional message and long-range planning, the other for its grippingly graphic art and enterprising adaptation of a famous pose—are among the best seen in recent weeks, no matter what the media.

What Samuel Goldwyn's market-wise promotion staff accomplished was two-fold in its effect on readers of a recent Sunday’s New York Times, where the ad below ran across the bottom of two pages.

Employing the Goldwyn name—well-known as any of the film's stars—as an institutional spade, the advertisement aimed to plant “Porgy and Bess” as a notable event in the minds of the public long before its scheduled opening.

In the ad at right, 20th Century-Fox has shrewdly adapted the dramatic effect of an intensely gripping closeup reminiscent of Susan Hayward's Academy Award-winning role in “I Want To Live,” carrying through the impact that still lingers from that successful Hayward vehicle.

**“We have tried to create something new...”**

Introducing a new era in motion pictures

**SAMUEL GOLDWYN**

**PORGY and BESS**

台南 POTTER, DOROTHY DANDRIDGE, SAMMY DAVIS JR., PEARL BAILEY, JAMES MASON, GEORGE B handheld, RAY MILLAND, EMIL JANNINGS, OTTO PREMINGER, WALTER B. KEANE, OLGA TATOUNA, Goldwyn Pictures, Inc.

**TO ENTERTAIN, TO INFORM, TO ENTERTAIN.**

**STAR IN EUROPE FOR PLUG ‘ANNE’**

Millie Perkins, the young star of 20th-Fox's “The Diary of Anne Frank,” is working just as hard to plug the film as she did to portray its heart-warming heroine. Having just completed a key-city tour across the country to bolster openings, Miss Perkins is now leaving on a ten-country European promotional tour, which includes a party to be hosted by Churchill.

**DETROIT HOUSES IN CO-OP PUSH**

A committee of exhibitors representing “every type of theatre and situation” in the metropolitan Detroit area recently reactivated the Metropolitan Exhibitors of Detroit. It was agreed that all houses should participate in a $50,000 co-op advertising campaign “to forcibly bring to the public's attention the fine motion picture entertainment available in our theatres.”


**‘SOLDIER’ ART.** United Artists’ head showman Roger H. Lewis and ad manager Joseph Gould study four-color illustration which is basis for “Horse Soldiers” ad campaign. Painting was prepared by Symeon Shimin to be used for ads, posters, accessories, album sleeves. Art features stars John Wayne, William Holden, will provide basis for series of full-page, four-color ads to appear in “Pictorial Review” supplement starting the 1st of June and keyed to major regional openings.
"Darby O'Gill and the Little People"

**Business Rating: **

Disne y live action-cartoon is nice bit of whimsy, but heavy on dialects that will be hard to take in U.S. Kids would be delighted.

This combination live-action-cartoon comedy fantasy confection from Walt Disney lacks the boxoffice potential of his more universally popular offerings. Concerned with the rakish misadventures of Darby O'Gill with the Leprechauns of the Ould sod, it provides a liberal portion of whimsy, a soupcon of romance and charm, a sprinkling of robust action and a lively dash of animated horror, but American audiences lured by the magic of the Disney label will find the unfamiliar language inflections of the Irish-English cast, as well as the subject matter, possessing too strong an Irish flavor for their tastes. However, the kids will find plenty to delight them. The plus factors -Disney's lavish attention to production values in the lush technicolor mounting, imaginative settings, well-integrated use of animation, and technical virtuosity in the scenes between the normal-sized Darby O'Gill and the 21-inch King of the Leprechauns—go a long way toward offsetting the disadvantages of the plot material and language barrier. The unique Disney promotion would seem to assure "Darby O'Gill" of above average grosses in his usual market. Highpoint of Robert Stevenson's adept direction occurs when Darby (Albert Sharpe) visits the cavern home of the wee folk and witnesses a delightful dance of the Leprechauns in which the wee folk cavort in a mic fashion and then climax the sequence as they charge into the Irish countryside astride their 21-inch stallions. The Lawrence E. Watkin screenplay concerns the running battle between Darby and King Brian Connos (Jimmy O'Dea). The clever Darby learns he is to be replaced as caretaker by the youthful Michael McBride (Sean Connery). To save face and not devalue his daughter Katie's (Janet Munro) chances of marriage he persuades McBride to pose as a hired hand. This is done, but the ruse backfires when the village bully, Pony Sugrue (Kieron Moore), tells Katie of the situation. Katie falls ill after her rejection of McBride and when Darby sees the Death Coach coming to take her he pleads with King Brian to take him instead. Brian complies, and as they ride off in the coach he tricks Darby into making a fourth wish thereby destroying the spell and providing a happy, if slightly incongruous, ending.

**United Artists. 97 minutes. Gregory Peck. Produced by Sy Bartlett. Directed by Lewis Milestone.**

"Pork Chop Hill"

**Business Rating: **

Strong, grim war film unrelieved by humor or romance. Gregory Peck for marquee, but problem for fem trade.

Sy Bartlett, for Melville Productions, has delivered an unrelievedly grim motion picture about a single battle of the Korean War in which men were senselessly killed while their superiors grouped around a conference table in Panmunjom 70 miles to the west haggling out the difficult terms of peace. It is well-made, devoid of stereotypes and deserving of praise for its honest portrayals of the ragged emotions of men under fire, but, because it makes no attempt to gloss over the horror and pain of war, "Pork Chop Hill" represents something of a commercial problem. Despite the presence of Gregory Peck, this does not figure to have much appeal to the fem trade, and boxoffice returns will have to lean heavily on strong promotion to the males. Peck, who turns in a fine performance, is ably assisted by a cast of unknowns. Lewis Milestone's direction is powerful, sparing the viewer none of the grisly aspects of the battle and offering ironic photographic evidence of the utter futility of war. Based on the best-selling novel by General S.L.A. Marshall, James R. Webb's screenplay rings painfully true for the most part and sounds its only false note in its muddled ending. Lt. Clemens (Peck) in charge of a company of infantrymen, is ordered to attack Pork Chop hill. He has difficulty in raising his men to battle pitch, for they, like he, are fully aware that peace talks are being conducted and might be completed during the course of the battle. Once underway the American attack stalls because of improper military information, inadequate communication between the front line and HG, and some fiendishly clever propaganda by the opposing Chinese Communists. One scene stands out as classic of its kind. It occurs when the troops are advancing up the hill under cover of night. Midway to their destination they are stopped in their tracks when they hear the Communist radio welcome them by Company name and then suggest that they return before they are wiped out. After the hill has been won at an alarming cost of lives, a public relations man comes to obtain interviews. Eventually the American forces emerge triumphant and Peck makes an unconvinging speech trying to justify the slaughter.

**United Artists. 110 minutes. James Cagney, Don Murray, Dana Wynter. Produced by Walt Disney. Directed by Robert Stevenson.**

"Shake Hands with the Devil"

**Business Rating: **

Story of Irish rebels against British burdened by uninspired script. Plenty of action and Cagney heads good American, British cast.

This Pennebaker presentation boasts the presence of James Cagney, Don Murray and Dana Wynter for marquee power, plus excellent performances by Britshers, Glynis Johns, Michael Redgrave, Sybil Thorndike and Cyril Cusack, but it will require powerful effort on the part of the aggressive United Artists exploitation department to make its presence felt at the boxoffice in mass market situations. Set against the background of the struggle between Irish patriots and the notorious Black-and-Tans in 1921, it fails to develop sufficiently the motivations and dimensions of the people involved. The result is a film that bristles with action but signifies nothing. Major fault lies with the uninspired Ivan Goff-Ben Roberts screenplay, since the direction and pace of Director Michael Anderson is swift and sure. The story starts in earnest when Don Murray, an American medical student, is being transported out of Ireland by the rebels. After a few days stay with them, he agrees to go along on a mission in which he'll be needed as a medic. He is captured, and after torture and beating by the Black-and-Tans, decides to join the fight. Plot development starts when Sybil Thorndike, an Irish grande dame, is captured and starts a hunger strike. In order to free her, the Rebels take Dana Wynter as hostage. Romance develops between Wynter and Murray, but is quickly overruled by a projected raid. The raid is successful but the toll of rebels is so great that news of a treaty is welcomed by all, except Cagney, who will settle for nothing less than unconditional surrender. Climax of the film has Murray and Cagney battling it out. Murray kills Cagney.

**United Artists. 110 minutes. James Cagney, Don Murray, Dana Wynter, Glynis Johns. Produced and Directed by Michael Anderson.**
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

OCTOBER

APACHE TERRITORY Eastman Color, Rory Calhoun stars. Director Burt Kennedy. Western. 78 min.

KILL HER GENTLY Griffin Jones, Maureen O’Hara, Marc Lawrence, Producer Guido Coen, Director Charles Saunders. Two escaped convicts, one husband bent on murdering his wife. 73 min.


DECEMBER

MAN INSIDE The CinemaScope, Technicolor, 1st Palance, Alene Esberg, Producers Irving Allen, Art R. Schleckman. Western. Drama. Detects a beautiful girl in search of $700,000 blue diamond if 81 min.


BEYOND THIS PLACE John Lupton, Producer Earle Lyon. Director Gene Fowler. “Beatniks” stage train robbery. 82 min.

COLOSSUS AND THE GOLDEN HORDE Color, Steve Reeves, Bruce Cabot. December

MAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction.

COLUMBIA

SEPTEMBER

GHOST OF THE CHINA SEA David Brian, Lynn Baryna, Adventure, Director Fred Saill, Small group flees Japanese invasion of Philippines. 79 min.

SHE PLAYED WITH FIRE Jack Hawkins, Arlene Dahl, Dennis Price, Producers Frank Launder and Sidney Gilliat. Director Sidney Gilliat. Insurance man meets fire, uncovers old romance, mystery, intrigue. 95 min.

WHOLE TRUTH, The Stewart Granger, Donna Reed, George Sanders, Producers Jack Clayton, Director John Guillermin, Drama. Suspected murder seeks out real killer for Scotland Yard. 84 min. 8/8.

COLUMBIA

SEPTEMBER

GHOST OF THE CHINA SEA David Brian, Lynn Baryna, Adventure, Director Fred Saill, Small group flees Japanese invasion of Philippines. 79 min.

SHE PLAYED WITH FIRE Jack Hawkins, Arlene Dahl, Dennis Price, Producers Frank Launder and Sidney Gilliat. Director Sidney Gilliat. Insurance man meets fire, uncovers old romance, mystery, intrigue. 95 min.

WHOLE TRUTH, The Stewart Granger, Donna Reed, George Sanders, Producers Jack Clayton, Director John Guillermin, Drama. Suspected murder seeks out real killer for Scotland Yard. 84 min. 8/8.

AMERICAN INTERNATIONAL

DECEMBER

PARATROOP COMMAND Richard Bakalyan, Jack Hogan, Jeff Morris, Producer Stanley Shpetner, Director Roger Corman. Kids living to deadly thrill of jump and kill. 83 min.

SUBMARINE SEAHAWK John Bentley, Brett Haley, Producer Spencer Gordon Ben- net, War-action. Sliding through cold, murky depths . . . the secret sub . . . 77 min.

FEBRUARY

DADDY-O Dick Contino, Sandra Giles. Music-action. She was rich and spoiled and he represented everything she wanted—from hooligans to rock ‘n roll.

ROADRACERS, THE Sport-car drivers. Modern weapons in the form of sport cars with daring youths at the wheel.

MARCH

OPERATION DAMES Eve Meyrink, Charles Henderson, Don Devlin Devon Craig. War-action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit.

TANK COMMANDOS Walter Campos, Maggie Lawrence, Robert Barron, Producer- Director Butch Topper. War-action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge.

MAY


HORRORS OF THE BLACK MUSEUM Color-CinemaScope, Technicolor, 1st Palance, Produced by Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one atrocity to the next to create material for his horrendous museum.

JUNE

DRAGRACER Teen-age action.

JULY

DIARY OF A HIGH SCHOOL BRIDE Anita Sands, Ronald Foster. Teen-age action.

HAUNTED HOUSE OF USHER, The Color. Filmatization of Poe’s “Fall of the House of Usher.”

AUGUST


SEPTEMBER


JAILBREAKERS, The Robert Hutton, Mary Castle.


NOVEMBER

COLOSSUS AND THE GOLDEN HORDE Color. Steve Reeves, Bruce Cabot.

DECEMBER

MAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction.

ALLIED ARTISTS

SEPTEMBER

LEGION OF THE DOomed Bill Williams, Kurt Kreuger, Producer William F. Brody, Director Thor Brooks. Drama. Young woman is French Foreign Legion. All-girl kingdom in outer space. 80 min. 9/1.


WOLF LARSEN Barry Sullivan, Peter Graves, Gila Hall. Producer Lindsey Parson. Director Harmon Jones. Drama. Man ship-wrecked forced to work on ship of sadistic captain. 83 min.


REVOLT IN THE BIG HOUSE Gene Evans, Robert Blake, Producer-Director William Castle. Erle ghost story. 75 min. 10/22.

FEBRUARY

ARSON FOR HIRE Steve Brodie, Lynn Thomas, William F. Brody Production. Organized arson ring uncovered by police. 67 min.


APRIL

AL CAPONE Rod Steiger, Fay Spain. Producers John H. Fleming, Lou Laimer, Ackerman. Al Capone tanked over top spot as Chicago’s crime chief during prohibition era. 104 min.

MAY


JUNE


Beyond THIS PLACE Van Johnson, Vera Miles. Filmat- ization of A. J. Cronin’s novel.

SPEED CRAZY Brett Haley, Yvonne Lime, Producer Richard Bernstein, Director William Hole, Jr. Drama. Sports car racing driver kills man during holdup. 75 min.

COMING


CONFESSIONS OF A SHARK EATER Miko Taka. CRIME AND PUNISHMENT, U.S.A. George S. Hamil- ton, Mary Murphy. Producer Terry Sanders. Director Denis Sanders. Law student turns criminal. 80 min.


UNWED MOTHER Norma Moore, Robert Vaughn, Producer Josepah Justman, Director Walter Douglas, Melo- drama. Unwed girl becomes pregnant. 74 min.
**Metro-Goldwyn-Mayer**

**Coming**

**A TIME TO KILL** (Producers Associated Pictures Co.) Jim Davis, Don Weisman, Allion Hayes, Producer Pat Betz. Director Oliver Drake.


**FUGUE** (The Trumpet) Color. Bigelow Film Organi- 

**DREAM MACHINE, THE** (Buddy Adler) Technicolor. Rod Cameron, Marty Murphy, Peter Illing. Producers Rich-

March 27


**FLESH AND THE WOMEN** (Dominic) Technicolor. David Niven, Carol Heiss, Fredric March. Director Robert Aldrich. Drama, 110 min.

**THERE IS NO PLACE LIKE HOME** (Sidney Har- 

**May**


**JUNE**

**June**

**JUNE SUMMARY**

The early June release schedule totals 21, with United Artists in first place with five films. Allied Artists, Columbia and Twentieth-Century-Fox are tied for sec-

**Metro-Goldwyn-Mayer**

**September**

**CAT ON A HOT TIN ROOF** Metrocolor. Elizabeth Tay-

**October**

**DECKS RAN RED, THE** The James Mason, Broderick Crow-

**November**

**TUNNEL OF LOVE** (CBS) Color. Elisha Cook, Jr., Yvonne De Carlo. Drama. 88 min.

**December**


**January**


**February**


**March**

**MATING GAME** The Technicolor. Debbie Reynolds. Tony Randall, Paul Baxley, Janet Waldo. Director George Marshall. Young love emerges from family- 

**April**

**COUNT YOUR BLESSINGS** CinemaScope, Met- 

July 3

**SHAGGY DOG, THE** (Buena Vista) Fred MacMurray, 

**March 20**


**NOWHERE TO GO** George Nader. Producer Michael Belmon. Director Tony Zucco. Man comes from police. 87 min. 4/13.

**May**


**November**

**BOHUN HOUSE** VistaVision. Technicolor. Gary Gray, 

**October**

**Angry Hills** (Buena Vista) Color. Robert Mitchum, 

**November**

**Columbia** (Buena Vista) Color. Robert Mitchum, 

**August**

**LUCKY JIM** (Kinglsey International) Ian Carmichael, 

**September**

**Coming**

**A TIME TO KILL** (Producers Associated Pictures Co.) Jim Davis, Don Weisman, Allion Hayes, Producer Pat Betz. Director Oliver Drake.


**FUGUE** (The Trumpet) Color. Bigelow Film Organisa-

**January**


**February**


**March**


**April**

**COUNT YOUR BLESSINGS** CinemaScope, Metrocolor. Deborah Kerr, Rossano Brazzi, Maurice Chevalier. Produc-

July 3

**SHAGGY DOG, THE** (Buena Vista) Fred MacMurray, 

**March 20**

**MATING GAME** The Technicolor. Debbie Reynolds. Tony Randall, Paul Baxley, Janet Waldo. Director George Marshall. Young love emerges from family-

**February**


**April**

**COUNT YOUR BLESSINGS** CinemaScope, Metrocolor. Deborah Kerr, Rossano Brazzi, Maurice Chevalier. Produc-

July 3

**SHAGGY DOG, THE** (Buena Vista) Fred MacMurray,
LCHETE Mari Blanchard, Albert Dekker, Producer-director Lucien Raimond. Melodrama filmed against Puerto Rican background. 75 min.  

January


February


November


December

APPOINTMENT WITH A SHADOW CinemaScope, George Nader, Joanna Moore, Producer H. Horowitz, Director R. C. Shilling. Reporter reforms while trailing zipper. 73 min. 9/16.


January


February

NO NAME ON THE BULLET Eastman Color, Cinema- Scope. Audie Murphy, Joan Evans. Producers Howard Harmon, John Ireland, Producer Roy Hunter. Director de- fiant for hire terrorizes Western town. 77 min. 1/19.


March


STEP DOWN TO TERROR Colleen Miller, Charles Drake, Rod Taylor. Producer Joseph Gesherenson. Director Harmon. Couple returns to his home town, finds in love, then flees police. 76 min. 9/15.

April


May


June

The Prize Baby has completed production of 4 new Intermission-Time BLOCKBUSTERS for both DRIVE-IN and CONVENTIONAL Theatres!...

Designed to increase your Concession Sales to an all-time high!

4 Brand New, Full-Color, Animated and Narrated Intermission-Time BLOCKBUSTERS...

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A Practical and Helpful Plan Is Suggested by the TOA President

How to Service — and Save — Small Theatres

REVIEWS IN THIS ISSUE

A HOLE IN THE HEAD — Film of Distinction
WOMAN OBSESSED — MIDDLE OF THE NIGHT — THE MYSTERIANS
GIGANTIS, THE FIRE MONSTER — FLOODS OF FEAR
RIOT IN JUVENILE PRISON
"THIS EARTH IS MINE!"
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EVEN BIGGER THAN
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215 WEEK-END NEWSPAPER SUPPLEMENTS
with a readership in excess of 205,000,000!

AVAILABLE NOW FOR THOSE BIG JULY 4th WEEKEND GROSSES
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The story of a love that defied the power of the scandalous Rambeau family, whose twisted hates and shameful secrets destroyed all they touched!

All geared to saturate the entire WOMAN APPEAL, FAMILY APPEAL, YOUNG ADULT and TEEN-AGE markets, with enormous Impact!
THE ENTERTAINMENT THAT RINGS ALL THE BELLS IN YOUR HEART!
The story of Father Conroy...and his all-star flock of sentimental sinners!

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SAV IT WITH SONGS! "Say One For Me" · "I Couldn't Care Less" · "You Can't Love Them All" · "The Secret Of Christmas"
"Chico's Choo Choo" · "The Girl Most Likely To Succeed" · "The Night Rock 'N Roll Died (Almost)"

co-starring RAY WALSTON Produced and Directed by FRANK TASHLIN Written by ROBERT O'BRIEN

20th's BIG SHOW FOR JUNE...AND ALL SUMMER LONG!

PRE-SOLD through...
NATIONAL MAGAZINE ADVERTISING...200 million impressions!
BING CROSBY'S PERSONAL ENDORSEMENT...in the Teaser Trailer available free from 20th exchanges...in the TV Trailers...in the Radio Spots!
7 WONDERFUL SONGS recorded by top name artists on every important record label!
A Plan To Save the Small Theatre

No group in our industry today is suffering more than the thousands of little, subsequent-run theatres, which are faced with problems that threaten their very existence.

While the acute shortage of product is taking its toll throughout the business, nowhere is it more sharply felt than in the sub-runs, where each cutback in production—as well as the elimination of important sources of supply—intensifies the dire straits in which these houses find themselves. They need product in comparative volume if they are to survive.

But, instead of an understanding vital to a lessening of the pressure on the little theatres, some of the film companies present a facade of indifference that is more pernicious than any of the inevitable economic factors. And this “don’t bother us with your problems” approach is, we say, an example of myopic business practice that must be studiously avoided by any industry that caters to the masses.

Despite the popular conception of motion pictures as a "selective" product, those film executives who have come to think that it is economical to distribute their films to only a selective segment of the vast American public are guilty of a grievous error in business judgment. By failing to present their pictures in thousands of small theatres they are neglecting to tap a vast potential audience, and they are drying up the public interest in movies. And, while turning their heads from the plight of the subsequent-run exhibitors, they are also drying up their outlets. The disappearance of these customers, we predict, will be deeply regretted.

No one in the business—especially in these difficult times for our entire industry—has a right to ask charity, and the film companies have as much right as exhibitors to work for profit. But shortsightedness is sometimes a failing of film executives, as it is of theatremen. Vision, plus a dynamic approach to a problem, will often overcome what seems to be an insurmountable problem. And these attributes are precisely what were called for in an address made by TOA proxy George Keratos.

At the very top of his list of problems we face, Mr. Keratos placed the preservation of these houses, and he quickly scotched the unrealistic theory bandied about in some quarters that "our industry would be better off if there were only 4,000 theatres." Terming this "nonsense", the exhibitor leader declared: "Movies are a mass media, built on mass interest and mass support, stemming from Main Street of the small towns. Big city theatres need the small theatres to nurture public interest in the movies. Small city theatres need the big city theatres to help pre-sell their product. Hollywood—the producers and distributors—need them both to make a profit."

In answer to those film executives who contend that it is uneconomical to distribute their product to thousands of small houses, he put forth a direct, constructive and practical plan for servicing—and, at the same time, saving—the sub-runs and small town houses. We turn the platform over to Mr. Keratos for presentation of his proposal:

"There must be a reassessment of the method of serving small theatres—one that would eliminate the high overhead costs of the distributors in physically handling these small accounts, and one that would make product available at an early date to small theatres at rental terms enabling the small theatre to survive.

"1. Distribution must accept the fact that the same rental formula for first runs and bigger subsequent runs, can not apply to the small theatre . . . distribution must accept—in order to preserve its outlets and the movie habit—a reasonable . . . rental from the small theatre, based on its grossing ability.

"2. The small theatre must feel that it is better to play a new picture while it is new, at higher but reasonable rentals, than to wait months or even a year to play the picture at a flat rental, when its momentum has been lost.

"Specifically, l ask that distribution furnish pictures to small theatres so that a film grossing $500 or less will be sold at a fair, flat rental.

"And how would distribution survive under such a program? It could, profitably, if it would revise its archaic and outdated sales policy for small theatres. Isn’t it nonsense for a film company to keep a salesman on the road selling pictures at a $20 or $30 or even $50 rental to a small theatre—doing this picture, by picture, by picture.

"Why couldn’t distribution sell it’s product on a yearly basis, or at least on a half-year basis to small theatres. When the salesman calls at the theatre, he would sell all his scheduled future releases that the theatre wanted to buy on that single trip. The paper work, the travel expenses, the overhead savings that would result for distribution would more than make up for any decrease in rentals on any picture from any theatre.

To those who will rush forward to raise the cry of "legal obstacles", we say that some of that aforementioned "vision and a dynamic approach" could clear the way. Heaven knows, it’s worth the effort.
FINANCIAL
BULLETIN
MAY 25, 1959

By Philip R. Ward

FILMDOM'S NEXT TEN YEARS. The inexact and often 
ludicrous science of business forecasting must go down as one 
of the major bamboozlements of our time.

It is indulged by the serious and the irresponsible alike. It 
is even practiced by the federal government, and this, we 
suppose, has fired the hearts of otherwise conservative com- 
mentators to climb out perilously on papier maché limbs.

We're not sure whether anyone has taken the trouble to 
audit the economic forecasts of major business publica- 
tions over the past ten years or so, or for that matter, check out 
the government itself. If the overall accuracy had been high, 
the obvious conclusion is that most of us would have retired to 
the Caribbean by now. Maybe some persons have. It's a matter of 
what paper you read.

The latest mass lurch into prognostics is something we shall 
call—for the sake of a common name—Surveys of the Sixties, 
a somewhat added mixture of fact, projection and hankyp- 
anky. If the air-frame and petrochemical industries, to men- 
tion two, can be freely forejudged and divined, there seems 
absolutely no reason why movies may not. Indeed, we have 
counted some fifty-seven major articulations on the movies' 
future by major filmdom personages in the trade press this 
year alone. These have ranged from the flinty and provocative 
dialectics of Sam Goldwyn to the aesthetic practicalities of 
George Stevens.

By blending the most inane with the most prepossessing of 
the auguries and adding a dash or two of editorial comment, 
we pass on Financial Bulletin's Consensus Forecast of film-
dom's next ten years.

BUSINESS OVERALL. It's got to be better, if for no other 
reason than the fact that there will be a greater population 
to entertain. Next most influential factor: the gain in leisure 
time, as the result of automation and trade unionism.

COMPETITION. The emerging generation, spawn of the 
Fifties and Sixties, will adopt different attitudes toward TV 
from those manifested by the post-World War II generation. 
To the former class, television will be deemed essentially a 
household appliance, no more hypnotic nor persuasive perhaps 
than the radio or the phonograph was to the preceding age.

THE KEY AUDIENCE. Assuredly will be the younger, espe- 
cially teen-age, group. By the mid-Sixties, it is reckoned 
this potential audience will be nearly one-third again its present 
size. If teen-agers are the industry's "survival" insurance right 
now, they will form the basis of its greatest property in the 
ten years ahead.

PRODUCT. Confusion abounds and opinions sharply differ. 
Two major sentiments hold sway. One foresees continuing 
contraction underlined by an ever-evolving policy of super-

productions at road show prices, until the eventual cut 
struck at 150 or fewer films per year. The other view is 
with the reduction in key product, but sees a widening of 
independent shooting, art filming and off-beat ventures. With 
we can expect a steady decline in what we have come to 
films of a purely commercial character.

THEATRES. Unhappily, even more theatres seem destined to 
close as the product constriction unfolds. Compensating for 
a small, but nonetheless important, degree, is the rise of 
"elysian," or off-beat house. Limited almost always to me-

politan areas, this is not so much an art enterprise as a 
catch-all for the unique, the unusual, the commercial flat 
worthy of re-run and so on. The tremendous post-war col- 
lection trend is if anything expanding to the point where educat-
institutions are unable to handle the traffic. This plus 
heightened sophistication generally is honing entertain-
tastes to a fine edge movie makers cannot fail to miss. 
In catering to this interesting taste transfer will take place 
the coming decade and enlightened exhibitors will profit 
—as a small but growing core are today.

CENSORSHIP: Some social commentators foresee a V

torian reaction within the next 100 years, a tightening of 
 morals and return to more formal behavior patterns. T
next ten years, however, will produce the wildest liberties 
t screen has yet known. It is not expected, though, that the 
freedom will necessarily result in controversial political 
and social themes, as evidence indicates unsettled world and 
domestic conditions raise the demand for so-called escapist.

NEW FACES. It is unlikely that a more perfect swaddling 
sheet exists for the nurturing of fresh talent than is found on 
teachision. And it is anticipated that Hollywood will more and 
more add to its larder from this medium. An even more 
notable device would be the development of experiment 
production departments by major studios in which new per-
sonalities (and behind-the-scenes apprentices) could be tested 
in minor or low budget films. But this approach seems beyond 
the studios' economic or philosophical predilections. It appears 
safer to deal with exposed, pre-sold faces than gamble for 
scratches. But one moral seems clear: A Marilyn Monroe will 
never emerge from the cathode tube. Hers is a magnetic 
peculiarly indigenous to the enormity of a movie screen in a 
darkened auditorium. Nor does it seem probable that the 
brothers or sisters that originate from the stuff, sititling 
static properties that pervade TV. No medium can tell a story 
like the movies, and those who spin the fiction had best matur 
directly in its environment.

TECHNOLOGY. No one seems to have the fuzziest ide 
about improving the technical operandi of the movies. At least 
not in a way that adds any notably new sensory dimensions to 
the viewing experience. "Smellvision" and the rest may be 
down as humbug. It appears unnecessary to enlarge the screen 
further, for the chances are nil of increasing the satisfaction 
perception in similar proportion. A more important function 
would seem to rest with the exhibitor rather than the movi- 
emaker in adding to the overall comfort of the patron, includ-
greater body room and ease of viewing.

The most important advance of all edged into the forecast 
only peripherally: superior movie making. Any sanguine sur-
vey of the Sixties is indeed a bamboozlement without it.
THE MOST SUSPENSE-CHARGED 97 MINUTES IN MOTION PICTURES!

Alan Ladd in The Man in the Net

CAROLYN JONES DIANE BREWSTER

“Featuring the well established names of Alan Ladd and Carolyn Jones... a smooth, absorbing and fast moving murder tale.” — Motion Picture Daily

DATING NOW! THRU UA
The View from Outside

by ROLAND PENDARIS

I wonder whether the motion picture exhibitors of the nation really are aware of the debt they owe to television. This is not a sarcastic statement. It has a very factual basis, which deserves more attention than it gets.

There isn't a major motion picture distribution company in the business today which could continue to operate on its present theatrical level if it were not receiving substantial income from television. Loew's-MGM, Twentieth Century Fox, Warner Bros., Columbia, Universal and any others you care to mention are netting millions of dollars annually from television. Where there has been an overall loss on the company's annual statement, this loss would have been infinitely greater if television income had not balanced some of the theatrical red ink. Where there has been a profit, television has accounted for a darned big share of it.

True, if television had never come along the theatrical operation would be bringing in a great deal more money. But let us face facts. Television did come along. And it is turning a neat profit for the major distributors. Most, but not all of this profit has come from the sale or lease of back-log films. Companies like Warner Bros. and Columbia have also been tremendously successful with filmed production specifically for television. Whenever television is willing to buy film, it is reasonable to suppose that the movie companies will continue to sell.

This, it seems to me, is a sound historical development which could have been predicted on the basis of past performance. For example, when talking pictures came along they caused a tremendous decline in the number of stage theatres; but, ultimately, the prices paid by Hollywood for Broadway stage vehicles became the economic crutch which enabled the stage to continue. If the legitimate theatre today is not quite as dependent as it used to be upon the sale-of movie rights, it is still a lot healthier because Hollywood is willing to pay good money for "Damn Yankees" or "Separate Tables."

The stage began to come back, it seems to me, when the legitimate stopped fighting Hollywood and instead explored the potential of their own medium. The motion picture theatre has the same opportunity. There are vast areas of subject matter and technique in which it cannot compete with television. There is today a very real balance of power—a sort of cold peace—between TV and theatres.

Specifically, what I have in mind is the tremendous energy being applied by theatre people to their self-assigned task of somehow "starving out" television by preventing post-1948 pictures from being shown on the home screen. This is a lost cause. In the first place, many post-1948 pictures are already available for telecast; many others will be made available as soon as the formula for royalties to the various unions and guilds can be negotiated.

Another historical precedent which seems to me to run counter to present thinking in the motion picture industry is the experience of every entertainment medium when it is challenged by a newer technology. The phonograph record, instead of discouraging paid attendance at concerts and opera and vaudeville, brought new prosperity to these older attractions. Silent pictures and the stage flourished side by side. Radio, which was cast by the prophets as the nemesis of the phonograph, instead created a mammoth new record industry. Talking pictures began by wiping out marginal stage operation, but also brought new profit levels and new creative peaks for the surviving stage entrepreneurs. Now this same cycle is being lived by television and talking pictures.

I am not urging the motion picture theatres to lie down and play dead. I am urging them to fight the kind of fight they can win, not one they are bound to lose. The kind of fight they can win is one which takes advantage of the uniqueness of their industry. The uniqueness of the motion picture theatre is that a) it is a selective medium, b) it is a group medium, c) it can be a social experience. All these items can be translated into commercial advantage.

As a selective medium, the motion picture theatre doesn't have to worry about pleasing the entire community or giving an advertiser a majority of the home audience. A motion picture can be a rousing success today if it attracts a bare 10 per cent of the nation's population to the box office. This means it can tackle subjects which are too risky for television.

When I speak of risky subjects for television I am not discussing birth control, Brigitte Bardot au naturel, or desegregation—nothing of this weighty nature. I am thinking of so generic a field as slapstick comedy. In television the synthetic laugh track represents a concession to a very sound principle. Comedy is essentially a group experience. Laughter is contagious. The same is true of thriller melodrama and many other dramatic forms. Thus the choice of material for the motion picture is not the same as that for the individual home.

I need hardly mention the mechanical differences between television and the theatre—CinemaScope versus the 21-inch tube. Here too the lesson is clear. The success of the motion picture theatre depends upon its providing what television does not provide. This is not always an easy assignment. It often means a deliberate swimming against the tide. But the rewards are certainly generous. Success, though harder to attain, is infinitely better compensated today than in many of the years during which movie people still refer to as their Golden Era.

Where the motion picture industry and the theatres have most notably failed, it seems to me, is in utilizing television as an ally. Disney is an outstanding exception. The remarkable grosses of his recent theatrical pictures trace in great measure to the adeptness which has marked his promotion of these presentations on the airwaves. But few other producers or distributors have been quite that adept.
this year's No. 1 best seller... this year's (we hope) No. 1 motion picture.
On May 16, in the early hours of the morning, we finished filming Anatomy of a Murder exactly eight weeks after we started production at the actual locales described in Robert Traver’s novel and Wendell Mayes’ screenplay.

On July 1, six weeks later, Anatomy of a Murder will have its world premiere. Our purpose is to bring the best seller to the screen while it is still fresh in the minds of millions of people.

We accomplished what we set out to do only through the extraordinary cooperation of talent and technical know-how of everyone involved in the making of the picture.

My sincere thanks to James Stewart, Lee Remick, Ben Gazzara, Arthur O’Connell, Ed Arden, Kathryn Grant, to Joseph N. Welch, who temporarily left his Boston law office to play “Judge Weaver” in the old Court Room at Marquette, to George C. Scott, Orson Bean, Ruby Brown, Murray Hamilton, Brooks West, Ken Lynch, John Qualen, Howard McNear, N. Beever, Jimmy Conlin, Royal Beal, Joseph Kearns, Don Ross, Lloyd LeVasseur and Jamie Waters; to Duke Ellington for his musical score; to Sam Leavitt for his camera work; to
rat crew, and last, but not least, to John D. Voelker (Robert Traver) who gave me invaluable counsel, both as author of the book and as Justice of the Supreme Court of Michigan.

Our most grateful appreciation to the wonderful people of Ishpeming, Marquette, Big Bay and Michigamme, who opened their homes and hearts to us, and without whose generous hospitality we would never have been able to reach our goal.

Thanks also to the Exhibitors who showed their confidence by booking the film for July playing time while it was still before the cameras.

ANATOMY OF A MURDER will have its world premiere at the United Artists Theatre, Detroit, on 1st. It will open shortly thereafter at the Criterion and Plaza Theatres in New York; at Warner Beverly Hills in Los Angeles; at the Woods in Chicago; at the Randolph in Philadelphia; at the Trans Lux, Washington; Gary, Boston; Allen, Cleveland; Paramount, San Francisco; Warner, Milwaukee; Miracle and Carib, Miami; Century, Buffalo; Circle, Indianapolis; Imperial, Toronto; Vanity, Windsor.

OTTO PREMINGER
JAMES STEWART    LEE REMICK
BEN GAZZARA    ARTHUR O'CONNELL
EVE ARDEN    KATHRYN GRANT

and JOSEPH N. WELCH as Judge    Weaver
music by Duke Ellington
GEORGE C. SCOTT/ORSON BEAN/RUSS BROWN/MURRAY HAMILTON/BROOKS WEST
screenplay by WENDELL MAYES from the best-seller by ROBERT TRAVER
photography by SAM LEAVITT produced & directed by OTTO PREMINGER/a Columbia release
Who's To Blame
For Par's Slide?

When Cecil B. DeMille died early this year, one industryite was heard to remark: "There goes the one real showman in the whole Paramount organization." Just how vital the quality of the company's product depended upon the late master of motion pictures has been indelibly underscored by the low quality of the company's product in the past couple of seasons—with that one notable exception, DeMille's "Ten Commandments".

The change of production heads, which saw Jacob H. Karp, a man with extensive legal background, but no production credits to be noted, replace Y. Frank Freeman, his long-time superior, was according to observers close to the scene, necessitated not so much by Freeman's physical status as by the calibre of pictures emanating from the Paramount studio during his regime. Actually, Paramount has not been able to point to one big blockbuster since the late DeMille's biblical epic, and the atmosphere at 1501 Broadway has been becoming increasingly restive, all the way up to president Barney Balaban.

Indisputably acknowledged as one of the best financial minds in the industry, Balaban has refused to confine himself to money matters. The coming and going items in the trade papers are usually a good timetable for the busy executive. And the constant traveling back and forth between Coasts, besides broadening his scope, have placed Balaban squarely on the spot concerning his company's preciptious slide down the chute of industry prestige. If, grumble numerous dissatisfied parties—not only in the company, but in exhibition and Wall Street circles as well—Balaban has his fingers in the production pie, he must assume his share of the blame for how it finally tastes.

About a month ago, the studio's cooking of quickies and nervous A's began to take its toll on the sensitive financial stomach of the company. Consolidated income, as our own Financial BULLETIN pointed out recently, while amounting to $7.15 per share, actually represented only $2.60 per share in operational income. So, while the company trumpeted loudly its rising net, outsiders began to take a long, hard look at the product situation.

Apparently not liking what he, himself, saw, Balaban summoned Freeman to New York for what was described as important conferences concerning future releases. The rumors flew thick and fast, and it soon became apparent that a new studio head would be named. After last week's change, one wag was moved to recite: "So Balaban thinks Karp will pass a law that Paramount pictures will have to be bigger and better."

The reference, while strained, obviously has its merits. The switch in studio bosses ushered out a man who had not been making important films, replacing him with a lawyer who had never actually been a film maker. Connected with the Paramount legal department since 1929, Karp was elevated in 1949 to executive assistant to the vice president in charge of production—a post he maintained until his ascendancy to studio head last week.

What the comparatively unknown Karp will do to rectify the product setup at Paramount only time will tell. One thing, however, is certain: The same man who has been bossing every facet of Paramount's operations is still in the saddle.

[More NEWS on Page 14]
Fabian Says Exhibition's Ready, But Where Are The Film Heads?

Before he went into the first "summit" meeting with the MPAA, S.H. Fabian had this to say on behalf of the American Congress of Exhbitors: "We have been very vocal about our own troubles as exhibitors and justly so—but all is not caviar and champagne for distributors," said Fabian. "They are engaged in agonizing re-appraisals—and tempted by policies of desperation—as we are." With these words, the astute circuit executive planted the seeds for a potentially useful discussion of the industry's most acute ailments. That little in the form of concrete cures for those ailments came from the meeting was not unexpected. Fabian had forewarned the ACE membership in his statement, "In view of the prevailing atmosphere and the complexity of reaching agreement to go forward on some kind of program—I do not look for any miracles from a single conference."

Now, with a second conference scheduled "within a month or sooner," the burden of achieving tangible and constructive solutions to industry problems must shift from the so-called "prevailing complexity" of the situation to the concrete reactions of distribution's spokesmen. A desire to solve the existing problems, which exhibition has displayed, will have to be forthcoming immediately from distribution.

"We are going back to our respective committees," said Eric Johnston, president of the MPAA and official spokesman for both sides, "and coming back soon for another meeting, when we hope to sit down and come to some conclusions." But as a practical matter, most observers agree, conclusions of any serviceable consequence will be achieved only if the men who dictate the policies of the film companies are seated at the conference table. Twentieth Century-Fox's Skouras cannot speak for Paramount's Balaban or Loew's Vogel; they will have to be present to hear and speak for themselves. While Spyros P. Skouras and United Artists board chairman Robert Benjamin sat in as members of the MPAA group at the initial session, the absence of the other top-rank distribution executives will be sorely felt if and when subsequent meetings are ready to get down to cases.

The "highly constructive exploratory meeting" is over, and the time for the showdown conference is drawing near. All the bosses should sit in on the next session.

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THIS MADE THE NEWS

Allied Asks Exemption of Theatres from Wages Bill

Declaring that the theatre business "is so close to the brink" that "nothing should be left to later administrative action—or to chance," Allied States' general counsel Abram F. Myers filed a statement with the Senate Committee on Labor and Public Welfare asking that all houses be specifically exempted from the Kennedy Wages and Hours bill. Copies of the statement are being supplied to all committee members, and Allied leaders are writing their senators requesting support. The statement lists five reasons why the theatre business should not be included in the phrase of the new bill, "retail trade or service or other industries." "That basic declaration is inappropriate to theatres," reads the statement, "because labor conditions existing therein: (1) cannot spread through the channels of commerce to affect labor conditions among the workers of the several states; (2) cannot burden commerce or the free flow of goods in commerce; (3) do not constitute an unfair method of competition; (4) have not led to labor disputes burdening or obstructing commerce; (5) do not interfere with the orderly and fair marketing of goods in commerce.”

COMPO Will Aid Radio Portion of B-B Campaign

COMPO will throw its support behind the radio portion of the now-deluct business-building campaign, on a regional basis, the COMPO Executive Committee decided at its recent meeting. COMPO will handle the records made for the broadcasting part of the campaign and make them available to exhibition under a system yet to be devised. Samuel Pinanski, TOA representative on the triumvirate and chairman of the meeting, appointed a committee to study means of making the materials available for local campaigns. The committee includes Marcus, Max Cohen, Ernest Stellings, Abe Montague, Sol Strausberg, Harry Brandt, Horace Adams and Charles E. McCarthy. It was also decided at the meeting that former COMPO special counsel Robert W. Coyne will make himself available to the group in Washington when contacted for a particular service and will be paid a retainer for his work.

AB-PT Business Runs Ahead

American Broadcasting-Paramount theatre business "currently in the present quarter is running somewhat ahead of last year," president Leonard H. Goldenson told the annual stockholders' meeting. And, he added, the company will divest itself of another 100 or more houses over the next few years until the theatre setup is established on a healthy economic basis.

Page 14 Film BULLETIN May 25, 1959
"A Hole In The Head" Great Entertainment for Mass Audience

Business Rating 0 0 0 PLUS

Warm and delightful human interest comedy made with famous Frank Capra touch. Sinatra, Robinson head topflight cast. Will be big grosser.

"A Hole in the Head" is an ingratiating and warmly human film that glows with a mellow mixture of tears and laughter. The incomparable touch of three-time Academy Award winner Frank Capra permeates every happy foot of this comedy about the problems a twelve-year-old has in raising a forty-one-year-old father amid the lush and loose atmosphere of Miami Beach. It is a highly gratifying entertainment that promises to rank with the season’s top grossers, another winner for United Artists and its customers.

Backing up Capra’s sterling directorial contribution is a top-flight cast, headed by the inimitable Sinatra, and including Edward G. Robinson, Eleanor Parker, Thelma Ritter, Carolyn Jones, Keenan Wynn and Eddie Hodges—a combination of talent and marquee power that must be calculated to draw many infrequent moviegoers. And the production, decked out in superb Deluxe Color-Panavision photography will prove wholly satisfying and a conversation piece for the vast mass audience. For Capra has converted the Arnold Schulman story, which previously had received mediocre treatment as a TV vehicle and as a Broadway play, into a wonderful, amusing human interest yarn that will warm the heart.

Sinatra turns in perhaps the best performances of his career as a widower who is hard put to raise his son, keep his hotel out of the red, and still have time to pursue his favorite preoccupation—chasing women. As the son, twelve-year-old Eddie Hodges, who wowed Broadway recently in the “Music Man,” proves a wonderful foil for Sinatra, displaying an impish mien and a grin as wide as all Miami Beach. But the picture is stolen right out from under the capable noses of this talented pair by veteran Edward G. Robinson, who responds to the ample dimensions of his role with a shrewd and wily performance that provides the film with its brightest moments.

In lesser roles Keenan Wynn scores heavily as a fast-talking, free-wheeling promoter who builds Sinatra up and then lets him down none too gently. Carolyn Jones provides some antic moments as a bongo-beating broad and Thelma Ritter, who can always be counted on to give a winning performance, does not disappoint as she winds her charms around the part of Robinson’s wife. Only Eleanor Parker among the featured players fails to be completely satisfying in her role as the widow who is matched up with Sinatra.

Two songs give Sinatra an opportunity to display his vocal talents, and provide an added promotional fillip, but the feeling of this reviewer is that the film would score without them.

The story opens with Sinatra in dire straits because of an impending foreclosure on his “Garden of Eden” hotel. But only his youngest seems to worry about it as Sinatra frolics with Carolyn Jones. When his position finally becomes untenable, Sinatra calls his brother, Edward G. Robinson, in New York and asks for a loan. When Robinson refuses, Sinatra fibs that his son is sick and this quickly brings Robinson and wife Thelma Ritter down to Miami Beach on the fly with the intention of taking the boy back to New York with them. Robinson refuses the loan, but when Thelma suggests that he meet a respectable widow of her choosing and settle down, Sinatra seizes the opportunity to use the widow as a means of getting the money. This device fails and Sinatra turns to an ex-buddy, free-wheeling Keenan Wynn for assistance. But upon meeting him, Sinatra becomes ashamed of asking for a loan and, instead, tries to promote Wynn to back one of his wild schemes. Wynn plays Sinatra along until the last moment and the brusquely drops him completely dashing the spirit of his ex-pal. Sinatra returns to the hotel a broke and beaten man and deliberately provokes an argument with his son so that he will not resent going away with his aunt and uncle. At the last moment, the boy rushes back to his father, and Robinson relents, promising financial assistance.

“Woman Obsessed”

**Business Rating 2 2 PLUS**

Susan Hayward gives this so-so melodrama a boxoffice lift. Some good outdoor scenes in color—C'Scope. OK for mass market. Hayward should attract fans.

Riding the crest of Susan Hayward’s Oscar-winning fame, this 20th-Fox offering should attract above-average grosses in the mass market. But the story leaves much to be desired. Set in the awesome wilderness of Northwest Canada, the CinemaScope-Deluxe Color production features raging rivers, blinding blizzards and torrential downpours. Once it leaves the elemental effects and concentrates on human relationships, the story bogs down in pseudo-Freudian theorizing that makes for uneven melodrama. Strongest ingredient of the production, aside from Miss Hayward’s thesping, is the camerawork of William Mellor, who has captured the elemental firestorms in grand style. While Henry Hathaway’s direction is straightforward, he was obviously handicapped by the Sydney Boehm screenplay, adapted from a novel by John Mantley, which deals with a shopworn and completely predictable theme. Miss Hayward lends her vivid and dramatic personality to the role of a widow forced to bring her child up without benefit of a father. Herbert Pauk makes a strong impression as the love interest, but Dennis Holmes is barely adequate in the key role of the son. Theodore Bikel and Barbara Nichols provide effective supporting characters. The plot opens when Hayward’s husband is killed in a forest fire. After a struggle to keep the farm going, she accepts the aid of Boyd. Things progress reasonably uneventfully until they marry, at which point her son displays extreme jealousy for her stepfather, driving a wedge between the newlyweds. The rift widens when Boyd forces the youngster to witness the skinning of a deer and the boy, who has a fear of blood, falls into a coma. Troubles mount for Susan and Boyd until Bikel, the frontier doctor, unlocks the psychoanalytic secrets separating the participants and brings about a reconciliation for the couple and the boy.


“Middle of the Night”

**Business Rating 2 2 2**

Adaptation of Chayefsky’s stage success has good scenes, fine performance by March, but fails to achieve real dramatic stature. Should draw above-average grosses on selling point, Kim Novak lure.

Despite a memorable performance by Frederic March as a 56-year-old widower desperately trying to preserve the twilight of his life through a love affair with an employee thirty years his junior, this film version of Paddy Chayefsky’s successful play fails to achieve real dramatic stature. Many individual scenes are affecting, but in its entirety the movie seems labored. In spite of its shortcomings, this Columbia release should attract above-average boxoffice returns on the basis of Novak’s marquee power, March’s performance and the exploitable qualities of the subject matter. Strongest pull will be for the middle-age and older segments of the public. Director, Delbert Mann has invested the film with extreme sensitivity and extracted winning performances from most of the players, even from Kim Novak, not particularly noted for her ability to register emotional intensity. The major fault lies with the Chayefsky script, which propounds the theory that most love is a form of sickness and all of us seek it as a release from loneliness. Secondly, the author spends too much time with repetitive sidetrips into the development of characters unimportant to the basic theme—the relationship between March and Novak—the cumulative effect being a watering of the emotional impact of the entire film. A viewer finds himself wishing that some sharp editor would cut away excess footage to move the plot along at a crispier pace. Albert Dekker and Joan Copeland provide notable contributions as March’s partner and daughter, while Glenda Farrell, Lee Grant, Martin Balsam and Betty Walker are natural and potent with the roles. Camerawork by Joseph Brun is unusually fine and George Bassman’s music accents some of the most effective scenes. Story opens in the garment center firm co-owned by March and Dekker. The partners represent complete opposites—Dekker the outside man, lecherous, extroverted, March the lonely, introverted inside man. Action develops swiftly when March visits the home of an employee, Kim Novak, to pick up some papers. While there, she tells him the story of her life and a relationship opens. At first a casual date, then an evening out, then a week-end at Lake George until the pair soon realize they are in love and decide to marry. At this point, the forces of their respective separate lives start to tug at them, seeking to pull them apart. They are almost separated, but in the final scene March decides that love is all and returns to the waiting girl of his heart.


“The Mysterians”

**Business Rating 2 2 2**

Japanese science-fiction import in color has spectacular pictorial effects. Will do well enough where such fare still popular. Good show for the youngsters.

Some spectacularly imaginative technical and photographic effects coupled with a handsomely-mounted CinemaScope-Eastman color production make this Japanese-made, science-fiction import an attraction designed exclusively for the juvenile and horror trade. Spectacular effects in the form of a giant robot, an earthquake, a forest fire and a super-modern space ship are the real attractions and the plot definitely plays second fiddle to these gimmicks. These production values compensate for such weaker aspects as a so-so dubbing job, and complete absence of marquee names. From the boxoffice standpoint, it must be recognized that the market for science-fiction film fare has dipped far below what it was a season or two back. Story orbits about the arrival on Earth of the Mysterians, highly developed scientists who invented the H-Bomb some 100,000 years ago. Upon arrival the Mysterians ask for 3 kilometers of land and several women so that they may continue their race. When the Japanese refuse, the Mysterians threaten an H-Bomb war. The Japanese call on the forces of the United Nations for assistance and, after much technical hocus-pocus, the Mysterians are defeated and escape back to Outer Space.

M.G.M release. 85 minutes. Produced by Tomoyuki Tanaka. Directed by Inoshiro Honda.
IT HAPPENED TO JANE

happens to be terrific!
—and one reason is the sensational performance of that “Some Like It Hot” spitfire!

JACK LEMMON
as George Denham

“I am a decent, likeable, shy young lawyer from the State of Maine, in love with a sweet, attractive, charming but poor young widow. I am destined to change into a strong, dynamic, gallant warrior who wins the heart of his true love.”

DORIS JACK ERNIE DAY • LEMMON • KOVACS

IT HAPPENED TO JANE

(starring STEVE FORREST • Screenplay by NORMAN KATKOV • From a story by MEL WISE and NORMAN KATKOV 
Produced and Directed by RICHARD QUINCE • Executive Producer – MARTIN MELCHER • An ARWIN PRODUCTION)

GUEST STARS
BILL CULLEN • DAVE GARROWAY • STEVE MCCORMICK • JAYNE MEADOWS • GARRY MOONEY • HENRY MORGAN

ROB PAGE • BETSY PALMER

EASTMAN COLOR

Call Columbia and make a date with jane!
UA Annual Report Glowing, Affirms Faith in Independents

United Artists "marked another period of growth and expansion," and "gross revenues and net profits continued to improve for the eighth consecutive year, establishing new company records," UA chairman Robert S. Benjamin and president Arthur B. Krim declared in the annual stockholders' report. And, according to the UA executives, a great deal of the success can be attributed to the policy of financing and distributing independently-made product. "We have found," they noted, "that our pattern of financial assistance is the most effective method of creating high quality motion picture product under the existing market conditions."

Tech. Suffers 4-Period Loss

Technicolor, Inc., had a consolidated net loss of some $14,630 (−$0.02 per share) for the first four periods (four weeks each) of 1959, as compared to earnings of $78,971 ($0.04 per share) for the same span last year.

Disney Net Down; Lower Net Earnings, Film Profit Seen

Consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the six months (27 weeks) ended April 4, 1959, totaled $906,685 ($0.57 per share). The figures represented a drop from those of the corresponding span (26 weeks) ended March 29, 1953, when a net profit of $1,635,250 ($1.06 per share) was recorded, treasurer Paul L. Pease said in an interim report to stockholders. He added, "It is anticipated that heavier amortization, due chiefly to the high production cost of 'Sleeping Beauty,' will produce a smaller margin of profit from theatrical releases than in 1958 and hold net earnings to a level somewhat less than the $2,51 reported last year."

Paramount Income Down

Paramount reported estimated consolidated net earnings of $1,338,000 ($0.76 per share) from operations for the first quarter of 1959. The figures represent a drop from the $1,405,000 ($0.75 per share) reported in the first quarter of 1958. The total consolidated income for the first period dipped to $3,615,000 ($2.11 per share) from a 1958 figure of $8,552,000 ($1.43 per share). Special income in the 1959 period totaled $2,327,000, as compared to $6,497,000 last year.

Comment...

SPYROS P. SKOURAS (at annual stockholders' meeting): "From the day we sold our films to TV) the boxoffice was greatly affected. (Had there been no sale) the boxoffice would have been 25-40 percent better."

DAVID A. LIPTON (in defense of film ads): "Where do hucksters come off, to be sneering at showmen? They've borrowed every one of our techniques—sales, merchandising, exploitation, promotion, ballyhoo."

JERRY WALD (to United Artists at N. Y. press conference): "(UA) is taking the cream off the bottle of milk . . . living in another world."

MAX E. YOUNGSTEIN (in answer to Wald's charges): "As for 'taking the cream off the bottle of milk,' if we are doing that — which I don't concede—the only reason is because Jerry didn't get there first. No company since I've been at UA has been pouring more money from earnings received from theatres into new product than we have."

CHARLES SIMONELLI (in answer to Wald's charges): "As chairman of the MPAA Advertising and Publicity Directors' Committee, I want to take strong issue with your recent trade paper remarks that 'United Artists was the worst offender in failing to lend assistance in the assembly of the television event.' No single member of our Committee did more to insure the success of the Academy Awards merchandising project than the United Artists representative, Roger Lewis."

DORE SCHARY (at Radio and Television Executives Society luncheon): "There is no question in my mind that the motion picture medium is unmatched in its ability to do fiction."

Universal president Milton B. Rackmil and his bride, actress Vivian Blaine, smile after their recent wedding.

Columbia vice president and general sales manager Rube Jackter is flanked by producer-director Otto Preminger, left, and star James Stewart at Isberting, Mich., location site of "Anatomy of a Murder."

AA Says 4th 1/4 To Recoup Loss

Allied Artists expects to report a loss for the nine months ended March 28 "slightly less" than the $201,080 setback it suffered in the corresponding period of 1958, but, executive vice president and treasurer George D. Burrows said, "The last quarter should be very profitable, so we expect to end up the year with some kind of profit."

Left to right, Monsignor Little; Max E. Youngstein, United Artists vice president; Sol Schwartz, president of RKO Theatres, Robert S. Benjamin, UA board chairman, chat at inaugural dinner of Amusements Arts Division to support Brandeis University. Dinner at N. Y.'s Waldorf drew 400 industry, civic leaders.
Stars, Producers Turn Pitchmen,
Take to the Road to Plug Films

Once upon a time in the motion picture industry, producers produced pictures, stars starred in them, and a staff of ballyhoo professionals worked at the task of making both film and star a household word.

But things have changed; today you can’t tell a producer from a showman, and even the biggest of the “name” stars are outdoing one-day (and one-hour) stand to plug their pictures.

At radio mikes, before TV cameras and in press conferences, one now finds screen luminaries and little-known behind-the-camera personalities acting as pitchmen to promote films in which they have more than a salaries interest. Through means of stunts, gags, interviews and personal appearances, they seek to impress their current or upcoming attractions upon public and press. But this expanded and diversified promotional activity can only be utilized by those film companies which appreciate the value of maintaining a far-flung field force. And chief among the practitioners of this particular brand of ballyhoo today is United Artists!

With more than fifty of the company’s own fieldmen and a score of stars and producers currently wrapped up with intensive local-level campaigns for fifteen major releases scheduled for distribution through the end of the year, UA presents the picture of an energetic outfit determined to squeeze the last possible ounce of promotion out of each of its properties. And at a time when an expanding market for entertainment is being courted by scores of salesmen with other leisure-filling products, UA’s overlook-nothing approach seems the only way to meet this competition.

Roger H. Lewis, United Artist’s national promotion chief, recently revealed that his company’s burgeoning field force now numbers no less than 56 fieldmen promoting current and forthcoming UA releases. That is an all-time high in that department. As he has pointed out numerous times in the past, increasing manpower is an excellent method of helping to guarantee maximum local-level promotion for each picture.

Working hand-in-hand with the fieldmen thumping the tub for the films are some 22 stars and producers currently engaged in advance publicity tours and promotions in connection with key regional openings of United Artists pictures. Once finished their artistic tasks, the stars and producers take to the road, climb the hustings and deliver their pitches with all the energy and verve of full-time showmen.

This effective combination effort all across the country is proving itself a powerful promotion weapon each time a personality whose name means celluloid magic tells the story of his own particular picture. And therein lies one of the elements which has enhanced the significance of actor-producer promotion and vaulted United Artists to the head of the industry’s showman class.

That element is incentive, and nowhere is it better exemplified than at UA, where the production is accomplished on an independent basis. The producer, realizing that the money he makes is directly dependent upon his picture’s performance.

(Continued on Page 20)

THE PHOTOS
Top, right: Good-naturedly going along with the gag for Detroit press are executive producers of “Shake Hands With the Devil,” George Glass, left, and Walter Seltzer, on their cross-country swing in advance of regional openings. Above, left: Young Eddie Hodges stopped in N.Y. on three-city tour to pose for stewardess with “Hole in the Head” arrow. At right: Tony Curtis, Jack Lemmon spark Frisco premiere of “Some Like It Hot” with live radio broadcast from the theatre which drew huge crowds to the racy comedy.
PITCHMEN ON THE ROAD

(Continued from Page 19)

at the boxoffice—and he has come to understand that a hard-hitting selling job enhances the profit potential—is only too happy to don pitchman togs and go to work. The list of names presently occupied with selling their pictures for UA is ample evidence that the facts of showmanship life have not escaped even the most luminous personalities.

Melville Productions' "Pork Chop Hill" is enjoying a top-flight selling push. Star Gregory Peck, producer Sy Bartlett, featured actors Woody Strode and George Shibata, all are hard at work in the field to push this fine war film to high-ranking military groups and influence-wielding groups, including the State Department.

Executive producers George Glass and Walter Seltzer have been having a grand time plugging their "Shake Hands With the Devil," a Pennebaker Production. The UA staff of showmen concocted a special drink as a type of badge for the film, and with Seltzer pouring into Glass the number of gags sprung upon innocent interviewers, reviewers and mediamen has been limitless. Fun, yes, but it gets space.

Producer Martin Rackin and starlet Constance Towers are touring the U. S. to implant Mirisch Co.'s "The Horse Soldiers" in the public consciousness, while producer-director Billy Wilder and Jack Lemmon went abroad to spark the London premiere of "Some Like It Hot."

Frank Capra, the famed comedy director, returns to filmland with the Sincap Production of "A Hole in the Head." No sooner did he finish his producer-director chores than he undertook a grueling cross-country tour in behalf of the film, speaking to numerous influential groups.

Other UA promotional junkets:

Wendell Corey and Fess Parker made perfect showman-cowboys to aid the New York opening of Bob Hope's "Alias Jesse James;" Stanley Kramer turned his great talents to plugging his production of "On the Beach" via a series of interviews; Joel McCrea had been pitching in to push regional saturation bookings of "The Gunfight at Dodge City."

Increased exploitation in the field also embraces a lengthy list of these items: heavy advance planting; special group screenings; exhibitor and press previews; concentrated co-op ad campaigns; music and disc jockey promotions; penetrations through radio and TV spot drives; national magazine and Sunday supplement advertising, and merchandising tie-ins.

This kind of all-angles promotion is precisely what our business needs today. Some of the less aggressive film companies might take a leaf from UA's book—which, incidentally, is showing handsome profits.
Gilt-Edge Production

THE BATTLE PICTURE WITHOUT EQUAL!

GREGORY PECK IN "PORK CHOP HILL"
What Melville Productions has hewn out of S. L. A. Marshall's famous novel is a grippingly authentic account of one of the most crucial battles of the bloody Korean "action"—which never achieved the honored station of being termed a "war". And with the guaranteed box-office lure of Gregory Peck heading the cast, producer Sy Bartlett has fashioned in "Pork Chop Hill" a movie that seems destined to be recorded as one of the outstanding war films of our time.

United Artists, quite understandably, is treating capture Pork Chop Hill, a 237-foot rise which each side happened to include on its side of the truce line.

It was against this bitterly ironic, but vital, backdrop that Lt. Joseph Clemons, Jr., was forced to command his King Company, fast-shrinking under the deadly rain of Communist fire. He knew that Pork Chop Hill was an invaluable spot for the enemy—a veritable open door into the American main line and South Korea—but he was well aware, too, that his beleaguered troops had their minds on one thing: the Panmunjom peace con-

the picture accordingly. In every facet of the promotional campaign—from the starkly realistic ads to Peck's own personal appearance tours, and from the custom-tailored feminine pitch to the raft of tie-ups—the UA showmen have carved out a campaign that makes this a cinematic monument to military valor.

For 24 bloody, war-torn hours in the spring of 1953, while American and Chinese negotiators sweated angrily over a map of the 38th Parallel area at Panmunjom, a battered company of U. S. infantrymen, only 70 miles away, struggled to ferences. Pork Chop Hill could become at any moment the last battle of the Korean War, and no man wanted to die so close to an armistice.

In the film version, Peck plays the heroic Lt. Clemons. At the command post, Lt. Colonel Davis, (Barry Atwater) another name which will go down in history with the actual battle, briefs Clemons and his friend, Lt. Tsugi O'Hashi (George Shibata)—he served as King Company Nisei Executive Officer in the Korean struggle. The attack, Davis advises, should be completed before daylight and he informs Clemons that Love Company
has been assigned to protect the ridge north of Chow Bunker and should be in position by the time his company gets up Pork Chop’s near slope.

Clemons’ men are met at the Pork Chop position by a belt of loosely coiled barbed wire, which seems impenetrable. Misdirected American searchlights suddenly flood the scene, revealing King Company to the enemy. But the light also helps Clemons notice a break in the wire. The dawn, however, finds the Americans flanked by Chinese, as panic reigns in the trenches. Clemons orders his men to stand fast. Finally, Love Company arrives—with a mere 12 survivors.

With casualties now fifty per-cent high and water at a premium, Clemons tries to make headway toward taking the rest of the Hill, but soon realizes that it can be captured only by a bayonet charge, and with help from O’Hashi and the Third Platoon, it is successfully carried out. Then, suddenly, there is only silence.

Clemons, who expects the enemy, is confronted, instead, by two squads of fresh soldiers, sent to the Hill to assist in the “mop-up.” Then, despite Clemons’ urgings, Davis orders the new squads to return. Radioing he has 25 survivors left, all of them spent, Clemons requests withdrawal, but Davis replies that the decision must come from higher up than the division.

The prevailing stillness is suddenly shattered by Chinese bugles and yelling, and thousands of communists attack. Clemons and his men are trapped in a bunker with a Chinese flame-thrower at the door. But at the climactic moment, American reinforcements arrive to drive the enemy off the Hill and save the trapped infantrymen.

As the 25 ragged survivors go down the Hill, now secured by reinforcements, Clemons’ voice caps the dramatic moment: “So Pork Chop Hill was held, bought and paid for at the same price we commemorate in monuments at Bunker Hill and Gettysburg. Yet you will find no monuments on Pork Chop. Victory is a fragile thing and history does not linger long in our time. But those who fought there, know what they did . . . and the meaning of it. Millions live in freedom today because of what they did.”

Stunned by combat and exhaustion, Peck says against the wall of an enemy bunker while his loyal aide, Woody Strode, tries to offer comfort.
Campaign

The bold, direct approach keynotes the promotion campaign for "Pork Chop Hill," and from the excellent series of ads to the roll-up-your-sleeves personal appearance tours by both star and producer, United Artists' familiar brand of hard-hitting showmanship, whipped under the watchful eye of national chief Roger H. Lewis, is in evidence.

Stark and rugged — just as the fighting men they depict — the advertisements on these pages tell the story of the bitter struggle in uncompromising terms. Starting with basic art featuring Gregory Peck in the heat of battle (see the two illustrations in these columns) the talented art department has developed a pictorially impressive set of ads and lithos complemented by sparse, clipped, and powerfully moving copy. One especially eye-catching employment of sharply outlined copy against a dramatically dark background is shown at upper left.

A perfect testimonial to the sweep of the campaign is the full support promised the UA boxofficers by the Defense Department and the Army. Finalized service co-opera-
tion, which will embrace a wide range of promotion, includes recruiting drives, posting of display cards, employment of military personnel and bands in connection with local premieres and radio and television appearances by Korean War heroes.

PECK TOUR

Demonstrating his awareness of the promotional facts of life, star Peck has embarked on a two-week, 11-city personal appearance tour to spark local-level campaigns in advance of key regional openings. An intensive series of press, radio and TV interviews and appearances were the order in San Francisco, while at Ft. Campbell, Ky., Peck and Captain Joseph Clemons, the man he portrays in the film, were honored at a parachute drop show and special screening.

OTHER PROMOTION

Additional promotional activity for the picture includes a tour by Producer Sy Bartlett; series of national magazine and Sunday supplement advertising tie-ins with American Express Travelers Cheques; a special advance publicity kit serviced to UA fieldmen and motion picture and feature editors across the country, and a special screening for members of Congress and Defense Department officials. Everyone—from star and producer to the promotioners—has rolled up his sleeves and gone to work to plug "Pork Chop." And from all indications, their efforts will pay off at the boxoffice.

TEASERS

For advance promotion, the two teaser ads below will be highly effective. The upper one depicts the gallant charge up "Pork Chop Hill"; the other employs the rugged Peck figure and a bold shout line.
At 0430

Some of them veterans, some greenhorns—
Some brave, some coward-

All of them headed for

HOURS OF HELL

All Of Them Heroes?

This book is a scintillating, blow-by-blow, minute by minute; account of a murderous battle. The New York Times said of it, “It may be doubted whether Stephen Crane or Ambrose Bierce has ever written with such sustained realism about combat as S. L. A. Marshall does in PORK CHOP HILL.”

TIE-UP TO BALLY BOOK

United Artists and Pocket Books, Inc., have engineered an extensive book tie-up to plug the film and the Perma Book edition of S. L. A. Marshall’s stirring “Pork Chop Hill.” Pocket Books has supplied retailers with a two-color rack card for store displays plugging the pocket edition with full credits for the movie and a photograph of Peck on the cover. The press-book lists five methods of making full use of the book as a promotion piece: (1) a lobby display of the book surrounded by stills; (2) copies of book as prizes in contests; (3) bally on street by blowing up book cover, front and back, mounting on frame and placing a man inside to tour busy streets; (4) book marks for distribution through co-operating stores, with ads on either side, and (5) personal appearance of local Korean hero in bookstore.

COLOR-IN FEATURE

“Pork Chop Hill” is going to hit every audience, if the busy staff of United Artists showmen have anything to say about it. For the important, under-16 element, this color-in contest should prove an ideal attraction. The sheet can run as a contest with local newspapers, prizes being awarded to the best color-in job by the youngsters. Or a quantity can be printed for distribution as a give-away with co-operation of local merchants who use reverse side for their ad.

HIRSCHFELD CARTOON

The engaging art of cartoonist Al Hirschfeld has always found a warm welcome on amusement pages of newspapers throughout the country. His latest film effort, the desperate, but heroic, figure of Lt. Joe Clemons, as played by Gregory Peck, should earn “Pork Chop” plenty of publicity space. It’s available in mat form.
Straight Pitch to the Fem Contingent

Face to face with the fact that "Pork Chop Hill" is a story of men at war, United Artists is meeting the issue by making a direct promotional pitch to the feminine trade. And the energetic force of showmen, captained by national director of advertising, publicity and exploitation Roger H. Lewis, has numerous angles at work which should draw the gals to the boxoffice in large numbers.

Obviously, most important of the weapons in the fem arsenal is handsome Gregory Peck, whose name has come to mean magic to the opposite sex. UA is putting his dark good looks to work in an effective pair of women's page ads, presented at the right. In one, Peck talks frankly to the women to overcome any doubts they may have had that "Pork Chop Hill" was just another war picture. The other is aimed at the woman's heart.

The invaluable pressbook suggests placing the ads on women's pages or run-of-paper and reproducing them directly from the book for display in lobby, in women's shop windows and "wherever women congregate."

In many key city openings, a drive for cooperation with the Women's Auxiliary of the American Legion and the Veterans of Foreign Wars has been conducted by inviting their leaders to special screenings and asking them to comment on "Pork Chop" for publication. Daily features were arranged with local women's editors in advance and during the run of the film, and local veterans of the Korean War addressed women's clubs on their own experiences in combat.

The UA boxoffice is determined to draw the gals' attention to "Pork Chop Hill"—and you can bet they'll succeed.

When we first started filming "Pork Chop Hill" everyone connected with the production realized that here was a story filled with powerful masculine appeal...but frankly, we weren't too sure about the women. They say that women don't like war pictures!

Then we previewed "Pork Chop Hill" and became aware that the picture, in addition to being a rugged drama, also held something deeply personal for women. It was the picture's outspoken honesty and realism, its revelation of the fears, the faith, the soul and the longing of men in battle.

What women would not be fascinated by this aspect of a man's emotions—for this is something few women have ever seen—or known!

They say war pictures don't interest women—but "Pork Chop Hill" challenges that idea.

I'd like you to see for yourself.

GREGORY PECK in "PORK CHOP HILL"

How many times has a woman wanted to utter this cry...longing to go off to war with her man...?

Of course, she knows it's impossible. She knows that a woman can only wait—and pray.

Now, at long last comes a motion picture that will take women into every lonely night and every fervent prayer of men in battle.

For "Pork Chop Hill" is a woman's picture, too—because it brings women into the heart and soul of the men who went away to war.

Truly, every woman who ever held a fighting man in her arms for those all-too-brief moments—will hold the story of "Pork Chop Hill" in her heart for a long, long time.

GREGORY PECK in "PORK CHOP HILL"
Famous Artist Sketches "PCH"

Personnel While on Location

While "Pork Chop Hill" was being filmed, famous artist Howard Brodie sketched these portraits of the principal figures connected with the film and of many of the performers. These sketches are available from UA for promotional duty. At the top left, Brodie captured producer Sy Bartlett's keen concentration as the latter watches intently a battle scene. A man with abundant military background, Bartlett produced the famous "12 O'Clock High," on which he worked with Gregory Peck for the first time. Below Bartlett, keeping a close watch on the filming of a scene, is director Lewis Milestone, whose two most important credits—"All Quiet on the Western Front" and "A Walk in the Sun"—stamp him as one of Hollywood's premiere directors of war films. The intensely grim stare of a man at war is marked on the face of star Gregory Peck, whose credits include three which earned him Academy Award nominations. "Pork Chop" is his second appearance as star and production boss of Melville Productions. At bottom right is Brodie's conception on one of the film's battle-scarred infantrymen in action in one of the scenes in the picture.
Columbia Ready To Assist
Area Saturations—Rosenfield

Columbia "is willing to cooperate in the launching of area saturations at any time, in any place and on any picture." That was the word from Jonas Rosenfield, Jr., executive in charge of advertising and publicity, after his recent meeting with ad representatives of eight theatre circuits to plan the Kansas City territorial saturation campaign on "It Happened to Jane."

His company is "ready and able to assist in similar conferences in any area of the country at the request of exhibitors," Rosenfield said, adding, "We believe that a joint promotional effort between exhibitor and distributor on area saturation openings can produce highly favorable results. By pooling our resources, we can obtain maximum mileage from our advertising, utilize our knowledge of local conditions and concentrate our campaigns within a specific period."

Rosenfield said that the Columbia offer was open to all theatremen, both large circuits and independents.

Lipton Announces Record
Magazine Drive for 'Earth'

Universal, apparently, is satisfied that magazine advertising is one of the best ways to sell its pictures.

Vice president and promotion chief David A. Lipton revealed that the largest national magazine and Sunday supplement ad campaign in the history of the company has been set for "This Earth Is Mine." Twenty-one leading magazines and 215 week-end newspaper supplements with a readership of over 205 million will be used.

Buoyed by the success of the campaign employed in pre-selling "Imitation of Life," Lipton is gearing the "Earth" magazine drive to saturate the entire female and family audience and the young adult and teen-age markets. Special types of ads to appeal to the specific readership of each of the publications have been developed.

The record campaign was disclosed at a luncheon which also saw Look Magazine laud the effectiveness of national magazine advertising in pre-selling films. Along that line, U's Eastern advertising director Charles Simonetti urged exhibitors to realize that money spent in this medium does not diminish the amount available for local-level selling, but, instead, makes the point-of-sales selling more effective.

He noted that it is not surprising to find that Universal's biggest grossers all enjoyed substantial pre-sell in national magazine ads.
'NT Showman' Thinking
In Terms of July 4 Bally

Not one to lag behind, National Theatres has included in its latest issue of NT Showman two pages of special Fourth of July Ideas prepared and suggested by the Southern California Committee for Vacation & Summer Series Shows.

Exhibitors are urged to dress up their theatres; Stunts such as a life and drum corps in the "Spirit of '76"; usherettes dressed as Colonial Maids; doormen as Uncle Sam, and the cashier as Betsy Ross will drum up plenty of business, the committee suggests. Prizes for small fry; admission free for ladies admitting to ages 49 and 50 (in honor of the new states); decorating the theatre with appropriate banners, and passing out red and blue balloons are additional stunts the 4th of July section promises will pay off at the boxoffice.

Whether it's a special patriotic matinee for the children, or a show for the adults, claims the section, the potential is "tremendous."

Schine Touts Jack Mitchell Campaign on AA's 'Haunted'

Today's exhibitor cannot depend merely on a newspaper ad or a few lines of radio copy to sell his picture. What is required is a large amount of away-from-theatre exploitation. That is the belief of the Schine Circuit showmen, and, as an example of excellent exploitation, they proudly point to the campaign conducted by their Jack Mitchell for "House on Haunted Hill."

As effective scare devices, he set up a body of a dummy hanging from the marquee during the day and early evening, and had his ushers carry heads around town during shopping nights and rush periods of shopping in the afternoons.

The enterprising exhibitor also set up a coffin in the lobby, with a tombstone sign next to it and an eerie lobby record taped to save considerable time and trouble. A speaker projected the sound quite effectively.

In addition to employing the EMERGO radio spots, Mitchell promoted a radio contest to "Find the Haunted Head." In Mitchell's own words: "We hid a head in the park in the city and each day clues were given as to where this head was. Person finding the head received passes to see the picture plus dinner for two at a local restaurant. Person must bring the head to the theatre and then would receive their gift. Each time this was mentioned we received free plugs on it."

As showman Mitchell pointed out, "This (radio contest) did create some excitement especially with the high school set." Apparently, it stirred up plenty of interest at Schine's, too.

COMPO Plans Publicity Network

Envisioning a national network of industry publicity outlets, COMPO information director Charles E. McCarthy announced recently that ACE exchange area committees in 15 exchange centers already have responded to his request by appointing publicity groups. The proposed network will be composed of exhibitors and theatre publicity men in each exchange area. McCarthy added that as soon as more committees are appointed, publicity material of an all-industry nature will be issued from the COMPO office.

'PHILADELPHIANS' BUS. "The Young Philadelphians" bus makes stop in Phoenix Ariz., to tell fans about Warner Bros. film. On stand are Troy Donahue, far left; Peter Brown, Diane Jergens, center; Connie Stevens, Alan Hale, Jr., extreme right. Cross-country tour covered 3,575 miles in Greyhound Scenicruiser, stopping at 34 cities and more than 200 towns along the way.
EVERYBODY...but EVERYBODY
IS GOING FOR THE
ALLIED OF NEW JERSEY
"BIG Convention DEAL"
at
GROSSINGER'S
Monday, June 8 thru Thursday, June 11
4 Fun-Filled Days!

— SOMETHING DOING EVERY MINUTE —

Golf Tournament
Ladies Activities
Cocktail Party
Top Entertainment
Valuable Prizes
Banquet

FOUR FULL DAYS—$75.00 per person (two in a room)
Includes everything—golf fees, dining room tips, night club tips, chambermaid, complimentary bottles of liquor at your table—the works!

YOU CAN'T BEAT IT!

It's almost SRO. This is last call for reservations.

ALLIED THEATRE OWNERS OF NEW JERSEY, INC.
234 West 44th Street, N.Y.

Lackawanna 4-2530
THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

October

WOLF LARSEN Barry Sullivan, Peter Graves, Gil Perkins, Producer David Diamond. Director Roger C. McManus. Drama. Man shipwrecked forced to work on ship of sadistic captain. 83 min.

January

REY BOLT IN THE BIG HOUSE Gene Evans, Robert Blake, Producer David Diamond. Director Roger C. McManus. Drama. Man plans prison break. 73 min.

February
COSMIC MAN, THE Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry, Director Herbert Green. 72 min.

HOUSE ON HAUNTED HILL Vincent Price, Carol Ohmart Producer-Director William Castle. Eerie ghost story. 75 min. 12/11.

APRIL


Al CAPONE Rod Steiger, Fay Spain, Producers John H. Burton, Leonard J. Ackerman. Al Capone takes over Chicago's crime chief during prohibition era. 104 min.

BATTLE FLAME Scott Brady, Elaine Edwards, Robert Blake, Producer Lester Sansom. Director R. G. Springsteen. War, romance in Korea. 75 min.


BEASTVILLE Greg Palan, John Lupton, Producer EarleLYN. Director Gene Fowler. "Beast's" stage train robbery.

BEYOND THIS PLACE Van Johnson, Vera Miles. Film- savior of the Geronimo's novel.


Coming


CONFESSIONS OF AN OPIUM EATER Mike Taka.

CRIME AND PUNISHMENT, U.S.A. George S Hamilton, Margaret Lindsay, Producer Terry Sanders. Director Denis Sanders. Law-student turns criminal. 80 min.


SURRENDER-HELL Susan Cabot, Keith Andes, Producer Edmund Golden. Director John Barrymore. Story of Cal. Diamond, a man who organized an army of guerrillas to battle Japanese after fall of Manilla during World War II.


AMERICAN INTERNATIONAL

December

MARINE SEAHAWKS John Bentley, Brett Halsey, Producer Alexis Gordon, Director Spencer Gordon Ben- nett. War-action. Sliding through cold, murky depths... the secret sub that won a war. 77 min.

February
DADDY-O Dick Contino, Sandra Gilles, Music-action. She was rich and spoiled and he represented every- thing she wanted—from hotrods to rock 'n' roll.

ROADRACERS, THE Sport-car drama. Modern weapons in the form of sports cars with daring youths at the wheels.

March
OPERATION DAMES Eve Meyer, Charles Henderson, Don Devlin, Edgar Craig. War-action. Four gorgeous show girls trapped in the middle of the ocean, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit.

TANK COMMANDOS Wally Campo, Maggie Lawrence, Robert Barron, Producer-Director Bert Topper. War- action. A GI, determined to stop the German forces, slants by way of a German armament to blow up a bridge.

May

HEADHUNTER, THE Richard Lynn, Liliane Sottana. Producer Herman Cohen, Director Peter Graham Scott, 63 min.

June
HORRORS OF THE BLACK MUSEUM Color-Cinemascope, Michael Gough, Graham Crow. Producer. Director Arthur Crabtree. A cold calculating madman proceeding from one directly to the next to create material for his horrific dreams. 96 min.

July
DRAGRACER Teen-age action.

September
GIRL ON DEATH ROW, THE 80 min.


October
JAILBREAKERS, THE Robert Hutton, Mary Castle. 95 min.

November

December
COLOSSUS AND THE GOLDEN HORDS Color, CinemaScope, Steve Reeves, Bruce Cabot. 95 min.

December
APACHE TERRITORY Eastman Color, Roy Calhoun, Barbara Bates, Producers Roy Calhoun, Victor M. Orsatti, Director Ray Nazarro. Western. Drifter takes command of group during Indian attack. 75 min. 9/15.

COLUMBIA

October

Film BULLETIN—THIS IS YOUR PRODUCT

KILL HER GENTLY Griffith Jones, Maureen Connell, Martyn Lawrence, Producer Guido Coen, Director Charles Saunders. Two escaped cons stumble onto in- sane husband bent on murdering his wife. 73 min.


November

December
MURDER BY CONTRACT Vince Edwards, Michael Gargenda, Producer-director Irving Lerner. Drama. Hoodlums plot to kill woman who can testify against them. 81 min.


January


SEROUS PRINCIPALS Piper Laurie, Paul Hampton. Producer Harry Romm, Director David Lowell Rich. True love, talent triumph over wealth, snobbbery in campus musical. 82 min.

February
BITY OF FEARS Vince Edwards, John Archer, Producer Leon Choloden, Producer Irving Levin. Prol-ly escapes Joll with what he thinks is heroin—but is really deadly cock. 81 min. 1/19.


RIDE LONESOME Cinemascope, Columbia Color. Ran- doph Scott, Karen Steele, Producer-director Budd Boechtler. Bounty hunter rides alone to seek revenge. 73 min.

March

GUNNEM FROM LARDO Columbia Color, Robert Knapp, Jana Davi. Producer-director Wallace Mac- donald. Young cowman gets a chance to revenge his wife's death. 67 min. 3/2.


April
May

FACE OF A FUGITIVE Technicolor. Fred MacMurray, Dorothy Green. Producer, David Hillel. Director Paul Wendkos. Western fugitive reforms. 81 min. 4/27.


VICTORIAN James Best, Susan Cummings. Producer, Director Samuel Fuller. Problems face GI when he marries German girl. 91 min. 4/27.


June


Coming


INDEPENDENTS

September


October


WHITE WILDERNESS (Buena Vista) Technicolor. Producer Ben Sharpsteen. Director James Algar. Documentary film on wild life in the Arctic Circle region. 80 min. 7/7.

December


SLEEPING BEAUTY (Buena Vista) Technirama-70, Technicolor. Animated filmization of fairy tale. 75 min. 4/27.


July


Coming

A TIME TO KILL (Producers, Associated Pictures Co.) Jim Davis, Don Macgowan, Allison Hayes. Producer Pat Drake.

BIG FISHERMAN (Buena Vista) Technicolor. Howard Keel, John Saxon, Susan Kohner. Producer Rowland V. Lee. Director Frank Tashlin. Drama. 65 min. 6/1.


DREAM MACHINE, THE (The amalgamated Prods.) Rod Cameron, Marty Murphy, Peter Illing. Producers Richard Gordon and Charles V. Johnson. Comedy. 84 min. 3/11.


November


SOME CAME RUNNING CinemaScope, Metrocolor. Technicolor. Producer, Director, Robert Mitchum. Director Nicholas Ray. Producers of Broadway success. 100 min. 10/12.


March


April


May


JUNE SUMMARY

With the June release schedule swelling to 25, United Artists has tightened its hold on first place with six films. Allied Artists, Columbia, MGM and Twentieth Century-Fox are tied for second spot with three pictures each. Paramount, Universal and Warner Brothers each has slated two releases, while American-International has listed one film. Neither Rank nor Republic has scheduled any product for June.

June


July


August


September

AS YOUNG AS WE ARE Robert Harland, Pippa Scott, Producer William Alland. Director Bernard Girard. Beautiful high school teacher becomes involved with one of her students.


October


November


December

PARAMOUNT

September

AS YOUNG AS WE ARE Robert Harland, Pippa Scott, Producer William Alland. Director Bernard Girard. Beautiful high school teacher becomes involved with one of her students.


October

VistaVision. January

MARCH

A NIGHT TO REMEMBER Kenneth More, Producer William MacQuitty. Director Roy Baker. Pictureization of Titanic sinking. 121 min. 1/22

May

NEXT TO NO TIME Eastman Color. Kenneth More, Betty Drake, Producer Albert Fennell. Director Henry Cornelius. 90 min.

 Republic


Coming

DEAD END STREET Roland Culver, Patricia Roc, Paul Carpenter.

HIDDEN HOMICIDE Griffith Jones, Patricia Laffan. Melodrama. 70 min.

LATE BULLET, The Robert Hutton, Mary Castle, Harvey Miller. Western.

MAY

THUNDER IN THE SUN Technicolor. Susan Hayward, Jeff Chandler. Director Delmer Daves. Directed by Gene Heefner, Director Russel Rouse. Western drama. Hardships and Indians encountered by Basque pioneers in 1847 trek to California. 81 min. 3/30

JUNE

HANUMAN, The Robert Taylor, Tina Louise, Producer Frank Fre选举, Director Michael Curtiz. Western Drama. Peace officer. Legend of Lillie telling of resistance of an entire frontier town. 86 min. 4/7


JULY

DON’T GIVE UP THE SHIP Jerry Lewis, Dina Merrill, Producer Frank Frazzoni. Director Michael Curtiz. Western.

LAST TRAIN FROM GUN Hill Kirk Douglas, Anthony Quinn, Producer Anthony Mann, Director Hal Taliban, Producer Hal Willi. Director John Sturges. Western. Deputy sheriff hunts rapists of his Indian wife. 94 min. 7/5

AUGUST


SEPT.


FRONTIER GUN Regalscope. John Agar, Joyce Meadows, Producer R. Lyons. Director P. Landers. Drama. Young lawman tries to bring law and order to Western town. 70 min.


October

INN OF THE SIX HAPPINESS CinemaScope. Ingrid Bergman, Curt Jurgens, Producer Buddy Adler, Director Mark Robson. Drama. Heroic British woman living and working with Chinese children. 158 min. 11/24

SHERIFF OF FRACTURED JAW CinemaScope. Directed by Raoul Walsh. Producer Daniel M. Angel. Director Reuel Walsh. Comedy. Duke, Englishman turned sheriff, is banned from selling owner in Western spoil. 103 min. 11/12

SMILEY GETS A GUN CinemaScope. Directed by Cyd Calvert. Writer Richard B. Lintern. Director-Director R. Cimmino. Boy’s gun is lost in a sweep. 89 min. 11/19

November


INTENT TO KILL Richard Todd, Betty Drake, Producer Adolfo D. Worker, Director Jack Cardiff. Drama. Attempted assassination of South American dictator. 89 min. 12/8


THESE THOUSAND HILLS CinemaScope, Deluxe Color. Don Murray, Richard Egan, Lee Remick. Producer David Weisbart. Director Richard Fleischer. They work to keep the old man’s livestock. 79 min. 11/2

March


April


SAY ONE FOR ME Bing Crosby, Debbie Reynolds, Robert Wagner. Producer-Director Frank Tashlin. Comedy. 77 min. 4/17

July

LITTLE SAVAGE, The Pedro Armendariz, Rodolfo Hoyos. Producer J. Lewes. Director Richard Fleischer. 12 min.

June


August


September


BLUE ANGEL, The May Britt, Curt Jurgens, Producer Jack Cummings. Based on novel by Heinrich Mann. 84 min.

October


December


January

UNITED ARTISTS

November


Film BULLETIN—THIS IS YOUR PRODUCT
UNIVERSAL-INT'L

October

RAW WIND IN EDEN CinemaScope, Eastman Color, Color, Esther Williams, Jeff Chandler, Producer-Writer-Half-Allard, Director Richard Wilson, Couple crash on island and are stuck for weeks, Melodrama. 89 min. 7/21.

SAGA OF HEMP BROWN, THE CinemaScope, Eastman Color, Color, Esther Williams, Jeff Chandler, Producer-Writer-Half-Allard, Director Richard Wilson, Couple crash on island and are stuck for weeks, Melodrama. 89 min. 7/21.

November


LIGHT TOUCH, THE Technicolor, Jack Hawkins, Margaret Johnston, Producer-Michael Balcon, Director Michael Truman, Family problems of English furniture designer, 85 min.

MONSTER OF THE CAMPS Arthur Franz, Joanne Dru, Producer-Herman Gershenson, Director Jack Arnold, Preserved prehistoric monster pincus camp, 78 min.

December

APPOINTMENT WITH A SHADOW CinemaScope, Technicolor, George Nader, Joanne Dru, Producer-Michael H. Warshov, Director R. Carlton, Drunken reporter reforms while trapping killer, 73 min.

MARK OF THE HAWK, THE Technicolor, SuperScope, Sonny Tufts, John Hodiak, Producer-Lloyd Young, Director Michael Audley, Terror reigns as Africans fight white man's cruelty, 80 min.

RESTLESS YEARS, THE CinemaScope, John Saxon, Sandra Dee, Teresa Wright, Producer Ross Hunter, Director Howard Hawks, Teeners torn by heartless town, 86 min. 10/27.

January


SILENT ENEMY, THE Laurence Harvey, Dina Addams, Producer Bartram Ostr, Director William Fairchild, Drama, Virgin Frogmen thriller based on story of Commander Crabbe, 92 min. 11/10.

February


STRANGER IN MY ARMS CinemaScope, June Allyson, Jeff Chandler, Producer Ross Hunter, Director Curtis Kiefer. Family's pilot who committed suicide died a hero, 88 mins. 2/2.

March

NEVER STEAL ANYTHING SMALL CinemaScope, Eastman Color, James Cagney, Shirley Jones. Producer A. Rosenbom, Director Chas. Lederer. Labour hoodlums commit to murder. 92 mins. 2/2.

STEP DOWN TO TERROR Colleen Miller, Charles Drake, Tod Tyler, Producer-Joseph Gershenson, Director Harry Keller, Drama. Psychotic killer returns to his home town, falls in love, then fuses police. 76 min. 4/15.

April


FLOODS OF FEAR Howard Keel, Anne Heywood, 87 min. 5/13.

MAY


June

CURSE OF THE UNEAD Dead Ringer, Kathleen Crowley, Mummy, The Technicolor, Peter Cushing, Christopher Lee.
THE BIGGEST TICKET SELLER OF ALL

YOU CAN'T RESIST IT!
IT ACTUALLY PUTS YOU IN THE PICTURE!

HYPNO-VISTA

AN AMAZING NEW EXPERIENCE IN SCREEN THRILLS!

"HORRORS OF THE BLACK MUSEUM"

YOU'LL FEEL THE CHILLING EGGS!
YOU'LL FEEL THE PIERCING BLADES!
YOU'LL FEEL THE ACID VAL OF DEATH!

IN CINEMASCOPE
IN BLOOD-CURDLING COLOR

starring MICHAEL Gough - JUNE CUNNINGHAM - GEORGE GURNOW
Produced by HERMAN COHEN

AMERICAN INTERNATIONAL SAID THEY HAD A BIG ONE... THESE BOXOFFICE FIGURES PROVE IT!

YEAH! IT BEAT EVERYTHING IN SIGHT!

I'VE GOT MY TONGUE OUT DOWN TO MY SHOELACES FOR THIS ONE!

DID YOU HEAR ABOUT THE GROSSES IN NEW YORK?

DID YOU HEAR THE AUDIENCE REACTION?

GREAT!!

FANTASTIC GIMMICK!!
Orderly Release:

Will It Ever Be Realized?

The Theatre & The Public

Read THE VIEW FROM OUTSIDE
20th’s Biggest National Promotion Campaign to Support One of 20th’s Biggest Attractions!

Bing Crosby
Debbie Reynolds
Robert Wagner

"Say One for Me"

The entertainment that rings all the bells in your heart!
For years the most influential salesman in radio & TV, Bing Crosby sells the picture in your theatre in his own inimitable style and with his personal endorsement. (Also in the Production Trailer from NSS.)

Also Available
BING CROSBY
TV TRAILERS
and
BING CROSBY
RADIO SPOTS

(plus a second style new-type Radio Spot Series right from the soundtrack of the picture!)

See Pressbook for full details

TOP RECORDINGS OF TITLE SONG
"SAY ONE FOR ME" by:
BING CROSBY
on Columbia
DEBBIE REYNOLDS
on Dot
BILLY WARD
& THE DOMINOS
on Liberty
REX ALLEN
on Disneyland
and others to be announced
on the MGM, Decca, Mercury, RCA Victor labels

plus

TOP RECORDINGS OF 6 OTHER HIT SONGS FROM THE PICTURE
by outstanding stars including the top recording names today:

DEAN MARTIN
KAY STARR
JOHNNY MATHIS
TONY BENNETT
THE FOUR LADS

plus

COMPLETE SOUND-TRACK ALBUM
on Columbia
starring
BING CROSBY
DEBBIE REYNOLDS
ROBERT WAGNER
and

COMPLETE SCORE ALBUM
on Disneyland
and

TICKET-SELLING SHEET MUSIC

produced and directed by
FRANK TASHLIN

written by
ROBERT O'BRIEN

FR ALSTON
HERCULEAN RAVES

"Spectacularly made adventure drama. Resounds with excitement and pictorial splendors. A small box office film."

FILM DAILY


BOXOFFICE

"Should carry a lot of weight at the boxoffice. Not since Samson has a screen hero dared such deeds."

M. P. DAILY

"A spectacle designed for exploitation... it has color and action enough to fill a circus parade!"

DAILY VARIETY

"A sure exploitation bet. All the ingredients of mass entertainment. Lavish backgrounds, violent battle scenes and uncountable extras."

M. P. HERALD

"Spectacle almost DeMille proportions. Strong entry... boxoffice show."

REPORT

"Destined to hit the boxoffice bullseye with the extensive and hard-hitting campaign."

EXHIBITOR

HERCULES

A JOSEPH E. LEVINE PRESENTATION

In DYALISCOPE · EASTMAN COLOR by Pathe · Distributed by Warner Bros.
Case of 'The Shaggy Dog'

An issue has been raised as to the legality of Buena Vista's requirement that theatres playing "The Shaggy Dog" on a percentage basis extract a specified charge for children. Operators of a Massachusetts drive-in have brought civil action against the film company, refusing to accede to BV's terms on the grounds that they constitute price-fixing in violation of the law.

While we are opposed to any form of price-fixing—as well as to a per-head royalty charge, which has yet to be proved illegal—we feel that a more significant point is involved here: no segment of the business is justified in giving motion picture entertainment away for nothing. And that, in effect, is what some of the drive-ins want to do with "The Shaggy Dog." Drive-in exhibitors always have looked upon their operations as something apart from the rest of exhibition, and, to a degree, this is a fair assumption. When the picture showing at an open-air theatre is of the adult variety, parents who bring their children along usually do so as a matter of convenience. The youngsters are likely to fall asleep on the back seat, and the saving of a babysitter fee can be regarded as a factor in stimulating attendance. When these circumstances prevail, it is reasonable to say that the drive-ins would do themselves—and, in the end result, the entire industry—more harm than good by charging for the kids.

But, in the case of films like "The Shaggy Dog," the circumstances are quite different. This Disney offering obviously has great lure especially for the record numbers of children it is drawing all over the country. It simply does not add up to good business tactics to give away such merchandise free of charge to that segment of the public—be it children or adults—for which it holds particular attraction. How else can such a policy be described than as dissipation of a valuable asset?

No manufacturer, having gone to great expense to produce a product for a specific market, can be expected to stand by and allow it to be handed away without charge to the main body of its potential customers. And we find it difficult to comprehend the thinking of retailers who would insist upon such uneconomic gravity. To give "The Shaggy Dog" to children free of charge can represent only a loss to the entire industry—to exhibition as well as distribution.

Two Leaders We Will Miss

The recent deaths, within a week, of Col. H. A. Cole and Leo F. Wolcott wrote finis to a combined total of 76 years in the industry. Our industry is the weaker for their departure.

An exhibitor since 1919, Colonel Cole was one of the founders of Allied, serving as president and board member of both the national and regional organizations. The famous Movietime in Texas was a Cole brainchild, and he assisted in the organization of Texas COMPO, of which he was co-chairman of the board until his retirement in 1957. No man labored longer nor harder nor more effectively in the great fight against the admissions tax than did the beloved Texas independent.

"It rarely happens," wrote Allied general counsel Abram F. Myers following Colonel Cole's death, "that one encounters a man of such deep loyalty, steadfastness of purpose and unimpeachable integrity as Col. Cole."

Mr. Wolcott for many years exerted his political influence in the interests of theatre owners as Republican county chairman and member of the Iowa Republication Central Committee. He was active in local Allied affairs, serving as president of the Iowa-Nebraska unit until his death, and for many years he served on Allied's board of directors. He began as an exhibitor in 1923 and devoted the greater part of his life to the industry. He, too, will be missed.

Please Give

Anyone who knows how, silently and generously, the Motion Picture Pioneers Foundation extends its helping hand to the needy of our industry appreciates the meaning of a contribution to this worthy organization. It is, therefore, to those who are less familiar with the activities of the Pioneers that we make note of its annual fund-raising drive, now underway.

Headed by Ned E. Dipenet, the MPPF is a group of men, who, having served in the industry for at least twenty-five years, are dedicated to helping their fellow industryites in distress. No salaries or overhead are deducted from contributions to the Pioneers, and every dollar donated is put to some type of charitable use.

We urge our readers to discuss this splendid cause with their conscience and to contribute to the limit of their means. Checks should be addressed to Mr. Depinet, president, Foundation of Motion Picture Pioneers, Inc., 1270 Sixth Ave., New York 20, N. Y.
1-2-3 TIMES PROVED!

†435 TICKETS OUT OF 1000 ADMISSIONS SOLD BECAUSE OF THE ADVANCE TRAILER!

*This is the third time that Sindlinger & Co. has tabulated large samples pertaining to the subject of the impact of the theatre trailer. Each time the same approximate result is derived, regardless of whether the tabulations are based on "admissions" or on "dollars"; that is, each time the theatre trailer has been found to be the motivating factor that delivers approximately 43.5% of the dollars.

**Full particulars of Sindlinger's detailed analysis substantiating these statements will be mailed to you upon request.
BUE RIBBON PERFORMANCE. If Warner Brothers doesn't perk up the trophies as movie industry Stock of the Year, will eat ticker tape from here to Merrill, Lynch and back.

A scant eight months ago the stock foundered about in hopeless lassitude, evincing nary a broker's comment in show business critiques, or, for that matter, in the trade itself. In fact, the only mention of Warner's we recollect had to do with an investment decategorization from "hold" to "sell" by a prestigious analytical firm.

The happy tidings can best be told by figures. Follow Warner fortunes month by month over the past 12 months:

<table>
<thead>
<tr>
<th>Month</th>
<th>Shares</th>
</tr>
</thead>
<tbody>
<tr>
<td>May (1958)</td>
<td>187/8</td>
</tr>
<tr>
<td>June</td>
<td>20</td>
</tr>
<tr>
<td>July</td>
<td>20/2</td>
</tr>
<tr>
<td>August</td>
<td>20/2</td>
</tr>
<tr>
<td>September</td>
<td>22/2</td>
</tr>
<tr>
<td>October</td>
<td>21/2</td>
</tr>
<tr>
<td>November</td>
<td>24/2</td>
</tr>
<tr>
<td>December</td>
<td>25</td>
</tr>
<tr>
<td>January</td>
<td>27/4</td>
</tr>
<tr>
<td>February</td>
<td>30/8</td>
</tr>
<tr>
<td>March</td>
<td>32/8</td>
</tr>
<tr>
<td>April</td>
<td>39/8</td>
</tr>
<tr>
<td>May (1959)</td>
<td>44/2</td>
</tr>
</tbody>
</table>

At this writing Warner Bros. has scaled a point higher in averages than the May reading, but the foregoing figures present prices at each month's close. The truly remarkable fact is that in the space of a single year the Warner issue has risen 128% in market value; in only 6½ months: 110%.

A good part of the recent spurt may be attributed to the possibility of capital gains deals involving the sale of real property and the disposal of foreign holdings. Income from these transactions, it is said, may finance stock tenders, and there is talk of a major reduction in the capitalization, possibly as much as 40%—45%.

But insiders say the impetus has come from two factors:

(1) a very shrewd production policy, and
(2) the revolution within the Warner household.

Head-man Jack L. Warner has done a fabulously successful job of choosing subject matter and casting his films. The result has been a very high percentage of boxoffice hits in a limited number of productions.

Quietly, systematically, efficiently, has the cost accountant's scalp performed its work, weeding here, rooting out there. No other of the industry's majors has the incision gone so deep, has so much of the old organism been severed.

GROWTH STOCK: MAGNA THEATRE CORP. A highly significant report and analysis on what Financial BULLETIN seems a concern, Magna Theatre Corp., has been prepared by the investment firm, Candee & Co. Herewith are number of its more telling observations:

"ATOMIC AGE IN THE "CELLULOID" EMPIRE. The newest industrial revolution, with its roots deeply entrenched in the fertile soil of creative individual minds, could have become a reality only through the mirrads of imaginative contributions to this gigantic work of art. Technical innovations of the past decade or two, not only helped to reshape peoples way of thinking by opening new horizons previously unattainable, but materially changed what has been heretofore the standard approach into a pattern of contrived effervescence.

"Prone to the early call of times was the entertainment industry, particularly the phase of this great complex that Magna Theatre represents. As a matter of fact, it may be surmised in all fairness and with undue exaggeration that this company happened to be the one to initiate the elements that opened up long expected new vistas in film making techniques, thus manifesting a genuine hope of the industry. Magna's contribution in the form of the Todd-AO process, beyond its world-wide ramifications, represents a great artistic and technical achievement that marks the beginning of an era of unprecedented growth for the company as well as for the entire movie industry. To make this ambitious setup perfect, the last missing wheel has been added and put into place just recently evidenced by an agreement signed between the company and Twentieth Century-Fox Film Corp. While the terms of this association and its implications are such that would undoubtedly benefit utilization of the Todd-AO process for seven and a half years as per the agreement, are expected to contribute invaluable support to Magna, paving the way to even closer ties and accelerate future enhancement . . .

"To quote from a recent statement made by Mr. Skoaros . . . The motion picture industry is on the verge of a new golden age in which it will enjoy greater success than it has ever had before . . . places no small emphasis on the outstanding role of Todd-AO process. Evidently, this is also the first plausible answer to television competition providing the ultimate enjoyment that 'home movies' can never perform. With Magna owning the exclusive rights to this revolutionary method, there could be no doubt regarding its long term implications based upon the tremendous inherent earnings potentials and enhanced future scope that this major 'breakthrough' represents.

"Characteristic of the movie industry that heavy initial investments are required to create a lucrative future earnings base. In this respect Magna is certainly no exception. In fact, the basic rule is even more applicable to this company since it had to establish a costly new process, aside from the common properties typical to the industry. Yet, while tangible earnings may not be expected to materialize in the near future, per share deficits were kept to the minimum amounting to no more than a nickel or a dime annually since operation began. For the year ending January 31, 1958, red ink figures were actually cut to 4c a share against a 7c loss in two preceding years. The distinct possibility exists that in the 1959 fiscal period operation will reach a break-even point already with massive further improvements anticipated.

"The common equity of Magna, currently around 3½-½, therefore should be regarded as a most advantageous low priced speculation to participate in the impending renaissance of the motion picture industry."

MOVIE STOCKS CONTINUE GAIN. For the 14th consecutive month, shares of important film companies are reported up in the Film BULLETIN Cinema Aggregate. The figures for both film and theatre companies are shown below:

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Theatre Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close, 1958</td>
<td>188</td>
</tr>
<tr>
<td>April, 1959</td>
<td>206/2</td>
</tr>
<tr>
<td>May, 1959</td>
<td>209½</td>
</tr>
</tbody>
</table>
The View from Outside
by ROLAND PENDARIS

One of the newer axioms of the motion picture industry is that people no longer have any loyalty to a particular theatre, but rather go to whatever theatre happens to be playing the picture they want to see. In many instances, however, this is not true. When the same picture is playing simultaneously at several nearby theatres, customer loyalty remains important.

This fact was brought home to me the other Saturday afternoon when my wife suggested that we escape the heat by taking the family to see a movie. She knew which film she wanted to see. We had a choice of four theatres in which to see it. All are in about equal range of our home. There was no question in my wife's mind, or in the children's, as to which of these four theatres we would attend. So we went to a theatre where the kids get a little added pleasure from watching the big goldfish pool in the lobby, a theatre which habitually draws a polite and relatively adult matinee audience and has a beautifully maintained physical plant. This was our selectivity at work.

As long as we are confronted with an identical screen program at a batch of theatres, we inevitably end up with a preference for a particular theatre based not upon its movies but upon the whole theatregoing experience. We have discovered that this theatregoing experience, even with the same film, can be entirely different in two different theatres. We will, I suspect, rediscover the importance of decor and courtesy at the box office and, as exhibitor organizations have already emphasized, high professional standards in the projection booth.

As a matter of fact, we have begun to associate the pictures with a high standard of exhibition. Recently, for example, Columbia Pictures ran a magnificent special advertising section in the Sunday New York Times for "They Came to Cordura." The section did a wonderful job of not only attracting attention but also giving real importance to the film. The next day, in my office, two or three people commented that this was a film they were going to make sure they saw in a good theatre. The showcase must match the product; poor exhibition demeans a good film and antagonizes the audience. The moviegoers are being conditioned to expect the most pleasant surroundings and expert service in all the public establishments they patronize.

If you ask me what a good theatre is, I must answer by telling you, contrarily, what a bad theatre is. A good theatre is physically attractive; a bad theatre is deceptively. And yet even this bald fact doesn't spell out the basic ingredient. A theatre with a physically run down plant may still be a better theatre than a more modern house, depending on the attitude of the service personnel in their dealings with customers, the cleanliness and efficiency of maintenance and, by no means least, the general caliber of the patronage.

I would define a good theatre as one which is as good as it can be, one whose customers feel that the theatre management expends every effort to run the best possible showplace. That includes not only the usual attributes of good housekeeping and also a sense of responsibility in dealing with the public. As though I spent years in the movie business, I grow very restless when I step up to the box office to buy a ticket to a successful film and find that, for no reason other than the film's success, the theatre has raised its normal ticket price for engagement. As far as I am concerned, the theatre is profiting at this point and I want none of it.

I do not take my anger out on the distributor or the producer. My point of contact is the theatre boxoffice, and that is the target of my resentment. By the same token, however, when I enjoy a theatregoing experience, I tie it up with the theatre rather than with the producer or the distributor.

One does not, as readers of this column know, happen to be enamored of day and date bookings in a single community. I think that in big cities that has greatly reduced the over patronage of the motion picture theatres, by giving the customer less freedom of selection. Under these circumstances, it seems inevitable that the theatres will be forced to create more positive individual images of themselves. I think that their advertising their public relations and participation in community affairs, their plant maintenance and all such factors will come to be as important as the particular picture they are booking.

Years ago we used to make jokes about the variety of fox you could get at a nearby drive-in; what we did not fully realize was that this drive-in had succeeded in creating a specific public image, and that it was an image with commercial value. Specific public image isn't always quite that profitable. There are some theatres in my city which are very well-known, but they are well known as flea traps. They simply cannot attract more presentable patronage, and, except for young dating couples on Saturday night, few if any women are seen in them.

Some years ago the head of a major circuit asked me to estimate for him the cost and extent of a survey to determine the public image of his flagship house. How was it regarded in the community? My answer was brief. I outlined the usual survey procedures, but added that his question was one which (a) a local manager should be able to answer off the cuff and (b) could also be answered by judicious conversations with a day worth of newspapermen, policemen, clergymen, teachers at teen-agers. As a matter of fact, purely out of curiosity, I conducted just that kind of informal survey and found that my own attitude toward the theatre was commonplace and widespread. It happened to be a theatre with practically no current image.

Interestingly, an image is not always accurate. The New York Paramount was regarded as a stamping ground of the most mouthed adolescents long after it had changed its booker policies. The old image persisted. A lot of theatres today are plagued by an outmoded but still widely accepted reputation. To overcome this and to build the proper public attitude, the exhibitor needs not only good product but also a consistent policy and the willingness and capability to carry out that policy. Back in the golden era, there used to be sneers that an exhibitor was nothing more than a real estate operator. I suspect that the real estate operators are long since gone. As before, an exhibitor is either a showman or an ex-exhibitor.
ORDERLY RELEASE:  
Will It Ever Be Realized?

Orderly release of films is heartily subscribed to by everyone in the movie industry—vocally, at least. But to exhibitors who are scratching for worthwhile attractions to play during this month of June, the goal of balanced, year-round distribution of product is still in the promissory state.

Edward L. Hyman, vice president of American Broadcasting-Paramount Theatres, Inc., has labored long and earnestly to convince the film companies that orderly releasing is to their advantage, as well as exhibition's. Together with his company's president, Leonard Goldenson, Hyman has sought to achieve an organization of releasing schedules that will supply theatres with top-grade films throughout the year. Progress in that direction up to this point has been slow.

The June 1 Report on Orderly Release, the most sanguine yet issued by Hyman, underscored two seemingly divergent aspects of the product situation:

(1) Theatre business for the months ahead should be even better than was anticipated at the time of AB-PT's March report on pictures to be released through the end of the year (29 to 36 boxoffice hits can be anticipated between September and December).

(2) June, 1959, is one of the driest product months in many years.

According to Hyman, pledges of co-operation in making available to exhibitors quality product and in promoting the orderly distribution of that product once again were forthcoming from the film companies in messages to the meeting of the Northern affiliates of AB-PT, at Kiamesha Lake, N. Y. Listed in a thick, plush book distributed to the press were the detailed product messages from each of the major film companies, every one promising a wealth of pictures for the summer season and a willingness to achieve a system of orderly release. Still, exhibitors look with a jaundiced eye at any mention of establishment of the system which has come to be recognized as largely vocal on the part of distribution and merely a gleam in the eye of the hard-pressed theatreman.

"We realize that the distributors have to make a living and are hesitant to drop a picture into the June desert," one Midwest exhibitor was moved to say recently, "but it's getting so that for stretches in May and June we don't even have a choice between more than two pictures to play. It's that bad." And from all indications, the beleaguered theatreman was not exaggerating. Marquees and newspaper advertisements in cities throughout the country reveal the present dearth of important new pictures. Re-runs and grade D potboilers are springing up in big metropolises and small towns like bathtub gin during Prohibition, and the public is quick to react.

"I looked through the paper, and there isn't a movie worth seeing," grumbled one disenchanted fan. "And they tell you to 'go out to a movie' with the junk they have playing in town," snorted another. Before the harried exhibitor can register his annual plea to distribution for a more sensible release setup, he has lost a number of invaluable patrons to one or more of a score of other entertainment habits. And once lost, the one-time film fan is as hard to recapture as an eel on ice.

"Distribution talks about the facts of business life and takes pride in its level-headedness," said a Far Western theatreman, "but I wonder if the companies realize the boxtoffice dangers inherent in the present release setup. Certainly, the summer months are loaded with potential, but unless we sustain the public interest in movies all year long, they're going to forget about us, and when we do come to them with quality product, they'll be someplace else." Those words are echoing repeatedly throughout the industry.

Distribution has its own answer to the cries of the exhibitors. "Exhibition can yell all it wants for the release of top films during the so-called 'off' months," said one film company executive, "but who can blame the distributor or independent producer for holding back a blockbuster until the boxoffice potential is at its peak? It's simply a matter of dollars-and-cents. We have an investment of two or three million dollars, or, in some cases, even more, in an important piece of merchandise, and we're entitled to get the maximum return on our investment," was his firm belief.

This is precisely the attitude to which exhibition so vehemently objects. Its claim is that by not planning the release of product in an orderly fashion, distribution is harming the entire industry, itself as well as the great mass of theatremen. The very fact that there is a flood of pictures all competing with each other during July and August does not add up to good business, exhibition claims. By the same token, it notes, a blockbuster-dry May...

(Continued on Page 10)
(Continued from Page 9)

June span leaves millions of potential moviemoovers thirsting for a quality attraction at a time when they are ripe for the picking. Many of the top television shows are off the air during this period, and the first flush of freedom from the little living-room screen is blooming on the face of a receptive public. It is at this time, suggests exhibition ardently, that a good picture could gross handsomely. And that is one commodity which, the AB-PT report indicated, is in full supply at all the film companies. Following are excerpts from the messages of the executives of the principal firms:

ALEX HARRISON
20th-Fox general sales manager

"Speaking for Twentieth Century-Fox I find myself in the happy position of stating that orderly distribution is a basic consideration in our production planning. As you know Twentieth Century-Fox has embarked on the most ambitious and costliest production program in its history. It entails providing ample product for every type of theatre operation. We will release as many pictures as the market can probably absorb. We have already provided you with our release schedule for the rest of 1959, including pictures to be released, casts, etc. In studying that schedule you must be as aware as I am that our attractions for the last six months of this year are packed with all ingredients necessary to attract, interest and entertain a maximum audience. The pictures include mostly pre-sold novels and stage hits. But we also have scheduled original stories tailored to the special talents of great stars."

H. H. MARTIN
Universal general sales manager

"Orderly release to us means planned release and planned release means the careful pre-selling of a picture so that the full potential of the film is realized from the very initial engancement and down the line to its ultimate play-off . . . This Earth Is Mine, 'Operation Petticoat,' Any Way the Wind Blows and 'Spartacus' all represent the new era at U-I. The oldest company in the motion picture business has a new look. It has re-designed its production policy from quantity releases to quality releases. It has established a policy of distribution and merchandising which is based on the premise that there's great market for outstanding entertainment and this kind of entertainment, costly in production, big in cast and story values, deserves planned release and long pre-sale."

CHARLES LEVY
Buena Vista ad-publicity-exploitation director

"Our release program through the end of 1959 as well as plans for the next two years are charted to achieve the highest measure of industry and corporate attainment in a strongly competitive and fluctuating market."

GEORGE WILTNER
Paramount general sales manager

"The brainpower assembled for your meeting unquestionably is representative of the best in the exhibition field. The superior grade of executive management that AB-PT and its affiliates enjoy is indeed well known. Hence, it is a foregone conclusion that the campaigns that will emerge from your deliberations not only will be aggressive, in the best sense of that term, but also will be intelligent and thorough."

All of the companies voiced only the most optimistic of reports. Their product listings represented, according to Hyman, "twice as many pictures with quality ingredients as were available in the same period of 1958." And yet exhibitors remain wary. They have seen too many release charts revised, too many blockbusters held back and released all at once to place all their hopes on a promise of orderly release. As Hyman, himself, pointed out, June availabilities are "comparable" with those of the same month of 1958. And right now, rosette portraits of the last half of 1959 are not easing the product squeeze that has made this month one of the most barren in the history of the industry.
“Ask Any Girl”

**Business Rating 2 2 2**

Frothy and highly amusing comedy should delight adult audience, especially in metropolitan markets. Top-drawer performances by MacLaine, Niven, Gig Young.

Joe Pasternak’s fifth picture, this M-G-M release in CinemaScope and Metrocolor is a rollicking, frothy comedy highlighted by the gleeful antics of the gaminesque Shirley MacLaine and the sophisticated dodos of Oscar-winner, David Niven. “Ask Any Girl” a tip-top show for the adult mass audience. It’s sure to appeal to all who are in the market for escape in the form of glamour, romance, laughs. Its draw will be stronger in the metropolitan centers than in the back country. Charles Walters was responsible for the direction of the George Wells screenplay and he has created a free-wheeling film that moves with a bounciness, spryly through a series of incidents that range from amusing to hilarious. In many ways the film is reminiscent of “Moon is Blue” and “Tender Trap.” MacLaine and Niven are wonderful in their roles and receive generous assistance from Gig Young as an over-active, over-amorous playboy, Rod Taylor as a designing male with hot eyes for MacLaine, Jim Backus as a lecherous sweater manufacturer with ditto and Claire Kelly as an attractive beantnik given to throwing frenetic parties. The yarn opens when Shirley MacLaine arrives in New York City and, as a harbinger of the events to come, discovers that her suitcase has been filled while she was asking directions to her hotel. Further difficulties beset the lass from Wilkes-Barre, most of them quite funny, until she meets up with David Niven and Gig Young, a brother team of motivation researchers. She falls in love with the fan-loving Gig, but he gives her nary a tumble. To combat the apathy she enlists the aid of Niven and they embark on a campaign to hit Gig beneath the level of his awareness. This requires Niven, who is something of a stiff-back to date all the females in his brother’s address book in order that he might uncover the proper method for the girl to use to attract Gig. After a complete remodeling job and some extremely funny scenes the plan succeeds and Gig pops the question. Complications arise when Shirley no longer is sure that she wants to be the girl she has become and Niven discovers that he has fallen in love with her. Everything works out, Niven gets Shirley and Young happily returns to his well-stocked address book.


“Hercules”

**Business Rating 2 2 3**

Scenes of towering spectacle highlight Italian-made color production. Backed by powerful promotion campaign, it will roll up big grosses in general market.

The gods have looked kindly on Joseph E. Levine for his presentation of this Italian-made, Eastman color production of the adventures of Hercules, the Greek God who spurned his Olympian heritage and chose to walk the earth as a mortal. While “Hercules” leaves something to be desired artistically, it has those elements that the mass, action-minded audience likes. Youngsters will love it. Brimming with scenes of exciting spectacle—Hercules wrestling and killing the Nemean lion, Hercules barehandedly destroying the fabled Cretan bull, Jason battling the dragon guarding the Golden Fleece—the film will satisfy the appetites of moviegoers attracted by this form of entertainment and will roll up big grosses in its saturation release. Of considerable help in this direction will be the shrewd promotional efforts of Levine, whose flamboyant method of showmanship will guarantee that every man, woman, child, and every hermit knows about the playdates for “Hercules.” The title role is enacted by Steve Reeves, a former “Mr. America” muscle-man, who certainly presents a physically-unbelievable Hercules. The supporting cast of Italian players is competent. While the spectacle sequences are excitingly done, other portions of the film move sporadically under the direction of Pietro Francisci. Another drawback is the dubbing which is not too well synchronized in some close-up scenes. Story starts to develop when Hercules forges his heritage and chooses to live as a mortal so that he may love Iole, princess of Jolco. Complications arise when it becomes apparent that Iole’s father, Pelias, has usurped the throne and the task of finding the rightful heir, Jason, falls to Hercules. Hercules finds Jason and returns to Jolco with him where they claim the throne, but Pelias demands to see the Golden Fleece, symbol of the King. Jason, Hercules and a crew set out to find the Fleece, and on the way, stop at the home of the Amazons where they enjoy a picturesque idyll. When the Amazons threaten to kill the crew, Hercules rescues them and the journey continues to the island of Colchis where the Golden Fleece is hidden. Jason destroys the dragon guarding the Fleece and they all return to Jolco. But wicked King Pelias thwarts their plans by imprisoning Hercules and stealing the Fleece. Iole frees Hercules, who then destroys the soldiers of Pelias and returns Jason to the throne.


“Floods of Fear”

**Business Rating 2 2**

Mild melodrama featuring Howard Keel. Secondary dualler, because of lack of marquee power.

Made in England with an American background, this Rank Organization item for Universal-International release is a crisply done variation of the killer-on-the-loose theme. However, lack of sufficient American marquee power makes it strictly a lower-half prospect. Howard Keel, the singer, plays a straight role and handles his assignment ably. Assisting him are the veteran British actor Cyril Casak and an attractive English lass, Anne Heywood. Directed by Charles Crichton from his own screenplay, the film concerns a flood on the Humbolt River and the escape of several convicts who are on the levees fighting the raging river. Convicts Keel and Casak escape when the levee bursts, and Harry Corbett and Miss Heywood are the pair who become involved with them. Keel has rescued all three of them and attempts to mediate the difficulties arising between Casak and Corbett, who was a prison guard. During a storm the guard escapes and Keel decides to go it alone after first taking Anne to safety. During the course of the flight, she learns of his innocence and his plan to kill the man who framed him. The balance of the plot concerns his attempts to kill his enemy and her attempts to prevent it. All turns out patly when Keel discovers he is incapable of killing and Anne establishes his innocence.

Universal-International. 82 minutes. Howard Keel, Anne Heywood. Produced by Sydney Box. Directed by Charles Crichton.

[More REVIEWS on Page 14]
Working with two of the hottest boxoffice items extant — the name of Susan Hayward, still aglitter with Academy-Award tinsel, and an action-filled soap-operatic tale tailor-made for the increasing female audience—Twentieth Century-Fox's promotional staff, headed ably by S. Charles Einfeld, has developed a hard-hitting campaign for "Woman Obsessed" which explores every showmanship facet and promises to draw the fans in droves.

Keying the campaign is a three-pronged assault which, in each instance, employs both the storyline and the "Oscar" reference as heavy-duty ammunition. An extensive, all-out national book tie-in has been arranged with Pocket Books, Inc., to help sell the picture. The impressive movie edition features an exciting, five-color cover headlining stars Hayward and Stephen Boyd. Pocket Book's diligent promotion teams went into the field to contact the 1,000 central distributors and 110,000 outlets, and as a result, this vital pre-sell book has been placed in every key book store, newsstand, transportation terminal and variety outlet across the nation. The 20th-Fox pressbook urges exhibitors to contact their local Pocket Books outlet to arrange for cross-promotional tie-ins, co-operative advertising and window-lobby displays.

The gripping story of a struggling widow left with a seven-year-old son to raise in the rugged backwoods of Canada—and the strange, solemn man who changes her life—is depicted on the cover of the pocket book edition. Clever display of this promotional attraction will exert a pull on the distaff fans.

Fox has turned out an all-embracing radio push, featuring three complete approaches in a variety of lengths to fit individual station and time situations. A psychological "obsession" spot reveals the mental torment of the heroine. A personal and informative "endorsement" spot with Hayward and Sydney Boehm is designed to reach the Academy-Award winner's legion of fans, while a teen-age-family spot will sell the qualities which...
make the film an outstanding family attraction. Of course, all of the nine separate ads spots play up the Academy Award factor heavily.

The television portion of the campaign is built on the "Oscar"-winning aspects of the film's star. "She was a 'Woman Obsessed' who should never have taken the stranger's love," is the type of striking copy accompanying the TV slides and telops. As a lure for the housewives who have contributed so largely to Hayward's high boxoffice rinking, the television advertisements will reach the greatest possible number of fems and tell them about "Woman Obsessed."

Other aspects of the campaign include a sure-sell, two-color Cato herald which can be utilized in numerous ways. As lobby giveaways, door-to-door flyers or package stuffers in local markets, these inexpensive heralds will aid materially in delivering the message of the picture. In addition, the pressbook lists a number of exploitation angles designed to sell the film. Utilization of a lobby standee of Hayward and her Oscar; a "Best Actress of the Year" approach in newspaper advertising, and large "Oscar" statuette cutouts all will bring the Academy Award prestige to the public. A local newspaper contest is suggested which asks for the names of the five pictures for which Hayward was nominated prior to her winning of the "Oscar" this year. For the local opening, the pressbook also notes that a lumberjack costume party will prove a sure-fire attention-getter. The men can come dressed as lumberjacks, suggests the book, and the ladies in calico dresses. Arrangements can be made with local haberdashers and women's shops to crossplug this opening by setting up window displays for the occasion.

Whatever the promotional weapon Fox fires for "Woman Obsessed," it is sure to be loaded with "Oscar"-winner Hayward and the dramatic storyline. And just as certain to land on target boxoffice.

### Teasers

Employing both the dramatic and the Academy Award angles, this teaser ad gets the "Woman Obsessed" message across quite effectively. It is one of a series of three teasers, all of which feature star Susan Hayward in starkly realistic close-up shots to attract the fans.

### The Ads

For the countless fans all across the country who recall Susan Hayward's Academy-Award-winning portrayal in "I Want To Live," the grippingly graphic, almost lifelike, facial shots of the star in the advertisements at the left—and in the rest of the powerful "Woman Obsessed" ad arsenal—will evoke vivid memories. As the boxoffice results of the ad campaign for the picture should attest, no sturdier peg upon which to base the art for "Woman" could have been employed.

The intensely moving close-ups are shrewd adaptations of the shocking deathhouse scenes in Hayward's "Oscar" role, but they are equally honest messengers bearing the dramatic, soap-operaic aspects of the star's latest film. Serving the dual purpose, as they do, of carrying through the impact of one success while, at the same time, laying the foundation for another, the "Woman Obsessed" ads are an excellent example of the ingeniousness of the Fox boxofficers.

Just as in the other aspects of the campaign, some of the ads aim at two targets: the art depicts the tense struggle of man and woman in the rugged backwoods, while emblazoned in bold lettering, the copy stresses Hayward's recent Academy Award-winning role.
"Don’t Give Up the Ship"

**Business Rating 2 1/2 PLUS**

Tepid Jerry Lewis vehicle will prove only slightly amusing even to his loyal fans. Fair grosser.

Even the most loyal Jerry Lewis fans are going to find this one hard to take. Working with a slim and silly script, the comic labors for his laughs, and they come few and far between. Boxofficewise, “Don’t Give Up the Ship” might well mark a new low for Lewis, whose skid as an attraction is now becoming alarming. Returns promise to be only fair and it is not difficult to foresee this Paramount offering playing the lower half on many dual bills. In an effort to give his style a new pace, Lewis has dropped some of the frenetical material, making him a bit more acceptable to adults, but less amusing to the youngsters who have been his staunchest supporters.

The story idea is basically a good one—but the screenplay has little imagination or ingenuity. Norman Taurog’s direction manages a few laughs with sight gags, but he battles uphill all the way with a poor script. Mickey Shaughnessy is lost in the shuffle as a stupid Naval officer. Dina Merrill is a cute trick as the Navy ensign who takes Jerry in tow to make him remember what he did with his ship. The plot opens with a Congressional committee withholding an appropriations bill for the Navy because the U. S. destroyer Korublatt is missing. Lewis, last officer in charge of the ship, is ordered by Admiral Robert Middleton to report to Washington, the orders arriving just as Jerry and Diana Spencer are about to leave on their honeymoon. In Washington, the absent-minded Lewis is turned over to ensign Dina Merrill, who is instructed to keep him away from his anxious wife. By psychoanalysis, Dina helps Jerry remember what happened to the Korublatt. In a flashback, it is revealed that when Lewis was bringing the ship home for decommissioning, he ran it on a reef. Lewis was captured by Japanese soldiers who did not know the war was over and used the Korublatt for target practice. Jerry and his pal, Mickey Shaughnessy, don diving gear and locate the vessel. He is then allowed to continue on his honeymoon.

Paramount. 89 minutes. Jerry Lewis, Dina Merrill, Diana Spencer, Mickey Shaughnessy. Produced by Hal Wallis. Directed by Norman Taurog.

"Gigantis, The Fire Monster"

**Business Rating 2 1/2**

Hackneyed monster fiction for kids only.

This Japanese-made horror item, has little to offer in the way of adult fare, but it should please the younger set. Its boxoffice prospects are limited to those theatres that still have an audience for hackneyed monster fiction. Production values are nil, much of the footage being newsreel clips that are hoary with age and clips from other pictures of the same ilk, notably “Godzilla.” Another annoying factor is the use of Japanese actors for dubbing purposes—“ravaging from a mountain” and “certainty” become a trifle unsettling after a short while. Picture opens with two monsters, promising viewers a bonus, but this gimmick soon fades as Gigantis, stronger of the two, destroys Anguiris. Before long, having no more monsters to battle, Gigantis turns his attention to earth people, and in the time-honored tradition of most movie monsters, destroys everything in sight. He rains uncontrolled until a fleet of jets attacks him and succeeds in crushing him beneath an avalanche.

Warner Brothers. 78 minutes. Produced by Tomoyuki Tanaka. Directed by Moto-yoshi QOQ.

"The Angry Hills"

**Business Rating 2 1/2**

Fair war melodrama hobbled by obscure script and weak direction. Mitchum name will help, but word-of-mouth will only hinder boxoffice.

This filmmaking of Leon Uris’s story of espionage and intrigue in war-torn Greece emerges as a confusing and implausible melodrama. The ingredients for an explosive film are inhered in the story and there is ample action, but mishandling by director Robert Aldrich and a murky screenplay by A. I. Bezerides have combined to negate these assets. The presence of Robert Mitchum gives this M-G-M release fair marque strength, but word-of-mouth figures to bag it down quickly. Best suited for the action market. Although there are a half dozen potentially interesting characters in the World War II story, their motivations are, for the most part, obscure. As the hero, an American war correspondent incidentally involved in an espionage mission, Mitchum displays an indolence that is difficult to fathom. His support is barely adequate: Theodore Bikel as a Greek Quisling, Gia Scala as a peasant girl who risks her life to save Mitchum, Elizabeth Mueller as a Greek patriot who pretends to be in love with a Gestapo officer, Stanley Baker as the Gestapo officer who really doesn’t like to sentence whole towns to death but does so anyway because “orders are orders,” and Marius Goring who likes to order wholesale executions.

The plot begins to unfold when Mitchum arrives in Athens on the day it is to be evacuated and is tricked into accepting a list that must be delivered to British Intelligence. Immediately his contract is killed and the pursuit of Mitchum begins. Bikel and Baker lead the chase, but they are foiled by the joint efforts of Miss Mueller, Miss Scala and Mitchum, who eventually escapes with his list intact.


"Born to be Loved"

**Business Rating 2 1/2 PLUS**

Mild, easy-going family trade fare. Supporting daller.

Written, directed and produced by Hugo Haas, this Universal-International release also stars Haas and features music composed by the same. Obviously turned out on a low budget, the resourceful Haas has, nevertheless, injected sufficient human interest touches to make it acceptable dual bill fare in family houses. The pace is too slow for situations that require action. Haas deals sentimentally with the theme of love, and when it escapes from the mass of trivia under which it is buried, his tale offers some touching and even inspiring moments. The best of these occur when Haas subtly works in a plea for brotherhood in the form of a visit to a church and a synagogue by the principals. Basic plot line is that of the “ugly duckling,” with the former “Miss Universe,” Carol Morris, playing the role of an unattractive seamstress who is restored to beauty by love. Eddie Kallman plays the juvenile responsible for her transformation and reveals a pleasant singing voice in the process, while Vera Vague plays a widow on the make for love. Several amusing moments are provided Robert Foulk as a drunk and Pat Goldin as a saxophone player. Haas is the pivot of the story with his characterization of a gentle music teacher given to meddling in the loves and lives of others.

Universal-International. 82 minutes. Hugo Haas, Carol Morris, Vera Vague. Produced and directed by Hugo Haas.
The H-Man

Business Rating ☀ ☀ PLUS

Good horror-action import from Japan. In Eastman color, Dubbing OK. Should do well in action market.

Columbia has some ambitious promotion plans for this latest horror melodrama imported from Japan, and if they materialize The H-Man might be one of the season's better grossing entries in this category. Filmed in Eastman Color and sporting trailer that shrewdly exploits the incidents in the film worthy of exploitation, it will attract teenagers and the adult thrill-seekers. In addition to the horror aspects of the story, it contains Japanese-style cops and robbers chase that will further please the action fans. The acting by the all-Japanese cast is good, and the dubbing is clear and well synchronized. Story opens when a young hoodlum steals a parcel of narcotics, but is attacked by a supernatural force while on the lam. This supernatural force, The H-Man, a molecular mass of viscous and lethal fluid, devours him and leaves only his clothing. The police refuse to accept this theory, which is advanced by a young scientist, until they see the horror for themselves. Once this happens they galvanize all the forces at their command and trap the monster in the subways of Tokyo, where they destroy it with fire. In the meantime, the scientist falls in love with the criminal's wife and rescues her from the mob just before he is killed and the H-Man threatens to destroy both of them.

The Woman Eater

Business Rating ☀ Plus

Third rate meller suitable only as support in action spots.

To set the record straight, "The Woman Eater" is a car-
nivorous tree unearthed by a mad scientist in the upper regions of the Amazon jungle. The tree's purpose is to eat women and then provide a secret fluid that enables its owner to bring dead people back to life. Made in England by Fortress Productions, this quickie is third-rate right down the line and can only be used as a supporting dueller in minor action situations.

Strongest point of the film is the music composed and conducted by Edwin Astley. George Coulouris, a fine actor who has seen better roles, struggles manfully with the role of mad scientist and is abetted by Jimmy Vaughan as a native servant, Vera Day as an intended victim, and Joyce Gregg as housekeeper for the mad scientist. Story opens when the doctor finds the tree and then jumps to five years later when he is conducting experiments by feeding live women to the tree in order to extract the fluid that will unlock the secret of bringing people back to life. Miss Day runs away from the doctor when she applies for a position at the laboratory but escapes at the last moment when the doctor is killed by his servant who in turn sacrifices himself to the tree. Miss Gregg is less fortunate as she is killed by the doctor and then brought back to life only to discover that she has no mind.

The Hound of the Baskervilles

Business Rating ☀ ☀

First-rate color production of Doyle's classic Sherlock Holmes tale. Strong promotion campaign can lift it above average in grossing potential.

This Technicolor version of the classic Arthur Conan Doyle story, produced in England by Hammer Films and released in this country by United Artists, places more emphasis on production values, fine photography and clever acting than on the horror elements. Nevertheless, the essential qualities of Doyle's tale of murder and mystery on the mist-laden moors of England have been captured by the screenplay of Peter Bryan and the direction by Terrence Fisher. The result is an engrossing melodrama that should appeal to mystery and action fans. Backed by a strong UA promotion campaign, this might roll up above-average grosses in the action market. Topflight performances are turned in by Peter Cushing as Sherlock Holmes and Andre Morell as Dr. Watson. Story opens when Sir Hugo Baskerville (David Oxley) pursues a wench onto the moors and is killed by the "hound of hell" giving rise to the legend of the Baskervilles. The story then skips to modern times and to the problems of the current Baskerville master (Christopher Lee). Holmes is called in to protect Lee and starts in immediately as he saves the youth from a tarantula spider. Red herring after red herring is drawn across the trail leaving the viewer in doubt about the actual killer until the final moments when he is revealed to be a tenant farmer who is an illegitimate scion of the Baskerville clan.

Riot in Juvenile Prison

Business Rating ☀

Tired juvenile melodrama is strictly programmer.

Producer Robert Kent has tried to salvage this tired melodrama of juvenile dodos with an injection of some psychiatric hocus-pocus but the effect of a quickie is still stamped all over it. Edward L. Cahn is responsible for the direction and the screenplay is the work of Orville Hampton. Cast, which is headed by Jerome Thor, Marcia Henderson, Scott Marlowe and John Hoyt, struggles valiantly with the cliche-ridden screenplay but their effort is a losing one. This is strictly a programmer and the limited running time of 71 minutes is a blessing. Story concerns efforts of Jerome Thor to prove that a soft answer turneth wrath. To do so he decides to make a juvenile prison noted for its brutal methods into a model, co-ed home for rehabilitation. His efforts are foiled by the brutalities of Scott Marlowe and others, and he is removed. The former warden returns and the kids riot. Thor saves the day when he returns and subdues the rioters with kind words. To fill out the plot there are several budding romances—one between Thor and Henderson and the other between Marlowe and newcomer, Virginia Aldridge—both work out successfully and both serve to help Thor resolve the prison conflict.

Business Rating ☀ ☀ ☀ TOPS ☀ ☀ ☀ GOOD ☀ ☀ ☀ AVERAGE ☀ ☀ POOR
Promotion Pioneering: UA To Plug 'Horse Soldiers' via Heavy Title Bout

What better way to reach millions of sports and action fans than while they sit and listen to the broadcast of a heavyweight championship fight. On that assumption, United Artists and the Mirisch Co. recently pulled off one of the outstanding showmanship coups of recent years, by acquiring the radio broadcast rights to the Floyd Patterson-Ingrid Johansson title bout, June 25, from TelePrompTer Corp. The $100,000 deal, made on behalf of "The Horse Soldiers," marked the first motion picture sponsorship of a prize fight. The bout will not be seen on home TV, only in theaters via closed circuit showing, thus assuring a large radio audience.

to keep the promotional fires burning, star William Holden is scheduled for an intensive round of radio, television and press interviews to be at ringside to plug the picture between rounds.

Actually, the fight sponsorship is just one of the ingredients which is being dropped in the $1 million campaign being cooked up for the film. Details of the mammoth campaign were revealed recently at a joint trade press conference by co-producer Martin Rackin, Mirisch Co., vice president Leon Roth and UA national promotion head Roger H. Lewis. The drive will concentrate heavily on local-level campaigns through co-operative advertising in advance of key regional playdates set for the end of June. The campaigns will employ radio, TV and Sunday supplement advertising. The national ad push includes a series of color ads and facing half-page ads for heavy opening-week penetration in some 25 situations across the country.

The scope and size of the campaign, according to Lewis, are commensurate with the film's great boxoffice potential and will give exhibitors the incentive to execute the program on local levels.

But topping all aspects of the "Horse Soldiers" campaign—and, perhaps, taking precedence over any promotion idea conceived in recent years—is the sponsorship of the heavyweight title bout with its built-in audience of countless millions.

Rackin and Roth noted: "All of the commercial ingredients—the chemistry that makes for really big boxoffice—can be found in this picture. Our intensive selling campaign is designed to develop and exploit this potential in terms of the broadest possible market."

The immediate gains from such promotions—it was estimated that the broadcast will receive the most extensive radio network coverage ever accorded a title fight—are obvious. With an anticipated 20 million homes tuned in, the promotionists should have a field day telling all the sports fan, man and woman, about the lusty battling in "The Horse Soldiers." Fans listening to a blow-by-blow account of a fight, UA and Mirisch reasoned, will be especially receptive to commercials plugging a film filled with action.

There are, of course, other advantages to the deal. For one, the transaction already has received a great deal of space in the newspapers, particularly in the sports pages. And...
Showmanship Gem: 'Cordura' Magazine Supplement in Times

They're still talking about that striking 16-page magazine supplement in the New York Times of a recent Sunday, devoted exclusively to Columbia's "They Came to Cordura." What an eye-opening promotion piece!

The largest single piece of newspaper advertising ever placed for a film, the section found its way to the more than three million Times' readers and over 50,000 important opinion-makers throughout the world, the latter via reprints of the supplement. The purpose and impact of the Times insert were proudly revealed recently at the Columbia home office by the team that conceived and executed this powerful prestige push: producer William Goetz; vice president Paul N. Lazarus, Jr.; executive in charge of ad-publicity Jonas Rosenfield, Jr.; national showman chief Robert S. Ferguson, and William Schneider and Lloyd Seidman, vice presidents of Donahue and Coe, ad agency.

Reprints of the section were sent, with special covering letters, to motion picture editors, critics and columnists; exhibitors; stockholders; important financial figures; business and advertising columnists of newspapers, and numerous other opinion-shapers here and abroad. "Much has been said about a need for greater advance penetration to the public of more and better information on forthcoming motion pictures of special interest," wrote Rosenfield in one of the letters. "Here is an example of Columbia's way of complying with that desire."

The Columbia executives stressed that the supplement was merely the opening gun in a comprehensive campaign some four months in advance of the prospective world premiere of the film. Included in the well illustrated 16 pages are pieces written by Goetz; Glendon Swarthout, author of the novel; Rosenfield, and Ferguson cover the production, the location, the stars and the director.

At left is a reproduction of the article on the story of "They Came to Cordura," written by producer Goetz. The seven close-ups of the stars of the film provide excellent visual messages combined with clipped, dramatic captions. At the top of the right-hand column, a clipping from "The New York Times" lends an authentic touch. Below, an eye-catching spread tells the sexy story of female lead Rita Hayworth, chronologically, picture by picture. In addition to spicing up the 16-page advertising gem, the series of pictures lends itself ideally to a Rita Hayworth lobby display.
MGM Sets 4-Week Campaign To Push 'Mysterians' in N. Y.

A four-week campaign featuring a TV drive which will reach some 137 million viewers prior to its saturation bookings in New York, has been set for MGM's "The Mysterians."

The campaign, including a tie-up with "Sonny Boy" chocolate drink on Gotham TV stations and a raft of prizes to managers for the best "do it yourself" lobby displays, was outlined recently by Loew's assistant ad-publicity director Jim Shanahan at a screening of the film for Loew's Theatres intown managers and division heads. Perry Turner, head of exploitation for the producer; "Sonny Boy" executive Hugh McKenzie, and Bernie Serlin, assistant to MGM exploitation head Emony Austin, all addressed the group.

The TV phase of the drive includes spots on numerous children's programs and runs from June 1 to July 1, when the picture will begin a saturation booking. Bulletins on "The Mysterians" promotional activities will be sent to theatres daily.

HAIL PREMINGER. Another example of long-range showmanship on "Anatomy of A Murder" being employed by Otto Preminger and Columbia promotioneers, is this banquet honoring Preminger. Supreme Court Justice John D. Voelker, author of "Anatomy" and film of the same name, which was named Michigan's "Product of the Year" by a board of judges representing industry, labor, education. Picture was filmed on location in Michigan. Backdrop, 20 x 60 feet, was designed by film's art director, Boris Leven.

Get the Patrons Hot about Your Cooling Plant—Emerling

Operating on the premise that air-conditioning is a solid plus-factor in this season of the year, Loew's Theatres' vice president in charge of advertising and publicity Ernest Emerling has issued a specially prepared "Cool Air Conditioning Publicity Manual for 1959" to all theatres in the circuit.

The manual includes detailed instructions to managers on operation and publicity for air conditioning. Emerling notes that "it is a good idea to get a picture and story into the papers at the start of the cooling season. Have a newspaper stunt ready for extremely hot periods, too," the executive adds.

"Cool" hints for theatre personnel include: answering the phone by saying, "Good afternoon—cool Loew's," carrying "cool" copy on all ads, cards, windows and other advertising away from theatre; replacing hot colors (red, orange, etc.) with backgrounds of light blue, green, light yellow, white; using potted plants, lobby fountains, etc.; avoiding pictures of Eskimos, icebergs and other extreme "cold" symbols on boards. In addition, the booklet lists catchlines for ads, posters and signs; trailer copy for hot weather, and suggestions for special stunts to promote air conditioning.

The stunts embrace such angles as a health commissioner statement; co-op ads with other air-conditioned businesses, such as restaurants; co-op bus cards; girlie art; animal art; kid stunts; conversion of theatre stage to graduation exercises site on premise that school auditorium is too uncomfortable; frozen passes, and a parade along using a pretty girl in bathing suit with umbrellas lettered, "It's cool at Loew's."

Photographs of posters and art, and feature stories and shorts for planting in newspapers round out the valuable Loew's manual. One designed to turn "Cool Publicity" into hot boxoffice business.

UA, Store Combine for 40th Anniversary Tie-up in L. A.

In one of the largest retail tie-ups ever engineered by a film distributor, Bullock's downtown Los Angeles department store will honor United Artists' 40th Anniversary with exhibits in 16 windows, the Florene Room and other major areas of the store from June 15 to 27.

The exhibits will combine hundreds of items relating to UA's past with special material emphasizing the company's current and forthcoming releases. In addition, stars from the films will make personal appearances to promote their vehicles.

The promotion will be trumpeted in 60-inch advertisements in metropolitan dailies and heavy newspaper, magazine and television ballyhoos. The store also will promote the tie-up in its direct-mail advertising and through advance signs in its other stores.

LIPTON LOOKS. Universal vice president David A. Lipton, U-I Los Angeles branch manager Abe Swerdlow chat with Vernon J. Anderson, Pete Dailey, "Look" Magazine West Coast ad manager, editor at "Look" luncheon to stress value of magazine ads.
**THIS MADE THE NEWS**

**Par. Looks for Non-Movie Diversification, Says Balaban**

Paramount is seriously considering diversification into fields "not necessarily related to our traditional area of activity," president Barney Balaban told the annual stockholders meeting. "While in the past our diversification program has been related directly or indirectly to motion pictures and the entertainment industry," he said, "our minds are now open to the acquisition of additional interests not necessarily related to our traditional area of activity. As a matter of fact," he added, "we are studying a number of such situations at this time." One of Paramount's interests, which, in the opinion of many industrious, is related to motion pictures in the role of major competition—film television—"is just around the corner," Balaban said. In announcing that headquarters of Paramount's International Telemeter Co., will be moved from Los Angeles to New York within the next month or two, the president predicted "with confidence" that pay TV will be in operation in several thousand homes by 1960. "I hardly need to reemphasize my oft-repeated conviction," he said, "that some form of pay television is inevitable." As to the sale of post-1948 films to TV, the Paramount topman said that since the supply of pre-1948 pictures should last for another two or three years, "it would be premature to give this matter serious consideration at this time. In any consideration of our post-'48 library," he added, "there is the ever alluring potential of pay television."

**Mass. Drive-In Sues BV On 'Shaggy' Children's Fee**

The Fresh Pond Open Air Theatre, Cambridge, Mass., has brought a civil action against Buena Vista asking for an immediate date for a hearing on a preliminary injunction enjoining the film company from imposing a children's fee for "The Shaggy Dog." The theatre asks that the injunction be a permanent one and that the suit be retained for trial on treble damages. According to the complaint, BV has committed "unlawful acts," principally price-fixing, in violation of the consent decree by requiring all drive-in owners to charge a 17 1/2-cent fee per child under 12. Since the Fresh Pond owners have refused to charge the children, Buena Vista has refused to license the film to them. Accordingly, the complaint charges, the theatre is threatened with "great and irreparable harm in the operation of its business."

**Skouras Says Money from Studio Sale to Fox 'Holders'**

Twentieth-Fox stockholders will get "all monies derived from the sale of the 260 acres embracing the 20th-Century-Fox studio in West Los Angeles," and "not one penny will be used for the operation of the studios," president Spyros P. Skouras said at ground-breaking festivities for construction of the first building of "Century City." The latter is the name given to the land purchased from Fox in two parcels by William Zeckendorf's Webb & Knapp Co., for some $61 million. The studio will function rent-free for the next five years, and for a reasonable rental the following 20 years, under terms of the deal. It also was disclosed that the entire 260 acres reverts to 20th-Fox possession if the purchasing group does not complete its commitment within ten years.

**Comment...**

**BARNEY BALABAN** (re pay television): "I can state with confidence that I expect pay television to be in operation in several thousand homes by 1960. I hardly need to reemphasize my oft-repeated conviction that some form of pay television is inevitable. The opposition can delay it only temporarily. It cannot be stopped." (re sale of post-1948 film library to television): "... it would be premature to give this matter serious consideration at this time."

**GEORGE ROSCOE** (exhibitor relations director of Theatre Owners of America, after a five-month tour of the country): "The product situation has improved. Exhibitors have rolled up their sleeves and are giving more attention to the exploitation of their shows because they have found it profitable. Despite the better business, I discovered that exhibitors were beginning to worry about the cutting down of products. This was one of the biggest worries I ran across."

**HOWARD KEEL** (president of the Screen Actors Guild): "Box-office TV would greatly increase the number of new motion pictures produced in this country, thus increasing employment of our members many-fold."

**HENRY KING** (20th-Fox director): "Please the women and you'll fill your theatres."

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All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

October
JOY RIDE Regis Toomey, Ann Doran, Producer Ben Schwartz, Director Edmund Bangkok. Juveniles thwarted in attempted car theft. 65 min. 10/13.

WOLF LARSEN Barry Sullivan, Peter Graves, Gita Helfman, Murray Alper, Director Hermon Jones. Drama. Man shipwrecked forced to work on ship of sadistic captain. 83 min.

December
JOHNNY ROCCO Stephen McNally, Colleen Gray, Richard Eyre, Producer Scott R. Delapl, Gangster's boy becomes pawn in underworld plot. 76 min.

REVOLT IN THE BIG HOUSE Gene Evans, Robert Blake, Producer David H. Levy, Director R. G. Springsteen. Drama. Man plans prison break. 75 min.

January
COSMIC MAN, THE Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry, Director Herbert Green. 72 min.

HOUSE ON HAUNTED HILL Vincent Price, Carol Ohms during WING - Director William Castle. Eerie ghost story. 75 min. 12/22.

February
ARSON FOR HIRE Steve Brodie, Lyn Thomas, William F. Brody Production. Organized arson ring uncovered by police. 75 min.

GIANT BEHEMOTH, THE Gene Evans, Producer David Diamond. Giant sea monster throws London into panic. 83 min.

April
AL CAPONE Rod Steiger, Pay Spain. Producers John H. Brubees, Leonard J. Ackerman, Al Capone takes top spot as Chicago's crime chief during prohibition era. 104 min.

May
BATTLE FLAME Scott Brady, Elaine Edwards, Robert Blake, Producer Lester Sansom, Director R. G. Springsteen. War, romance in Korea. 75 min.

KIND OF A BULLION CINEMA-Scope, DeLuxe Color. George Montgomery, Diane Brewster, Producer Ben Schwartz, Director R. C. Springsteen. Western. Young widow almost loses her ranch, finds love. 76 min.

June
BEATSVILLES Greg Palmer, John Lupton, Producer Earl Lanes, Director Gene Fowler. Beatniks stage train robbery. 75 min.


Coming


CALLING NORTH POLE The CinemaScope, Color. Donald Adams, Curt Jurgens. Spies and counter-spies' activities. 75 min.

CONFESSIONS OF AN OPIMI EATOR Miko Taka.

CRIME AND PUNISHMENT, U.S.A. George S. Hamilton, Mary Murphy, Producer Terry Sanders. Director Denis Sanders. La-student turns criminal. 80 min.


SURROGATE-HELLI Susan Cabot, Keith Andes, Producer Edmund Golding, Director John Barwell. Story of Col. David Blackburn. 75 min. Woman who organized an army of guerrillas to battle Japanese after fall of Manilla during World War II.

UNWED MOTHER Norma Moore, Robert Vaughn, Producer Joseph Justman, Director Walter Douglas, Melodrama. Unwed girl becomes pregnant. 74 min.

AMERICAN INTERNATIONAL

December

SUBMARINE SEAWOLF John Bently, Brett Halsey, Producer Alex Gordon, Director Spencer Gordon Benet. Dramatic seafaring, muddy depths... the secret sub that won a war. 77 min.

February
DADDY-O Dick Consino, Sandra Gillis. Music-action. She's rich and spoiled and he represented everything she wanted—from hotrods to rock 'n roll.

ROADRACERS, THE, the Sport-car drama. Modern weapons in the form of sport cars with daring youths at the wheels.

March
OPERATION DAMES Eve Meyer, Charles Henderson, Don Deveau, Earl Craig. War action. Four gorgeous show girls trapped behind North Korean lines, with only their wits to outdistance enemy on their way back to the safety of their U.S.O. unit.

TANK COMMANDOS Wally Campo, Maggie Lawrence, Robert Barron, Producer-Director Bert Yopper. War action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge.

May
HEADLESS GHOST, THE Richard Lyon, Lilane Sottane. Producer Herman Cohen, Director Peter Graham Scott. 63 min.

HORRORS OF THE BLACK MUSEUM Color-CinemaScope. Michael Gough, Gail Russell. Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one atrocity to the next to create material for his horrendous museum. 94 min.

July
DIARY OF A HIGH SCHOOL BRIDE Anita Sands, Ron Fifer. Teen- age action. 90 min.

GHOST OF DRAGSTRIP HOLLOW Jody Fair, Russ Bender. 65 min.

August
SHEBA AND THE GLADIATOR Color, CinemaScope, Anita Ekberg. 105 min.

September
GIRL ON DEATH ROW, THE 80 min.

MYSTERIOUS HOUSE OF Usher, THE Color, CinemaScope. Production of Poe’s “Fall of the House of Usher.” 70 min.

JAILBREAKERS, THE Robert Hutton, Mary Castle. 65 min.

LIVING DEAD, THE Barbara Morris, Dick Miller. Horror. 65 min.

October
COLOSSUS AND THE GOLDEN HORDE Color, CinemaScope, Steve Reeves, Bruce Cabot. 95 min.

December
TAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction. 85 min.

BOMBS AWAY 80 min.

FOSSOHE 70 min.

February
EVE AND THE DRAGON Color. Fantasy. 80 min.

IN THE YEAR 2998 Medusa SHE

COLUMBIA

October
APACHE TERRITORY Eastman Color, Roy, Calhoun, Barbara Britton, Producer Ropp Calhoun, Victor M. Osvalt, Director Ray Nazarro. Western. Drifter takes command of group during Indian attack. 75 min. 9/16.

KILL HER GENTLY Griffin Jones, Maureen Connell, Marc Lawrence. Producer Guido Coen, Director Charles Saunders. Two escaped cons stumble onto in- samen husband bent on killing his wife. 73 min.


November

December


4/13.

JUNE

GOOD DAY FOR A HANGING Eastman Color, Fred MacMurray, Maggie Hayes, Producer Charles H. Schneer, Director Nathan Juran. Western. Baby-faced killer upsets the law. 80 min.


SHERIFF FROM LILLIE CHASE, THE Jimmy Stewart, Producer Robert Golden. Director Robert Altman, rich widow found dead. 85 min.

LONEWOLF CINEMA-Scope, Columbia Color. Randolph Scott, Karen Steele, Producer-director Bud Birtcher. Bounty hunter rides alone to seek revenge. 77 min.

March
FOREST ISLAND Columbia Color, Jon Hall, Producer-director Charles B. Griffith, Murder, blackmail on a diving expedition. 46 min.

GUNMEN FROM LAREDO Columbia Color. Robert Knepp, Jana David, Producer-director Wallace Mac- Donald. Young cowman gets a chance to revenge his wife's death. 65 min. 3/1.

THREE-HEADED SPY, THE The Jack Hawkins, Gila Gela, Producer Billy Kirby, Director Andre DeToth. British spy, beautiful singer in Nazi Germany. 93 min. 1/5.

April

GIDGET CinemaScope, Eastman Color, Sandra Dee, James Darren, Producer Lewis J. Rachmil, Director Paul Wendkos. Ingenue meets surf boards, falls in love with a hunk. 75 min. 3/16.

**JUNE SUMMARY**

The June release schedule now totals 24, with United Artists still in command on the strength of six films. Allied Artists, Columbia, MGM and Twentieth Century Fox remain tied for the runner-up position with three pictures each. Paramount, Universal and Warner Brothers each has listed two films, while neither American-International, Rank nor Republic has slated any releases for June.

**JUNE**


UNA LUCASTA Eartha Kitt, Sammy Davis, Jr., Producers: Robert E. Kent, Director. Edward L. Cahn, Los Angeles, CA. Drama of a tormented tramp. 158 min. 1/11.


SOMETHING LIKE IT HOT Marilyn Monroe, Tony Curtis, Jack Lemmon, Director. Billy Wilder. Bookie-era comedy. 120 min. 3/7.


RIOT IN JUVENILE PRISON John Hoyt, Marcia Henderson. 71 min. 3/12.


HANDS WITH THE DEVIL, THE James Cagney, Don Murray, Dana Wynter, Producer. Director. 110 min. 2/7.


DAY OF THE OUTLAW Robert Ryan, Burt Ives, Tina Louise, Director. Edward L. Kahn. 70 min. 3/12.


RABBIT TRAP, THE Ernst Borgnine, Producer. Harry Keiser. 120 min. 3/1.

COMING

HAPPY ANNIVERSARY
CAST A LONG SHADOW FUGITIVE KIND, THE ODDS AGAINST TOMORROW ON THE BEACH SUMMER OF THE 17TH DOLL


MONSTER ON THE CAMPUS Arthur Franz, Joanna Moore. Director. Nicholas Jarecki. Drama. Young people torn from honest work to cowboys. 103 min. 9/11.

APPOINTMENT WITH A SHADOW CinemaScope. George Nader, Joanna Moore,Producer. H. Horovitz, Director R. Carlton. Drunken reporter reforms whileCrippled kid around. 90 min. 11/10.


NO NAME ON THE BULLET Eastman Color. Audie Murphy, Joan Evans, Producer. Hollywood. Based on story of Commander Crab. 92 min. 11/10.


STEPPING DOWN TO TERROR Colleen Miller, Charles Drake, Director. Producer. Director. 39 min. 7/10.


MISFITS THE Color. Pockets returns to his town, falls in love, then flies police. 76 min. 9/15.

FLOODS OF FEAR Howard Keel, Anne Heywood. 92 min. 10/12.


COMING


THE HOUSE OF THE SORROWFUL MIND Assaf 77 min. 2/12.

THE WORLDS OF JESSE ROYER. Drama. Tormented young woman terrorizes her rich husband and beautiful, wicked stepmother. 136 min. 12/3.


HANGING TREE, THE Technicolor. Gary Cooper, Mariette Hartley. To save his family, a man faces killers trying to ‘spring’ captured murderer. 141 min. 2/16.


BIO RHYTHMO Technicolor. John Wayne, Dean Martin, Mickey Rooney, Producer. Director. 84 min. 11/7.

ISLAND OF LOST WOMEN Women. Producer. Director. 5/11.


GIGANTIS THE FIRE MONSTER Science-fiction. 78 min. 11/13.

TEENAGERS FROM OUTER SPACE Science-fiction. 85 min. 12/3.

HERCULES CinemaScope, Color. 103 min. 2/12.


JOHN PAUL JONES Technicolor. Robert Stack, Betty Davies. 126 min. 9/12.

This film bulletin is this your product.
FRANK CAPRA'S
"A HOLE IN THE HEAD"
A Sweetheart Of A Cast...
A Honey Of A Picture!

SET TO EXPLODE ITS SUNSHINE OVER AMERICA STARTING IN JUNE!

HERE COME THE PEOPLE WHO WILL FILL YOUR THEATRE WITH JOY!
CANADA INVATED!

Paramount Infiltrates
Pay TV thru Back Door

The Film Festival Belongs To the U. S.
The 4th of July means more this year because of 20th's HOLIDAY FOR LOVERS.

CLIFTON WEBB • JANE WYMAN • JILL ST. JOHN • CAROL LYNLEY
PAUL HENREID • GARY CROSBY AND JOSÉ GRECO

PRODUCED BY DAVID WEISBART • DIRECTED BY HENRY LEVIN • SCREENPLAY BY LUTHER DAVIS

CinemaScope COLOR by DELUXE STEREOPHONIC SOUND

*start the celebration early... set your HOLIDAY date now!
The Festival Belongs To the U.S.

The idea of an international film festival on U. S. soil merits immediate affirmation from everyone who sees this nation as the rightful epicenter of prestige in world film making. Charles Einfeld, 20th Century-Fox executive, recently returned from a trip abroad that took in the famed Venice film tournament, suggests that a festival in the United States, properly situated and properly managed, would take its rightful place as the peer of film festivals.

It is a rather tiresome fact that the international film community (to say nothing of U. S. critics) takes its measure of our leadership in commercial terms alone. The other laurel seems to elude us and the festival vacuum may be set down as a chief reason.

Our failure to have conceived the concept originally is perhaps forgivable, commencing as it did as a strictly ethereal exercise. Today it represents one of the most impressive means of gratuitous film exploitation known. With a flair usually associated with U. S. business practice, hardnosed European producers are utilizing film festivals with opportunistic expertise, managing all the time to keep commercialism adroitly out of sight. While playing these affairs strictly for art, they manage to imbue their products with both an aura of artistic quality and a notoriety for revealing life in the raw—factors shrewdly conceived to prove catchalls for every segment of the public. One proof of the total effectiveness is that festivals have sprung up throughout the Continent’s exotic reaches and more seem destined to come. In Europe, it seems, there’s no business like the festival business.

In keeping the proceedings at least superficially pristine, the U. S. industry can take a moral. European artistic superiority is not so much based on actual accomplishment as it is on the illusion of competence.

But artistry or the illusion of artistry is not the overriding reason for advocating the creation of festival machinery on our shores. This nation conceived the motion picture, developed it to its present commercial magnitude, and bids well to remain in command of the world’s film industries for some time to come. It would be inexusable to remain aloof from an institution which the public has come to regard as the fair medium for evaluating the distinctive film craft of the world.

Whatever the commercial objectives, we could readily believe that the sponsors of the affair, eager to earn an unimpeachable reputation, would provide scrupulous management and an ennobling sense of dedication. Under these standards, there can hardly be any reason to doubt that the American Film Festival would immediately assume a preeminent position in the world’s motion picture pageant.

We can foresee a U. S.-based international festival stirring the public’s movie consciousness as never before, an event to anticipate, as much for its trappings as for its business, a la the dizzy social swirl of the Venice affair and others. We suggest that it could very readily outstrip the notable Academy Awards show as a public relations instrument. Let us not allow another year go by without action. The true international motion picture festival belongs in the United States.

The Upbeat Season

From all sources throughout the industry comes word of a decidedly upbeat tone in our business. A great deal of the optimism, quite naturally, stems from the arrival of the warm weather. However, a shifting combination of factors, rather than the usual seasonal shift, appears to be behind the merry ring of the ticket registers, indicating that people are starting to go out to the movies in greater numbers.

Motion picture attendance, which reversed a ten-year downtrend last February, is heading toward its best summer in a decade. One of the reasons for the upswing advanced by Sindlinger—an increase in female patronage—seems inadequate. While "Initiation of Life," of course, is drawing the females in droves, how can one explain the increase in attendance for such pictures as "Some Like It Hot," "The Shaggy Dog" and "Al Capone?" Boxoffice hits, more likely, are the product of a number of factors, each interacting upon the others.

And although one or two isolated reasons will probably be offered for the upswing in attendance which has been predicted for the coming months, when the final returns are in, a myriad of elements will have been responsible. The elements that make a successful entertainment always have been—and probably always will be—a mystery. No one thing makes pictures like "The Horse Soldiers", "Blue Denim", "They Came to Cordura", "Spartacus" or "Ben Hur" the smash successes they appear destined to become.

Causes and effects aside, however, it is indeed heartening to know that such quality product is about to pour into release in what should be a prosperous period for the entire industry.
MGM presents CARY GRANT
EVA MARIE SAINT
JAMES MASON
in ALFRED HITCHCOCK'S
NORTH BY NORTHWEST

Co-starring JESSIE ROYCE LANDIS

Written by ERNEST LEHMAN • Directed by ALFRED HITCHCOCK
AN MGM PICTURE

THE PUBLIC WILL SOON BE GOING "NORTH BY NORTHWEST"

Top national magazines will spread its greatness. Display ads in Life, True, McCall's, "Picture of the Month" columns in Look, True Story, McCall's, Cosmopolitan, Redbook, "17".Ads in all leading fan magazines.

YOU CAN BANK ON MGM

Excitement that races 2,000 miles from glittering Manhattan to the great stone faces at Mt. Rushmore

THE MASTER OF SUSPENSE WEAVES HIS GREATEST TALE!

World Premiere, United Artists Theatres, Chicago, July 1st. Coming Music Hall, N.Y.
Canada Theatres Fight Para’s Pay TV Thrust

Stymied in the U. S.—by overwhelming public and Congressional opposition—the slot-TV forces, led by Paramount; Pictures’ pay-as-you-see-TV arm, are attempting to infiltrate through the back door of Canada. But from all indications, theatremen on both sides of the border are determined not to be caught unawares by this rear-flank invasion.

The tip-off that Canada would be the scene of the first large-scale move to sell the wired pay TV system might have been gleaned from the statement by Barney Balaban to Paramount’s stockholders on June 2 that International Telemeter planned to have its slot device “in several thousand homes” by next year. However, he did not disclose the location. That Canada was to be invaded was first revealed by Telemeter president Louis A. Novins and confirmed by J. J. Fitzgibbons, president; and managing director of Famous Players Canadian Corporation Limited, who fixed the specific site as Toronto’s western suburb of Etobicoke.

The reaction of Canadian exhibitors was immediate, their fears of the effect of pay TV heightened by Fitzgibbons’ statement that “basic programming for the West Toronto system will consist of the latest and best motion picture features.”

Having been previously furnished with an operational blueprint by Theatre Owners of America, the Canadian TOA unit and fellow exhibitors sprang into the fray. They quickly initiated a campaign to alert both residents and the government to the dangers of pay television. The campaign already had been mapped out at a session called by Canadian TOA head Joseph Strauss and attended by the Quebec Allied Theatrical Industry Association. The Canadian exhibitors listened intently as Philip F. Harling, co-chairman of the American TOA’s Toll-TV Committee outlined his group’s drive, step by step. Then Strauss presented plans for a two-fold attack against slot-TV.

Step number one, said Strauss, is to acquaint the public with the costs that would fall upon them as viewers of pay-TV entertainment. The second step involves the petitioning of the Canadian Government with regard to the legal problems involved in slot-TV, the same ones which in the U. S. have led to stringent FCC control of air slot-TV testing and proposed legislation similarly to control cable TV.

Bubbling with optimism, Fitzgibbons issued a statement listing what he termed advantages of Telemeter. The system, he said, operates for cash, with no bills the next month. This, he averred, should please the public, who prefer to buy entertainment for cash. Novins had harped on this argument in his prior statement: “For shows or events where individual admissions are now charged pay TV makes possible a drastic reduction in the cost per show to the individual since the whole family can see a program for one admission price.”

Novins was equally certain that the slot-TV interests would not encounter any legal obstacles: “There are no legal prohibitions on proceeding with wire pay television. Although some bills have been filed in Congress, we do not believe that the Congress of the United States will deliberately set up legislative roadblocks to progress in serving the public.” Many members of the U. S. Congress are apt to disagree with the Telemeter president on this prediction.

One point which emerges undeniable is the urgency of the situation as far as exhibition is concerned. Novins may have meant his words to be used for a more upbeat purpose, but when he said that the “conversational phase of pay TV is over,” he could well have been warning theatremen everywhere to batten the hatches.

In fact, if Canadian exhibitors are seeking a slogan with which to combat the toll threat, let them give their own twist to Fitzgibbons’ open invitation to the exhibitors of Canada to “participate with us at the local level on some equitable formula — to be advised — in the operation of a Telemeter system. The door,” he said, “is wide open.”

There can be little doubt that the theatremen north of the border—outside of Paramount’s tight little circle—will do everything in their power to close that door to oblivion.
The View from Outside
by ROLAND PENDARIS

I would like to say a few words about short subjects. In recent years it has become fashionable to regard short subjects as practically dead material for the motion picture theatre. Some people blame double features for the decline of the one and two reeler; some people blame the fact that so much similar short subject material is available on television. In any case, there seems to be entirely too much pessimistic agreement about the place and future of the old fashioned short subject on the movie screen.

The decline of short subjects seems to have started long before television came into the picture. When the first symptoms of this decline appeared, the story was that rising production costs were responsible. We were regaled with figures about how much an Edgar Kennedy short, for example, would cost to produce under current conditions, and the argument seemed to make sense.

With the benefit of hindsight, however, I wonder whether it was quite as sensible as it seemed. I wonder whether a strong short subject program could not have succeeded where halfway measures failed. I wonder whether an intensive effort to develop new short subject stars and to promote their efforts would not have achieved a healthy measure of public acceptance. It may be late in the game to suggest this policy for the industry today, but I do not think it is too late. Several of the major companies are still geared to do the job and a number of them, like Disney, are active in the field.

The major argument against short subjects seems to be that they have no boxoffice cachet. I don't believe this is true of the medium; rather, it applies only to much of the specific product available. I would make so bold as to suggest that this is even true of the newsreel, the most notable victim of the decline of short subjects in recent years. The newsreel is supposed to have been outmoded by television, which pictures the news so much faster on your home screen than you could possibly see it in a theatre. If you are talking about spot news, this is unquestionably true. But if you follow this line of reasoning Time Magazine should be out of business because the daily newspapers enjoy the same kind of advantage in printed journalism as television does pictorially.

What the newsreels should do is what the news magazine do. There is little to be gained by seeking to compete on a basis of immediacy. The daily media can't be beaten in their coverage of spot news. Where they can be competed with is in backgrounding the news, reporting stories in depth, yes, even making the news. For example, the Saturday Evening Post had an extremely timely report on automobile insurance recently. It was a news story, but in infinitely greater depth than the average spot newspaper account. In the same way, a theatre newsreel could find newsworthy subject matter. The trick is to find subjects with marquee value, first, and then do a good job of reporting and editing. A short subject on the career of Nikita Kruschev might be just the thing right before a summit meeting; one on the Paris fashion houses and the way they vary the styles might be appropriate at the end of the summer. One on how your youngster should apply for college might do business in the spring.

Having a subject isn't enough, of course. It has to be professionally researched and covered; and here we run into the newsreels' complaint that they haven't the necessary resources. I venture to suggest that if the Skouras, Benjamin, Krim, Schneider or Kalmenson driving energies were to concentrate on selling this kind of newsreel operation the resources would appear. The audience and the resources are interdependent; you must start building somewhere, and the way to build the audience is to give them better product and more promotion of that product.

By the same token, the entertainment short subject needs muscles. It used to have great value as a spawning ground for new talent for future pictures; it also had great value as a field of cheap production and it should still have this value—maybe not quite as cheap as in the 1930's, but still reasonable in terms of the 1959 dollar.

Recently there have been publicly voiced musings about the advisability of bringing the old cliffhanger serials back to life to prop up Saturday matinee business in neighborhood houses. This is very close to the idea of modern short subject production. If you can have a situation comedy series on television, why not a slapstick comedy series at the theatre.

But, says the exhibitor, where am I going to fit a short subject into my double feature program? I suggest that maybe a collection of short subjects can take the place of the second feature. If television competes with short subjects, it certainly also competes with many a second feature. The way to meet competition is by doing a better job.

There are commercial values in special interest shorts that appeal to large groups like the Boy Scouts or Rotary Clubs. And there are novelties. During the great shorts era, many an unused scene from a major feature picture found its way into an appropriate two reeler. Surely today the cutting room floor contains material which might be similarly employed. Even a collection of bloopers might make the grade. Jack Paar had great success with this material—blow-ups compiled from major Hollywood productions. As for all the epics filmed on overseas locations, there must be spectacular scenes available from these. Obviously, none of this material is going to set the world on fire nor sell tickets by its mere booking on your program. It has to be presold and then directly sold. There has to be an angle of special audience interest. Indeed, there has to be an angle to interest the exhibitor enough to get him to work at interesting the customer.

This is where the major distributors seems to have decided against the shorts. They seem to regard them as too hard to sell. They seem to feel that the amount of manpower and ingenuity and sheer expense required to make a marketable commodity out of a two-reeler is out of line with the revenues to be gleaned. This is true if you start off with short subjects made without a positive selling angle. The initial burden is therefore on production to bring what they insist on calling an art form back to life.
Warner, High on Big Board, Future Bright

The happy smile that lights the face of Jack L. Warner these days may very well be a reflection of his company's shennigans in the movie markets and on the Big Board these past six months. Our own Financial BULLETIN of June 8 made this threat:

"If Warner Brothers doesn't pick up the trophies as movie industry Stock of the Year, we'll eat ticker tape from here to Merrill Lynch and back!"

After Warner's recent roseate six-month profit statement and the highly sanguine "California Upbeat Cadence," it is fairly safe to assume that Philip R. Ward, Film BULLETIN financial editor, will be spared the embarrassment of dining on paper. For the stock of Warner Pictures has performed an amazing trick in rushing to the top of Wall Street's movie heap in less time than it takes to say "No Time for Sergeants" and "Auntie Mame" and "Rio Bravo".

Eight months ago, the Warner stock was holding steady at a decidedly unimpressive 211/2. Last month, it could be seen rubbing elbows with the elite, having more than doubled to a lofty 441/2. The WB profit course can be charted along parallel lines. The film company and its subsidiaries reported a net for the six months ended Feb. 28, 1959, of $4,626,000 ($2.91 per share), or a cool $7.5 million gain over the $2,894,000 net loss chalked up for the corresponding period last year. Film rentals and sales, which in the similar span of 1958 had amounted to $31,332,000, soared to $40,373,000 in the latest six-month period. Sales and profits have been zooming at Warner Brothers, and the company stock is rising accordingly. A closer look at the recently-concluded West Coast convention will reveal some of the planning and policies which have contributed to the renascence of the firm.

Apparently fully recovered from his near-fatal auto crash on the French Riviera last year, an ebullient president Jack Warner recently outlined his company's ambitious production plans for the future. The foundation of the program through the balance of 1959 and 1960, he said, rests solidly on 34 motion pictures representing an investment of $85 million. That figure represents production costs alone and "does not include costs of prints, distribution, advertising and promotion," he added. One hundred and thirty-five Warner executives and sales representatives from the U. S. and 29 foreign countries attending the "California Upbeat Cadence" heard their chief describe the program as the most important in the history of the company. Developed under the personal supervision of J. L. and to be distributed under the guidance of executive vice president Benjamin Kalmenson, vice president Steve Trilling and WB International head Wolfe Cohen, it provides the basis for real optimism.

"Warner Brothers is moving ahead and will continue to go forward," the president declared. "It is my assured belief that we can look forward to continued progress with confidence in our production and with confidence in all those associated with our company." He cited the past several years as representing a period of readjustment, but added that the challenges have been met.

Reshaping the operation to eliminate costly time lags and needless duplication was a vital factor in achieving the desired setup. "We have brought together at our studios in California," he told his top personnel, "all of the operating units of our company, both domestic and foreign. This is now the command post of our world-wide Warner Bros. organization. The streamlining has brought a greater degree of unity to our production of pictures and to global distribution of our product." And that product list, as the company head pointed out, includes a number of properties that achieved wide fame as novels and important stage hits. "The Nun's Story," "Look Back in Anger" and "Cash McCall" are but a few of the pictures which bulwark the Warner program for the year ahead. And, J. L. promised, "We are constantly on the alert for exceptional story properties."

Having trimmed and remodeled within into a lean, efficient operation, while fattening on high quality properties, Warner Brothers is showing no signs of letting up.
MOVIES SHARES TODAY: A CLINICAL LOOK. What can be said for Joe Stockbuyer investing in or holding on to motion picture shares in today's ever-ascending inflation? In other words, where do film shares fit in today's economy?

A good starting point for examination is provided by Arnold Bernhard & Company's provocative and superior discourse entitled, "Security Selection During A Period of Inflation," a study that lists and discusses those key factors which imbue a stock with special attractiveness in a ballooning economic climate. Our idea is to apply the more pertinent of the Bernhard factors (which were drawn for securities in general) to the film industry in particular—together with our own interpretations.

"Large, Efficient, Well-Integrated Operation."

By general standards movie firms are none of these, though steps toward heightened production and distribution efficiency are under way. Movies are among the more poorly-integrated categories in industry, having to go outside their immediate operation in most cases for raw materials, such as stories and stars, in a time of oppressively rising costs.

"Sales Directly Responsive to Changes in Personal Income."

By tradition, demand for movie tickets is generally inelastic, much like bread or milk. Unlike bread or milk, qualitative standards differ radically from time to time. The immediate attributes of film product, rather than the level of consumer income, affects the volume of theatre admissions.

"Wide Profit Margins."

Yes and no. Net profits run as volatile a course as the 3-D roller coaster. When they are good, they are very, very good. When they are bad—well, they are like the little girl. The continuous spiral in the cost of raw materials does not augur improved margins unless mitigated by unusual excellence in quality of output.

"Wages Representing a Small Percentage of Total Cost."

By tradition and by practical need, wages siphon off an inordinate share of the total film production dollar. The severance of leading personalities from studio contracts into free-wheeling independent positions has upset the cost of the game. This burden is occasionally diluted by stars contributing services at nominal fee in profit-sharing ventures, but income is then reduced at the other end. By and large, the wage ratio is not out of line with service industries generally. It is simply inbred into the intrinsic pattern of the business and not necessarily the major depressant of profits.

"Large Capital Investment Required For Entry Into the Industry."

Yes—for entry on a studio scale; no—for entry on the independent level. Ordinarily, industries requiring limited capital needs are unattractive in inflationary periods, since they invite invasion and consequent over-competition. However, the film industry at this stage in its history cries for competition because of reduced product output. Entry into independent production ventures has actually been made very simple and economical for those with the talent or property that is in public demand. The capital investment to produce important pictures runs high, but distribution companies wait with open arms and plenty of cash for those who will venture their talent.

"Continuous Large Plowback of Cash and Realized Earnings."

Although movie yields are a bit higher than industry at large, film firms are prone to retain sizable profits—a practice that has enabled them to withstand more than one prolonged decline.

"Special Advantages Under the Tax System Reducing the Percentage of Pre-Tax Profits Paid to Government."

So-called "one-man" corporations benefit, of course, by virtue of the capital gains dodge. Corporate, public stock-issuing majors enjoy no special dispensations, although it has been suggested that the Government should grant subsidies to the industry.

"Ability to Acquire Major Raw Materials at Low Cost."

The decline of the stable system (contract performers, writers, directors, et al.) has forced the majors to bid for their raw materials in the open market, with the effect of stampeding costs to near breakneck levels.

"Possibility of Sale of Company and its Assets."

The major movie companies are among the most favored in this connection.

"Previous Severe Depression Within the Industry."

Film business has weathered two distinctly bitter and protracted declines, one of which is not yet fully reversed. It is folly, however, to assume automatic business cycles for filmdom. There is no guarantee of a rising demand for movies through the workings of time alone. Movies neither lead nor trail general economics conditions. They generate their own market through the immediate quality of the output.

"Absence of Foreign Competition Within the Industry."

Though foreign competition exists, it is minor and not deleterious to domestic interests. Movie-making is principally an American institution—commercially.

"Fee Ownership of Valuable Real Estate or Large Tracts of Land Having Development Potentials."

20th-Fox, among other studio-operating companies, has been and will continue to be the beneficiary of this loomingly potent benefit. About theatres the Bernhard report says: "As businesses, the recent experiences of the theatre chains in competition with television has been disastrous and is hardly likely to become less so. However, the property sites upon which these theatres stand are valuable and those values should increase proportionately as inflation progresses. As such, these stocks merit consideration. National Theatres and Stanley Warner are two of the major theatre chains."

Clearly, no one can regard movies shares as being one of the better inflation hedges, least of all those in the business. They qualify cleanly on few of the Bernhard counts. Movie shares, in our judgment, are somewhere between the pari-mutuels and Wall Street, invitations to risk, speculations out and out. One great, crude and earthly law governs the science of film investment: the law of betting right or wrong on that thing on the screen called entertainment value.
here
they
come...

RIDING

HELL-
BENT

FOR

GLORY!
WITH JOHN WAYNE AND WILLIAM HOLDEN FOR THE MARQUEE, THIS IS A BLOCKBUSTER IN EVERY SENSE OF THE WORD! The screen has another stirring, exciting and realistic spectacle of the war between the States. Magnificently directed by John Ford, this story is packed with terrific battle action and feats of daring to thrill male patrons and of course, the youngsters, as well as a goodly quota of romance. John Wayne is at his best, William Holden is equally effective. A great Civil War spectacle for every type of audience!

BOXOFFICE

LOADED WITH THE KIND OF ENTERTAINMENT THAT MEANS HIGHER RETURNS AT THE BOXOFFICE! It contains an interest-holding yarn, including suspense, fighting, attractive settings and a smart combination of acting talent that should spell out plenty of reason for enthusiastic public acceptance. In addition, there is the superior direction of John Ford and his numerous touches that add to the overall lustre of the attraction. John Wayne and William Holden make a powerful team!

THE EXHIBITOR

JOHN WAYNE AND WILLIAM HOLDEN IS A COMBINATION TO MAKE ANY EXHIBITOR COUNT HIS MONEY IN ADVANCE! With that as a start, add two hours of suspenseful story about a breath-taking episode of the Civil War; stormy romance; dramatic conflict between Wayne and Holden; all in flawlessly photographed Deluxe color, and 'The Horse Soldiers' becomes a measurable success at the boxoffice!

M. P. DAILY

A WHOPPING BIG, COLORFUL SPECTACLE IN THE 'GRAND TRADITION'! As for boxoffice, the names of John Wayne and William Holden alone provide the kind of draw that no exhibitor can quarrel with... full of blazing action and romance. A high adventure-drama that makes its robust pitch right to the broad audience for whom it is meant. One of those pictures that can't miss!

VAMPI

ONE OF THE BEST ADVENTURE SPECTACLES TO REACH THE SCREEN! An 'action' product that is tailored for action-minded audiences. Directed by John Ford, the film is packed with action from start to finish and surges with battles and hand-to-hand combats. It is rough, rugged and romantic, with ingredients that should have a wide appeal!

HARRISON'S REPORT

WILL MORE THAN DELIVER AT THE BOXOFFICE! An absorbing, exciting and fascinating motion picture which should give a splendid account of itself wherever it is played... unflagging pace, excitement, romance and rousing color. It is the kind of film to create a lively anticipation which will not be disappointed!

MOTION PICTURE NEWS

OUTSTANDING FILM FOR MAJOR GROSSES! Has the action and surprise elements that always prove strong with the paying customers. Wayne and Holden perform with the professional competence one has come to expect of them. The 'HORSE SOLDIERS' should prove highly popular with the paying customers!

FILM DAILY

THE MIRISCH COMPANY Presents

John Wayne · William Holden

The Horse Soldiers

with

Constance Towers and Althea Gibson

Written for the screen by

John Lee Mahin and Martin Rackin

Directed by

John Ford · A MAHIN-RACKIN PRODUCTION · COLOR by DeLuxe

THRU

UA

40th Anniversary
Film of Distinction

"The Horse Soldiers" Wayne Plus Holden Plus Ford

Business Rating 3 3 3 PLUS

Wayne and Holden provide powerful marquee impetus to this John Ford Civil War saga. Robust action, spectacular war scenes, good color, but story is diffuse. Top attraction for mass audience.

Combine one part John Wayne with an equal part William Holden and stir into a rousing Civil War saga directed by six-time Academy Award-winner John Ford and you have the recipe for sure-fire boxoffice magic. Add vigorous action, a smoldering love story, brilliant De Luxe color photography, and the reasons why this Mirisch Company production for United Artists release will whet the appetite of the vast mass audience is immediately evident. This rich dish boasts strong marquee values, colorful spectacle and rip-roaring action. Produced in the "big" tradition, "The Horse Soldiers" figures to roll up handsome grosses in the general market. It is on the basis of boxoffice power that it is tabbed a Film of Distinction.

Of course, the chief asset of this attraction is the double-barrel star combination—Wayne and Holden. But credit must first and foremost be extended to director Ford. Under his brilliant directorial guidance a rather uninspired screenplay attains a degree of stature and impact. In lesser hands it might have resulted in an ordinary Civil War action piece, but the Ford touch sparkles throughout. When the story deals with the events of war, with marching soldiers, etc. The fine Ford technique keeps the spectator in a state of excitement.

Wayne, an old hand under Ford's direction, responds with one of the stronger performances of his career. As Colonel Marlowe, a Union officer assigned to lead an understaffed brigade through the Southland on a mission of destruction, he backs up his marquee power with a solid performance. And Bill Holden, as Major Kendall, a surgeon assigned to the mission, also chimes in with a creditable job although given far less opportunity for histrionics than Wayne. Constance Towers, an attractive blonde newcomer, performs admirably in her sketchily-written role and shows definite promise for the future. In supporting roles, Althea Gibson of tennis fame and old cowboy Hoot Gibson both register agreeable performances.

The John Lee Mahin-Martín Rackin screenplay leaves something to be desired. Adapted from the novel by Harold Sinclair, the deficiencies of the script become evident halfway through the film. The early moments catch the viewer up in the film as the men prepare for their risky trek through enemy territory intent on destroying Newton Station, the hub of the South's supply system. But after the climactic scene in which the station is destroyed and the Confederate forces routed, the action slows down somewhat. Two sub-plots interplay throughout the film. The first is a tension-filled conflict between Wayne and Holden, presented in one-dimensional form and unexplained until late in the proceedings when Wayne reveals a deep and abiding distrust of all medical men because he witnessed the death of his wife at the hands of one. The second sub-plot is a slowly-developed romance between Wayne and Miss Towers. The film is at its best when it concentrates on action.

William Clothier makes a brilliant contribution with his photography. His composition reflects a high degree of artistry and lends visual impact to many of the scenes so shrewdly staged by director Ford. David Buttolph also provides some extremely pleasant moments with his background score, a melange of Northern and Southern Civil War songs. The theme song by Stan Jones, "I Left My Love", is a catchy item that may be a Hit Parade hit.

The story opens in the year 1863 when the Union forces before Vicksburg are being stymied by stubborn Southern resistance. Wayne is called in to lead an expedition through the South's stronghold to destroy their communications and supply hub at Newton Station. Holden is assigned to the brigade and friction develops early as the two men lock horns and Holden emerges victorious. Enroute to Newton Station the brigade stops at a plantation and while there the mistress, Constance Towers, conspires to learn their plans. Instead of shooting her as a spy, Wayne takes her along on the mission, beginning a storm-tossed romance. After destroying the station, the brigade heads for Baton Rouge under heavy pursuit by the South's forces. One notable incident along the route is the attack by a group of youngsters from a military academy on Wayne's troops. Rather than fight the student soldiers, Wayne turns tail and heads further south. The climax comes forty miles from Baton Rouge at the Amite River. Here Wayne bids farewell to Holden and Miss Towers who remain behind to care for the wounded, while the redoubtable colonel leads the remainder of his brigade in a dash to escape the fast-approaching Confederate Army.


[More REVIEWS on Page 14]
"The Son Of Robin Hood"

Business Rating 2 2 PLUS

Rousing, actionful tale of Sherwood Forest, with a girl mistaken for Robin's son. Color and C'Scope. Good rating for the action market.

The title character in "The Son Of Robin Hood," an Argo production in CinemaScope and DeLuxe Color, is played by June Laverick. If this name strikes you as an unusual one for a male, rests easy, for in this 20th Century-Fox release the "son" of Robin Hood is really his daughter. Despite the misnomer, this should enjoy brisk boxoffice traffic in the action market on the basis of rousing swordplay, wholesale bloodletting, an authentic medieval torture chamber, which is given liberal use, and on location shooting at Northumberland Castle, Sherwood Forest, and the fields of Runnymede where the real exploits of Robin Hood are alleged to have occurred. Strongest appeal will be for the juvenile trade—where parents don't object to all the violence. George Sherman is responsible for the direction and keeps things moving swiftly. He is neatly abetted in this by the fine color camerawork of Arthur Grant. The screenplay by George George-George Slavin wastes little time on subletics, preferring to concentrate on the more vigorous aspects of the film. June Laverick is appealing as Deering Hood and handles the bow and arrow as adroitly as her father. David Hedison portrays Prince Jamie and displays a fine sword technique. Assisting the young pair is a competent cast of British thespians that includes David Farrar as the Black Duke Des Roches, Marius Goring as the Earl of Chester, George Woodbridge as Little John, and George Colouris as Alan Adale. Story concerns the attempts of the men of Sherwood under the leadership of Little John to free the Earl of Chester from the clutches of the Black Duke. When their first attempt fails, Little John calls for the assistance of Deering Hood to lead them, thinking her a lad. When she arrives, there is much disappointment, but this is soon solved by the appearance of Prince Jamie, who agrees to pose as Deering Hood in order to free the Earl. Under the leadership of Jamie, and with the assistance of Deering Hood, the forces of evil are routed and the Earl freed, paving the way for the rightful ruler of England to be restored to the throne.

20th Century-Fox. 81 minutes. David Hedison, June Laverick. Produced and directed by George Sherman.

"John Paul Jones"

Business Rating 2 2 PLUS

Has strong sea action, but moves slowly when on land. Should appeal to men and children, not the disaffectioned audience. Technicolor.

Producer Samuel Bronston has spared no expense in bringing the life story of America's first naval hero to the screen, yet the result is far from satisfying. The Technirama-Technicolor production has some strong action scenes and glitters with pageantry, but it moves ponderously through some sequences that cry for cutting. Produced with the blessings of the United States Navy, that agency and Warner Bros. are providing enthusiastic promotion that will help "John Paul Jones" overcome its paucity of marquee power and prove a fairly strong attraction for menfolk and the youngsters. Boxoffice prospects are doubtful, however, because women will find little to their liking. The episodic plot has little depth and the characters hardly ever achieve real stature or win sympathy. The screenplay by John Farrow and Jesse Lasky, Jr., covers the high points in the career of Jones, but glosses over some of the less pleasant aspects of the hero's life, i.e., his experience as a slave trader and his four-year sojourn with Catherine of Russia. Farrow's direction is at best in the raging sea battle between "The Bon Homme Richard" and the HMS Serapis, but he fails to endow the film with when the story goes on land. Robert Stack is creditable in the sea scenes, but one dimensional off the deck. Veteran Charles Coburn registers well as Benjamin Franklin and Marisa Pavan is effective as Aimee de Tellison, one of Jones' love interests. Bette Davis makes a guest appearance as Catherine The Great and seems wasted in the minor role. Story begins to unfold when the youthful Jones kills a mutinous sailor, but escapes trial by running off to the colonies. His first night in Virginia finds him falling in love with Erain O'Brien. This alliance is quickly quashed by her father, who resents Jones' lack of high breeding. To ease the wound of a broken heart, Jones agrees to captain a ship in the newly formed navy. When political considerations remove him from his command he goes to General Washington and threatens to resign, but Washington commissions him to outfit a ship and deliver a message through the blockade to Benjamin Franklin in France. This he does, and while there meets and falls in love with Marisa Pavan. However, this merger is beset with difficulties because Miss Pavan is of royal blood (though an illegitimate child). Jones goes to sea again to repair a wounded heart and engages in the aforementioned climactic sea battle. Once back in America, he makes a plea for strong sea power but is rejected. He goes to Russia and enters the service of Catherine the Great. After several years, he resigns and returns to France where, on his deathbed, he dictates his plans for the American Navy.


"Tarzan's Greatest Adventure"

Business Rating 2 2

Actionful entry in jungle series. In Eastman color.

The first Tarzan epic ever to be filmed in Africa, this latest Eastman color version of the jungle man's adventures sports a swift pace and plenty of action to please partisans of this type of film. Lightweight summer material, it will attract the juveniles and serve as a good dual for action situations. Direction by John Guillermin is tuned to the thriller market, providing every kind of jungle excitement to compensate for the thinness of the plot. Gordon Scott, latest in the line of Tarzans, is physically fine, historically adequate in the role. Supporting players include attractive Sara Shane, Anthony Quayle, Niall MacGinnis, Sean Connery and Scilla Gabel. Action opens when a band of five in search of diamonds and led by Quayle attack the settlement of Mantu and kill two of the defenders, while stealing dynamite for their trip up the river into the mountain country. Tarzan sets out in pursuit. On the way, he rescues Sara Shane from the jaws of a crocodile and takes her with him. One by one the hunted are killed off until only villain Quayle remains. After a terrific struggle atop a mountain, Tarzan emerges victorious and heads back to his jungle home.

“Say One For Me”  
*Business Rating ✪ ✪ ✪*

Crosby, playing a priest again, plus Debbie Reynolds and Bob Wagner, make strong marquee trio. Good C'Scopz—color production, but story is so-so.

This latest 20th-Century-Fox release has plenty of boxoffice ingredients. The assets include: Bing Crosby emulating the success of “Going My Way” by playing a Catholic priest; Debbie Reynolds, who is riding the crest of a tidal wave of favorable publicity; Robert Wagner for appeal to the younger set; Ray Walston in a comic sequence that ranks as a classic; a Sammy Cahn-James Van Heusen score and a handsome CinemaScope—DeLuxe Color production. This combination of factors is sure to get “Say One for Me” off to a good start in initial runs. Unfortunately, however, it cannot claim a screen-play that matches these ingredients. Robert O’Brien’s yarn is hoary with age, reBBen with cliches and does not achieve the expected dramatic impact. Nor does the direction of producer-director Frank Tashlin lift the story above the pedestrian. The result in many instances will be disappointing word-of-mouth, which will adversely affect subsequent runs. The exception to this, of course, will be houses that cater to a heavy Catholic population. Bing Crosby, as Father Connoly, pastor of a church in the theatrical section of New York, gives an adequate performance and warbles several tunes in typical Crosby fashion. Debbie sings and dances in fine form and registers most effectively in a dance sequence entitled “Chico’s Choo Choo.” Robert Wagner, as a song-and-dance man, performs well. Crosby ardently attempts to reform Miss Reynolds away from a second-rate nightclub, where she has gone to work to aid an ailing father. In the process he brings several chorines and Ray Walston back to the Church, but fails with Wagner who is more intent on winning Debbie. Crosby offers to buy off Wagner with a spot on an all-star show being produced by the Father. Wagner accepts and then, at the crucial moment, relents and announces to the world that he has been a miserable cad. Picture ends with Crosby performing the multiplets.

Pier 5, Havana  
*Business Rating ✪ PLUS*

Low-grade action melodrama with fair promotion angle.

Producer Robert Kent has injected this quickie melodrama with some idle talk about Castro, obviously hoping to give it some topical value. If he succeeded at all, it was only in giving the film a slight promotion angle. The film’s pace is slow and it offers only a modicum of action and suspense. Your reviewer can recommend “Pier 5, Havana” only for the second slot in action houses. Edward L. Cahn was responsible for the direction, while James B. Gordon wrote the hack screenplay. Undistinguished story unreels when Mitchell arrives in Havana in search of a missing ex-buddy. He goes to Cuban police who lead him to his pal’s ex-wife (Allison Hayes). She, in turn, leads Mitchell to a group of spies who try to do him in. He survives their skullduggery and eventually finds the ex-buddy, but not before Mitchell has fallen in love with his pal’s ex-wife. Between them they manage to foil an attempt to overthrow Castro and at the end seem to be set for marriage.


“The Man Who Could Cheat Death”  
*Business Rating ✪ PLUS*

Mild horror entry from England in Technicolor. Fair b. o.

This Hammer production made in England for Paramount release is a tepid entry for the horror market. Filmed in Technicolor, the yarn about a doctor who discovers the secret of perpetual youth is reasonably well acted by a British cast and excellently photographed, but it does not measure up to such earlier Hammer efforts as “The Curse of Frankenstein” and “Dracula.” The horror aspects of this effort are muted until the final moments. Anton Diffring is topcast as the scientist who has discovered the secret of perpetual youth, while Hazel Court displays ample bosom and just the proper amount of horror. Christopher Lee is a doctor who saves Miss Court and Andrew Marle, co-conspirator with Diffring in the plot to keep Diffring eternally youthful. The gimmick that keeps Diffring, who is actually 104 years old, looking like a man of thirty-five is a glandular operation. Trouble starts when Marlye, the only man who can perform the operation is seized by a stroke and paralyzed. Marle persuades Lee to act in his place, but complications develop when Diffring kills Marle and Lee refuses to perform the operation. Diffring becomes desperate and kidnaps Miss Court in an effort to force Lee to operate. Lee fakes the operation and in the final horrible moment Diffring experiences all the pain and illness he missed in 104 years of living. Picture ends as Diffring turns to ashes and is destroyed by fire.


Film BULLETIN June 22, 1959 Page 15
THIS MADE THE NEWS

‘Shaggy’ Under Advisement;
Ludwig Says Suit ‘Misleading’

Federal District Court Judge Charles E. Wyzanski took under advisement the application for a preliminary injunction by the Fresh Pond Open Air Theatre, Cambridge, Mass., against Buena Vista. The complaint was based on terms demanded by the film company for “The Shaggy Dog,” which included a per-head charge for children under 12. Previously, BV president Irving Ludwig stated that the suit was without merit, “apparently . . . calculated to mislead the public regarding Buena Vista’s policy of seeking a fair rental fee from this exhibitor for the licensing.” Ludwig said that his company does not fix the admission prices which a theatre desires to charge, adding that an exhibitor, if he wants, may charge for adults only. BV is, however, according to Ludwig, entitled to reasonable compensation for the showing of its pictures.

Independent Importers, Distributors Form Trade Group

Independent importers and distributors of motion pictures recently voted to form their own trade association, the Independent Film Importers and Distributors of America. The action, announced by temporary chairman Richard P. Brandt, president of the TransLux Distributing Corp., occurred in New York at a meeting of representatives of 30 independent film importing and distributing firms. Those attending were reported to represent 95 percent of the U. S. film import industry. Brandt called the formation “a movement of vital importance to the future of the theatrical film business in the United States,” arising from the “urgent need of the independents to deal on a mutual level with the national and worldwide problems confronting the business today.” He noted that to achieve that end, the new organization “will speedily elect a three-man policy committee and set up a permanent executive staff to evaluate prevailing trade practices, negotiate with the governmental representatives of foreign countries and combat restrictive censorship on a broad front.”


facilities on the West Coast. Current estimates, Schneider said, point to an operating profit in the fourth quarter of the current fiscal year. Later, a three-day confab was called for N. Y., June 24-26.

Famous Players Net Drops;
Fitzgibbons Sees Good Last 1/2

Famous Players Canadian Corp. Limited estimated consolidated net profit for the quarter ended April 4, 1959, of $764,370 ($4.44 per share), as compared to $846,935 ($4.99 per share) for the corresponding period last year, president and managing director J. J. Fitzgibbons announced. “In spite of the fact,” Fitzgibbons said, “that during the first quarter of 1959 we played some unusual and strong boxoffice attractions . . . our business was adversely affected by the worst Winter weather and travel conditions throughout Canada in the past 20 years.” While the Canadian executive was equally pessimistic with regard to the second period (“The boxoffice draw of the pictures available for us in the second quarter this year, in our opinion, is not measuring up to the quality of the product that was available to us during the second quarter of 1958”), he waxed upbeat about the last half (“Our third and fourth quarters should be excellent as we now have under contract and set for playing time the strongest boxoffice attractions we have seen in many years”).

Comment . . .

ALFRED HITCHCOCK (director of “North by Northwest”): “We are not making enough pictures now to generate young talent. The new talent is there. The problem is selling it to the public.”

LOUIS FRANCIS (California State Assemblyman): “The telephone company is the only firm in the country financially and physically equipped to start immediate toll-TV operations in California and that’s the last thing the Pacific Telephone and Telegraph Company has on its mind.”

CASEY ROBINSON (writer and co-producer of “This Earth Is Mine”): “I’ve learned that the fact you’ve made a picture means not a damn thing . . . you’ve got to sell it. You can’t start soon enough.”

Producer-director Stanley Kramer, flanked by United Artists vice presidents Max E. Youngstein and Arnold M. Picker, announces that his “On the Beach” will premiere simultaneously in 22 major cities of the world on Dec. 17.
Can a Pharaoh's evil prophecy reach out across 4000 years to enslave... to kill... to menace YOU?

"THE MUMMY"

All New! in Technicolor®

STARRING

PETER CUSHING • CHRISTOPHER LEE

YVONNE FURNEAUX • Directed by TERENCE FISHER • Screenplay by JIMMY SANGSTER

JACKSON • MICHAEL CARRERAS • Associate Producer ANTHONY NELSON KEYS

UNIVERSAL INTERNATIONAL PRODUCED

His body is an empty shell that hides a lustful fiend!

CURSE OF THE UNDEAD

Starring ERIC FLEMING

KATHLEEN CROWLEY • MICHAEL PATE • JOHN HOYT • BRUCE GORDON

Directed by EDWARD DEIN • Written by EDWARD DEIN and MILDRED DEIN • Produced by JOSEPH GERSHENSON
European Showmen So Improved, U.S. May Look Abroad for New Ideas—Einfeld

Showmanship in Europe has improved to the point where industryites in the U.S. may now look to the foreign countries for some of their promotional ideas. That is the frank opinion of Twentieth Century-Fox's vice president in charge of ad-publicity-exploitation Charles Einfeld, recently returned from a European tour on behalf of his company's "The Diary of Anne Frank" and "Compulsion."

The Fox executive said that he observed a "tremendous improvement in the quality of showmanship" in Europe, with both publicists and exhibitors there promoting to an unprecedented degree in selling pictures to the public. "There is greater improvement in the understanding of publicity and how to get it," Einfeld added, "and the styling of advertising has shown a big advance."

Theatremen in Europe have awakened to the need to advertise their films and the tremendous boxoffice results which can be obtained from shrewd publicity, Einfeld noted. Exhibitors abroad have become, according to the 20th-Fox v.p. "great students of the techniques of advertising." They are now "more conscious of publicity and advertising" than ever before, he said. The advance in advertising art in the European industry has, in some instances, in fact, reached the point where the finished product is of better quality than many of the American ads, Einfeld declared.

Einfeld was quick to point out that all branches of the motion picture business are redoubling their efforts to attract the public to the theatres. Along that line, he noted that bookings for "Anne Frank" have made it "the most-in-demand picture in the European market today." Nothing short of "fantastic," he said.

UA Captures South with Big 'Horse Soldiers' Premiere

The United Artists' showmen had a field day recently whipping up a promotional storm for three days to celebrate the world premiere of "The Horse Soldiers" in Shreveport, La. The results were excellent, with not only 150,000 citizens turning out en masse, but extensive television and radio coverage lending an air of national interest to the event.

The charity opening of the film received ample coverage from outlets of the NBC, CBS, ABC and Mutual networks, and highlights of the pageantry were shown on the 11th anniversary Ed Sullivan TV show via CBS. NBC's internationally-beamed Monitor weekend radio show carried the proceedings during prime time, with Fred Robbins, whose Assignment Hollywood is heard over Mutual, also taping interviews with premiere stars and notables for airing over 200 of his web's stations.

Fred Goldberg, UA executive assistant to national promotion chief Roger H. Lewis; Burt Sloane, UA assistant publicity manager, and Sidney Cooper, UA central and southern division sales manager, were on the scene to coordinate the festivities with local officials, media representatives and company fieldmen. The promotion included everything from an all-night dance to a re-enactment of the historic Civil War raid upon which the film was based.

COMPO Hot with Disc Network

COMPO is turning on the promotional steam full force, making available to exhibitors the business-building campaign's record of songs and selling jingles and nurturing the fast-growing national publicity network.

The b-h record will be made available by COMPO to all theatremen for use on radio during the 13 weeks beginning July 1. The decision to employ the record was made by the COMPO Governing Committee of Abe Morgenstern, Sam Pinanski and Ben Marcus and announced by information director Charles E. McCarthy. The latter said that COMPO will pay some $3,000 for the discs and charge exhibitors $5 per record, for which the theatremen will have to buy their own radio time. Demonstrations of the record will be given to exhibitors in 35 key cities, according to McCarthy. The publicity network thus far embraces 54 cities and 120 active committees. Press releases are being distributed through these outlets. McCarthy noted that with the close cooperation of the local committees, it should be possible to get constructive publicity in most of the metropolitan dailies and a good many of the papers of smaller circulation.
What the Showmen Are Doing!

MGM Pushing ‘North’ via Mercedes Tie-up, 2 Trailers

MGM is going all out to promote “North by Northwest”—via a two-continent, 25-nation tie-up and two regular trailers aimed at maximum penetration of the picture.

The large-scale tie-up is being conducted with Mercedes-Benz Co., which will advertise and publicize “North” in newspapers, on radio and via television, simultaneously with the release and MGM advertising campaign of the film. Five thousand Mercedes dealers in the U. S. and Europe will participate in the deal.

Factories and dealers will send direct mail material to Mercedes-Benz owners and prospective buyers; prepare window and/or showroom display material calling attention to the use of the car in the film, and arrange with all theatres for display of a Mercedes-Benz in the lobby or foyer during run of “North.”

In addition, there will be a parade of Mercedes cars on opening day at the local house, with banners heralding their movie use; one-minute radio and TV spots telling of the autos’ part in the film, and film promotion copy for salesmen to use in demonstrating or selling the Mercedes.

One of the trailers will cover a special “thrill” subject emphasizing the suspense in “North,” while the other will have producer-director Alfred Hitchcock making a personal appearance to describe the 2,000-mile chase involved in the film. Theatres will have a choice of either trailer—or both, if they wish a double-barreled selling job.

Col. Sends ‘H-Man’ Trailer On 8-State Promotional Tour

Columbia launched an “H-Man” Horror Trailer which visited 36 cities in eight states to plug “The H-Man,” national promotional chief Robert S. Ferguson announced.

The horror show on wheels covered Kentucky, Indiana, Michigan, New York, Massachusetts, Rhode Island and Connecticut on its 27-day tour. The film is scheduled for saturation bookings in these states, and, in addition, the trailer will be employed in connection with subsequent engagements in other parts of the country, according to Ferguson.

Constructed to allow the public to enter and pass through “The Home of the H-Man,” the 32-foot van includes numerous scientific shock displays based on scenes in the picture. A three-dimensional, animated “H-Man,” bubbling atomic pools, dripping phosphorescent water, ultraviolet lighting and eerie sound effects highlight a trip through the trailer. The specially-designed display was built by William Tracy, head of Tracy Parade & Display Co., makers of the exploitation float for the “Horse Soldiers.”

On the local level, Columbia’s exploitation department has prepared a four-page TV spot, scroll and news and pictures about “The H-Man.” Also available to exhibitors, through Columbia exchanges, is a “do-it-yourself” showmanship kit.
**ALLIED ARTISTS**

October

JOY RIDE Regis Toomey, Ann Doran, Producer Ben Schwalb. Director Edmund Bernds. Juveniles thwarted in attempted car theft. 65 min. 10/11.

WOLF LARSEN Berry Sullivan, Peter Graves, Gita Hall. Producer Lindsey Parsons. Director Harmon Jones. Danish master-priced forced to work on ship of sadistic captain. 83 min.

December


January


February

ARON FOR HIRE Steve Brodie, Lyn Thomas, William F. Bradley Production. Organized crime ring uncovered by police. 67 min.


April

AL CAPONE Rod Steiger, Fay Spain. Producers John H. Burrows, Kevin DMack, Director J. Ackerman. Al Capone takes over top spot as Chicago's chief crime during prohibition era. 104 min.

May


June

BEATSVILLE Gregg Palmer, John Lupton, Producer Earle Lyon. Director Gene Fowler. "Beams" stage train robbery. 80 min.

BEYOND THIS PLACE Van Johnson, Vera Miles. Filimization of A. J. Cronin's novel. 82 min.


Coming


CALLING NORTH POLE CinemaScope, Color. Dawn Adams, Curt Jurgens. Spies and counter-spies' activities during the war.

CONFESSIONS OF AN OPIUM EATER Mike Takis.

CRIME AND PUNISHMENT, U.S.A. George S. Hamilton, Mary Murphy. Producer Terry Sanders. Director Dennis Sanders. La-student turns criminal. 80 min.


**AMERICAN INTERNATIONAL**

December


February

DADDY-D Dick Connally, Sandra Giles. Music-action. She was rich and spoiled and he represented everything she wanted—from horses to rock 'n' roll.

ROADJACERS, THE Sport car drama. Modern weapons in the form of sports cars with daring youths at the wheel. 70 min.

March

OPERATION DAMES Eve Meyer, Charles Henderson, Don Devlin Edgar Craig. War. Action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit.

TANK COMMANDOS Wally Campo, Maggie Lawrence, Robert Barron. Producer-Director Burr Topper. War-action. A G.I. demobilization team fighting their way through a wall of German armor to blow up a bridge.

May


JUNE

DIARY OF A HIGH SCHOOL BRIDE Anita Sands, Ronald Foster. Teenage drama. 80 min.

GHOST OF DRAGSTRIP HOLLOW Johnny Fair, Russ Bender. 45 min.

August

SHEBA AND THE GLADIATOR Color, CinemaScope, Anita Ekberg. 105 min.

September

GIRL ON DEATH ROW, THE 80 min.

JAILBREAKERS, THE Robert Hutton, Mary Castle. 65 min.

October


LIVING DEAD, THE Barbara Morris, Dick Miller. Horror. 65 min.

November

COLOSSUS AND THE GOLDEN HORDE Color, CinemaScope. Steve Reeves, Bruce Cabot. 95 min.

December

TAKE ME TO YOUR LEADER Color, CinemaScope, Science-fiction. 85 min.

January

COMES AWAY Color, 80 min.

FOXTAIL Color, 70 min.

Coming

EVE & THE DRAGON Color. Fantasy. 80 min.

MEDUSA SHE

**COLUMBIA**

October

APACHE TERRITORY Eastman Color, Rory Calhoun, Barbara Bates, Producer Rory Calhoun. Western. Drifter takes command of group during Indian attack. 75 min.

KILL HER GENTLY Griffith Jones, Maureen Connolly, Marcel Laurence. Producer Guido Coen. Director Charles Saunders. Two escaped cons stumble onto insane husband bent on murdering his wife. 73 min.


November

LAST HURRAH, THE Spencer Tracy, Jeffrey Hunter. Producer Roger Corman. Director Charles Band. Drama. Young boy escapes from army camp and goes to Hollywood, gets scooped up, a brand new screen star. 82 min.

December


MURDER BY CONTACT Victe Edwards, Michael Granger. Producer Leon Cholick. Director Joan Hall. Drama. Hoodlum plot to blow up Hollywood can testify against them. 81 min.


January


February

CITY OF FEAR Vince Edwards, John Archer. Producer Leon Cholick. Director Irving Lerner. Foreign escapes jail with what he thinks is hero-but is really deadly convict. 81 min. 1/19.

GIDEON OF SCOTLAND YARD Color. Jack Hawkins, Director Vincente Minnelli, is get a chance to revenge his wife's death. 67 min. 3/2.


March


GUNMEN FROM LAREDO Columbia Color. Robert Knapp, John Dux, Producer-director Wallace MacDowell. Young man gets a chance to revenge his father's murder. 79 min. 3/7.


April

May

FACE OF A FUGITIVE Technicolor. Fred MacMurray, Dorothy Gresh. Producer David Hellwell. Director Paul Wendkos. Western={'sub-type':None}. In color. 81 min. 4/27.

June

WOMAN EATER George Coulouris, Vera Day, Producer-director Charles Saunders. Medical Doctor teaches young women to kill trees. 70 min. 6/8.

July


August


September


October

LUCY JIM (Kingsley International) Ian Carmichael, Jerry Thomas, Producer-director Jeremy Kembrad. Coming

November

WHITE WILDERNESS (Buena Vista) Technicolor. Producer Ben Sharpsteen, Director James Algar. Documentary of wild life in the Arctic Circle region. 80 min. 7/7.

December

TONKA (Buena Vista) Technicolor. Sai mineo, Philip Carey, Producer James Pratt. Director Lewis R. Foster. Coming

February

SLEEPING BEAUTY (Buena Vista) Technicolor. Animated Filmation of fairy tale. 75 min. 2/16.

April


July

DAREY O'GILL AND THE LITTLE PEOPLE (Buena Vista) Technicolor. Albert Hall, J. C. Murphy, Producer Walt Disney, Director Robert Stevenson. Comedy. 93 min. 5/11.

Coming

A TIME TO KILL (Producers Associated Pictures Co.) Jim Hutton, Andy Griffith, John Cazale, Producer Walter Wanger. Director Fatset. Director Oliver Drake. Mature

BIG FISHERMAN (Buena Vista) Technicolor. Howard Keel, John Saxon, Susan Kohner, Producer Rowland Y. Lee, Director Frank Borisage. Drama. 65 min.


METRO-GOLDEN-MAYER

October

DECKS RAN RED, THE James Mason, Broderick Crawford, Glenn Ford, Director Andrew Thorne. Drama. 78 min. 10/7.

DUNDEE Big Bell, Lewis, Ben Race, Producer Michael Balcon, Director Leslie Norman. Drama. England. 97 min. 4/13.


November


December


February


March


April

COUNT YOUR BLESSINGS CinemaScope, Technicolor. Deborah Kerr, Robert Mitchum, Producer-director George Cukor. Mature


May


June


ASK ANY GIRL CinemaScope, Technicolor. David Niven, Shirley MacLaine, Gig Young, Producer-director Paul Jarrico. Mature


July


August


September

SLOB, THE DeLure Color. Steven McQueen, Aneta Corsaut, Producer-director John Sturges. Mature

October


November


December


FFILM BULLETIN—THIS IS YOUR PRODUCT

JULY SUMMARY

The early July release list numbers 20, with Twentieth Century-Fox in first place with four films. Columbia and United Artists are tied for second position on the strength of three pictures. American-International, MGM, Paramount, Universal and Warner Brothers all are deadlock with two releases each, while neither Allied Artists, Rank nor Republic has listed any product for July.
From Lopert Films, Inc.

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WRITTEN, DIRECTED AND PRODUCED BY CHARLES CHAPLIN

NOW IN ITS 7th RECORD BREAKING WEEK AT THE PLAZA THEATRE, NEW YORK

THE FUNNIEST MAN OF THEM ALL!

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THE FUNNIEST MOVIE OF THEM ALL!

"MODERN TIMES"

Written, Directed and Produced by CHARLES CHAPLIN

"STILL A BEGUILING DEMONSTRATION OF SUPERB COMIC SKILL!" - Bosley Crowther, N. Y. Times

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Of the Pros and Cons
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starring GARY COOPER - RITA HAYWORTH - VAN HEFLIN - TAB HUNTER co-starring RICHARD CONTE
MICHAEL CALLAN - DICK YORK
Directed by ROBERT ROSSEN
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* NOW IN PRODUCTION On location in Vienna
**A MAGIC FLAME**

starring DIRK BOGARDE - CAPUCINE with MARTITA HUNT - GENEVIEVE PAGE Written by OSCAR MILLARD
Directed by CHARLES VIDOR Produced by WILLIAM GOETZ - A GOETZ-VIDOR PRODUCTION
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THE MOUNTAIN ROAD

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TIME OF THE DRAGONS

Popular best seller with a Far East setting. Literary Guild selection. Tumultuous Alfred Hayes script will bring it to the screen.

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CRY FOR HAPPY

Set in Japan, scene of the producer's triumphant “SAYONARA”. Based on the best-seller about the Navy men who take over a geisha house.
THE FIRST OF A SERIES OF NATIONAL MAGAZINE ADVERTISEMENTS...

(This ad will be seen in the August issue of SEVENTEEN by a readership of four million.)

the motion picture "blue denim" talks heart to heart with young America!

Listen... to the sounds of "blue denim"... to Janet, age 15, saying... "Maybe I could just disappear somewhere or—just kill myself!" Listen... to Arthur, age 16, saying... "I'm responsible and I know a way out!"

Listen... with compassion and understanding! Don't close your eyes and pretend these things don't happen to nice kids, too!

Ask yourself... how could it happen to Janet... so shy, so young, so very much like yourself! Where did she go wrong... and why... WHY... WHY? And what about the boy... he was really a decent kid... ask his mother, his father, his friends!

"Blue Denim" goes into the solutions teenagers are forced to find for themselves! It is strong drama with a viewpoint.

20th Century-Fox presents "blue denim"
Why the Canadian Pay TV Test

We asked J. J. Fitzgibbons, president of Paramount's Famous Players theatre subsidiary in Canada, which will introduce a wired toll TV system in a Toronto suburb, why he, as the head of a theatre circuit, is entering into a project which many say will destroy the business of exhibiting films in theatres; what he thinks is the future of pay television, and—most important—how the slot system will affect exhibition. Although Film BULLETIN is unalterably opposed to slot-TV, believing, as we do, that if it ever reaches fruition, it must eventually wipe out the theatre business, we believe it is essential to the welfare of our industry to hear both sides of the story. Therefore, we are pleased to present below what Mr. Fitzgibbons has to say.

Your wire of June 29th "Your move to inaugurate Pay TV System in Canada raises many problems for Exhibitors."

We are Exhibitors—the problem of Famous Players Canadian Corporation, its partners and affiliated theatres is to continue to sell enough tickets to enable us to continue to operate our theatres that are still physically equipped and strategically located to serve the motion picture theatre-going population. With the exception of the blockbuster type of feature and the successful hard ticket box office attraction, the supply of box office attractions for our regular run theatres, first, subsequent and suburbia, is obviously drying up with much of the talent and personnel that has been producing pictures being absorbed into television film program production.

The product we sell whether shown on a screen in the theatre or on a television screen is the same. Changes have taken place in peoples' habits. Suburbia living, the time travel factor and cost have unquestionably affected our box office because of the convenience and economy of television programs. We cannot expect the producers of television films to make feature motion pictures of a quality that will sell tickets at a theatre box office and we are convinced that unless we as Exhibitors do something about selling more tickets that will provide greater revenue for the producers so as to assure us a supply of product for our first string theatres obviously there will be no supply of feature motion picture product for the subsequent small town or multiple run theatres.

According to the Canadian Bureau of Statistics television sets in Canada are in operation about twenty odd hours every week and television programs are reaching over 80% of the total population. We believe that weather conditions in addition to some of the factors mentioned above have affected attendance at our theatres and we have decided to deliver to the homes of our motion picture theatre patrons the newer and better produced feature motion pictures including color for those who will have color television receivers. Our system is engineered and designed to accommodate the mechanics of distribution as we know it in the theatres, and to supply an accurate electronically recorded record to the supplier of films and other forms of added attractions that our system enables us to deliver. These added attractions will provide income that will supplement the business necessary to provide this box office in the home for the selling of tickets that will increase the revenue of the producers of good motion pictures.

We do not intend to play first-run pictures on the Telemeter System in situations that can support regular motion picture theatre operation. It is possible that in the smaller towns where shipping, print shortages and advertising are an important item it will prove to be more economical and practical to run day and day with the local theatre. We believe that key runs and first string theatre merchandising and publicity, plus word of mouth, will create the desire to use the convenience of the home television box office by those patrons who do not want to use the time and other factors that enter into a trip to the theatre.

By playing these pictures after they have been shown in the first string and key run theatres, before they are made available to the regular television outlets which are subsidized by advertising we should increase the box office take sufficient to increase the revenues that will go back to the producers. Experience even in the booming post-war years of our exhibition business indicated that with few exceptions the finest pictures were seen generally by less than 15% of the population and even in that period of our economy time travel and weather as well as cost were factors that have left a very high residual value for these pictures which

(Continued on Page 20)
“Anatomy of a Murder” Fascinating, Exciting, Bold

Business Rating 3 3 3 PLUS

Fine Preminger production captures provocative theme, crackling excitement of best-seller. Cleverly pre-sold and loaded with strong names, it shapes up as smash boxoffice success, except, perhaps, in small towns.

Bold Otto Preminger, never one to run scared, turned full face to the provocative and controversial best-seller by Robert Traver and has fashioned a fascinating, exciting and gripping motion picture. Crackling with tension, sparkling with frank, adult dialogue and sardonic humor, "Anatomy of a Murder" is certain to rank with the season's top grossers.

Even before a camera turned, showman Preminger and Columbia's promotion force had this show crashing the headlines, and the campaign continues unabated. There can be no question of this film's appeal in metropolitan areas. It's adult, sometimes shockingly frank and hard-hitting. Because it contains such unusual movie terms as "contraceptive", "sexual climax" and other phrases dealing with an act of rape, business in the hinterlands might not be as good as they should be, but grosses in the big cities will more than compensate for any small-town coolness.

Sharing the credit with producer-director Preminger for the tingling quality of "Anatomy of a Murder" is the superb screenplay by Wendell Mayes. Tightly written when it must be and deliberately vague when it serves the purpose, the overall effect is that of steadfastly mounting dramatic intensity. On this same high level is the brilliant black-and-white photography of Sam Leavitt, which vividly captures in every frame the dreary, rough-hewn atmosphere of Northern Michigan, where it was filmed. The one off-key note, it seemed to this reviewer, is the jazz background of Duke Ellington, which seems strangely out of place in the hinterlands of Michigan.

The "loaded" cast is headed by James Stewart, who starts his characterization as the defense attorney in a rather light, facetious vein. But when the going gets rough he is magnificent as he thrusts and parries legal pipotes with judge, prosecuting attorney and witness. Lee Remick is sensual and mystifying in her role of wife of the defendant and star defense witness. Ben Gazzara is moodily powerful as the defendant, while George C. Scott and Brooks West register strongly as prosecuting attorneys. Arthur O'Connell gives a superb and sympathetic portrayal as Stewart's trial assistant addicted to the bottle. Eve Arden and Kathryn Grant lend credence to the tale with their contributions. Club comic Orson Bean does well with a straight role. But the biggest surprise of all—the casting coup of the year—is Joseph N. Welch, the lawyer from Boston who came into national prominence during the sensational Army-McCarthy hearings. Not only has his association with the film been an invaluable promotion angle, he virtually steals the picture from the professionals and walks off with acting honors.

Some of the most exciting moments are provided by the legal duel between Stewart and his tough opponent, prosecutor Scott. Their verbal tussling often has the dramatic impact of a knock-down, drag-out fist fight. It will hold the attention of every audience.

The film opens with Stewart in the act of contemplating taking the case of Army lieutenant Ben Gazzara, accused of murdering a local bartender who is alleged to have raped Gazzara's wife, Lee Remick. The decision is difficult for Stewart to make for two reasons: one, Michigan has no law which excuses killing in defense of one's family, and, second, the prosecuting attorney will be an aggressive lawyer who recently beat out Stewart for the post of public prosecutor (Brooks West). The decision becomes easier for Stewart when O'Connell brings up some interesting points of law and his secretary, Eve Arden, informs his boss that the firm is without funds. Stewart talks with both Gazzara and Remick and becomes involved with them, despite the fact they are both quite insinu- cere and highly unpredictable. Miss Remick is a bit too obvious in her need for attention and affection, while Gazzara is moody and uncommunicative.

Up to this point the plot has moved steadily and the spectator's interest has been captured, but the pace quickens sharply when the trial opens and Judge Welch appears. Lawyers engage in a verbal battle of legal technicalities with honors evenly divided between Stewart and the pair of prosecutors. The break in the case comes when Stewart tricks a prosecution witness into detailed testimony about the rape (a subject studiously avoided heretofore by the prosecution). This makes the topic fair game and Stewart capitalizes on it to the hilt, eventually bringing about an acquittal for his client. A fresh twist is added near the end of the trial to wrap up the plot. It serves to heighten the climactic scenes.
IN WALL STREET’S Muscle Beach, where biceps literally look like a million, they’re welcoming back an old favorite, Loew’s, Inc., filmdom’s 97 pound weakling, of a sudden turned neck-bulging Brobdignagian.

Loew’s will formally doff its sweat suit in early Fall, when to a resounding of shrieks, it will unfurl profits figures for the fiscal year ended August.

Although it is not possible to assess the precise total, the best intelligence estimates place per share earnings in excess of $3.00 per share. In the preceding fiscal year, Loew’s, Inc.—including all of the elements now separated—operated at a deficit of $.45 per share.

Heightening stockholders’ pleasure is the very excellent prospect of an early restoration of the quarterly dividend, possibly by early Fall, probably at the $.25 rate, maybe more. And “Ben Hur” is yet to be heard from.

To president Joseph Vogel—hats off. Whatever the nostrum, he has prescribed wisely and well. Considering the enormity of the handicap he faced when he took charge, the total performance takes on a tinge of Congo magic. The trade as a whole could do with a diet of Vogel Vitamins.

FILM STOCKS: DOING OK. June, 1959, marked the 15th consecutive month in which film company shares advanced in the Film BULLETIN Cinema Aggregate—but just barely. By the grace of a quarter point the record is intact. The following figures chart monthly closing levels thus far through 1959:

<table>
<thead>
<tr>
<th>Month</th>
<th>Film Companies</th>
<th>Theatre Companies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close, 1958</td>
<td>188</td>
<td>537 1/4</td>
</tr>
<tr>
<td>January, 1959</td>
<td>189 3/4</td>
<td>42 1/8</td>
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<tr>
<td>February, 1959</td>
<td>195</td>
<td>46 1/8</td>
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<tr>
<td>March, 1959</td>
<td>204 1/2</td>
<td>44 1/4</td>
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<td>April, 1959</td>
<td>206 1/2</td>
<td>47 1/4</td>
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<td>May, 1959</td>
<td>209 1/4</td>
<td>54 1/4</td>
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<tr>
<td>June, 1959</td>
<td>210</td>
<td>61 1/8</td>
</tr>
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Percentagewise, 1959 laurels to this date go to the less-heralded theatre company category for a smashing 62% aggregate rise, as contrasted with an 11% gain for the film companies. Barring March, when the Aggregate dipped 1 1/4, theatre shares have developed an upside consistency of their own. One reason Financial Bulletin has shied from fuller discussion (see below) of theatre situations is the diminishing significance of exhibition achievement in the total performance of “theatre companies”. Find a publicly-owned theatre concern and you will find a shelter for multifarious activities ranging from girdles and the exploitation of minerals to the extermination of movie audiences. This paradox is apparent in American Broadcasting-Paramount’s custody of perhaps the second most influential TV network in the U. S. (in terms of sponsored program ratings in the evening).

Film companies, on the other hand, are still film companies for the most part, although they too are not indisposed to an examination of “business opportunities” offers, should a good thing come up. And who’s to find fault with either category—the distributors or exhibitors of film? Obligation to the risk-taker, the shareholder, is a sacred, even painful, trust. In broadening its industrial base, the shrewd motion picture concern not only safeguards invested capital, it preserves the potential for a continuation of the original activities for which the company was founded.

The sole complaint to be leveled at film firms is the failure to diversify from within, that is, fortify its internal requirements, before going far afield. This multifority might include the establishment of machinery to develop new story and star sources, the crude materials of their basic manufacturing system. As is, these crucial resources are available in largest measure only in the open market under competitive bidding conditions with resulting prohibitive costs. Spread out Hollywood, if you must; but let’s start near home.

THE TAIL WAGS THE ENTIRE KENNEL of stock-issuing theatredom to an ever-increasing degree. To appreciate the full extent of a phenomenon that 10 years ago would have caused the trade to blink in disbelief, you have only note the paltry part exhibition income plays to the total earnings picture of basic theatre companies that have taken outside enterprises to their bosoms. Stanley Warner, for instance, attributes more than three-fourths of its entire profits to non-exhibition activities. ABC-Paramount credits more than half of its record 1958 gross of $245 million to telecasting and broadcasting. In addition to this operation, the company derives income from its ABC film Syndication subsidiary, from a 35% interest in Disneyland, from AM-Pat Records, from three electronics concerns. Just where this leaves Paramount Theatres as a contributing agency is hard to say. But in the year of the merger, 1953, the exhibition interest accounted for some two-thirds of the total gross and all of the earnings.

In all this, one soothing note is heard from Merrill Lynch’s Investor’s Reader: “While the theatre outlook is far from dynamic, the eight-year down-trend in movie attendance appears to have at least temporarily bottomed out. Besides, the theatres spin out a fairly reliable minimum income—a comforting fact which sustained the organization while the TV network (ABC) broadcast in deep red until 1955.”

Another Wall Street firm, Shearson, Hammil makes this point about AB-PT:

“the company’s theatre business has been reduced sharply in recent years, and further reductions in the number of theatres, now totaling 511, seem likely even though the near term outlook suggests some improvement in theatre earnings this year. It is important to note that theatre depreciation charges exceed $5 million a year so that there is a substantial cash throw-off to finance the growing television broadcasting activities.”

Like good, grey old dog Tray, there is still a marginal value in theatre operation. But it’s not like the old days anymore. Will the wheel ever turn back to those good old days? What do you think?
The wild, weird world of the Beatniks! . . .
Sullen rebels, defiant chicks . . . searching for a life of their own! The pads . . . the jazz . . . the dives . . . those frantic "way-out" parties . . . beyond belief!

\[\text{The Beat Generation}\]

M-G-M brings it to YOU FIRST!

Satchmo's hotter than ever at the box-office

Starring
STEVE COCHRAN • MAMIE VAN DOREN • RAY DANTON • FAY SPAIN
MAGGIE HAYES • JACKIE COOGAN and LOUIS ARMSTRONG

Written by RICHARD MATHESON and LEWIS MELTZER • Directed by CHARLES HAAS

M-G-M Presents AN ALBERT ZUGSMITH PRODUCTION
The toll-TV issue has once again come to the fore as a result of the recent announcement by Famous Players, the Canadian theatre subsidiary of Paramount, that it will introduce in a Canadian suburb a wired pay-as-you-see system. Opinion on the subject is rife and varied throughout the industry, as well as in the halls of the U. S. Congress and among the people, both in Canada and the United States, who will be dropping the coins in the little box if the proposed system ever comes into effect. There are those in the industry who dismiss the threat of toll-TV as one constantly waiting in the wings but never destined to make an appearance. And there are just as many who recognize each new pay-as-you-see announcement as another step toward eventual realization of the system on a widespread scale. A cross-section of industry thinking about slot-TV was recently presented in the Journal of the Screen Producers Guild, and we have culled from that organ the most pertinent views on both sides of this boiling issue. We believe they offer a comprehensive look at toll-TV.

Will Pay-TV Toll Exhibition's Doom?

What Do We Really Know About It?

by S. H. Fabian, Chairman, American Congress of Exhibitors

We know that the recent clearance given by the F.C.C. with the approval of the House Interstate Commerce Committee, for a limited number of three-year Pay-TV tests, bars any possibility of large-scale commercial network telecasts for at least five years. We know that protecting the public from being charged for installation of experimental home units upsets the plan to tap the public to pay any share of these experiments.

We know that as the result of aroused public opinion, six important cities have refused to authorize cable TV franchises. They are New York, Los Angeles, San Francisco, Dallas, Houston and Galveston. This is the voice of the people who do not want to pay an admission price for what they see now for free.

We know from Jere Hayes, columnist of Dallas Times Herald, (April 15) that Congressman Harris has received more than 100,000 cards in response to suggestion from TV Guide that the people write him their opinion. And that the vote against Pay-TV was 1,000 to one. In other words, no public demand, but on the contrary, known and overwhelming public opposition. We know that the promises to provide better entertainment are completely without merit. Where would you find the "best" attractions for those patrons who might be persuaded to drop their admission prices into the living room

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Boxoffice Makes The Cameras Turn!

by Paul MacNamara, Vice President, International Telmometer Corp.

A check of the list of names on the letterhead that invited this article indicates that nearly every person on the list is directly and importantly connected with the production of motion pictures. This probably isn't a very earthshaking discovery inasmuch as the name of the organization is the Screen Producers Guild, Inc. In any case, we are assuming that anything we have to say on the subject of Pay-TV should tie in some way with motion pictures . . . their production and their care and feeding.

In the past few years people in the motion picture business, both in production and distribution, have gone through some pretty exciting times what with wide screen, stereophonic sound, and some unique innovations in distribution.

For instance, back in 1941, a new idea in exhibition showed up—it was called "the drive-in" . . . people sat in their cars, parked in an open field, and

(Continued on Page 18)
An Exhibitor Looks at Pay-TV

by Robert J. O'Donnell, Vice President and General Manager of Interstate Circuit

The subject, I have been asked to write on is a most controversial one, but by the same token the Company which I represent has had some very unusual and extraordinary experiences regarding the subject of Pay-TV.

I have a great affection and respect for Bill Perlberg, the first president of the Screen Producers Guild, and I have recently read Bill’s thoughts which are almost diametrically opposite to mine, and certainly it is not my hope nor my ambition to be involved in a tremendous industry controversy, but I am certainly happy to outline our reasons and our thinking for this issue of the JOURNAL.

It seems to be a very simple matter for some of the finest minds in our Industry to visualize the merchandising of films through the medium of Pay-TV into millions of homes, but in my opinion it would not be as simple as it sounds.

In these days of electronic advances it will probably be a simple solution to find a method of computing the cost per subscriber, so that I am eliminating from my mind the problems that existed in the Chicago experiment of a few years ago, when the Television Corporation found it burdensome to arrange for the unscrambling of a picture and the collection of fees. I am also eliminating from my thinking the Bartlesville, Oklahoma, plan which was treated in the same manner as a utility with a monthly billing.

CLOSED CIRCUIT COSTLY

But this in no manner eliminates the tremendous cost, particularly in closed circuit cable television. A very careful and intimate survey indicates that to take care of half of the sets in Harris County, which is almost 100% of the city of Houston, Texas, it would cost twenty-five million dollars. One of our outstanding television stations in Dallas, KRLD, estimates that if they were to experiment with over-the-air TV with no cable investment, to take care of their sales area would cost in excess of ten million dollars.

Proponents of Pay-TV have answered this by saying that with 165-million people in America, and more to come, that regardless of the numerical abuses of this type there still is a pot of gold for Pay-TV.

21-INCH SCREEN LIMITED

Personally, I have many arguments against this, and number one is that I believe CinemaScope is almost impossible to show properly on a 21-inch screen, and proponents of Pay-TV say that the time is coming when they might have a 21-foot screen on the side of a wall, projected from the television set. Taking the opponents viewpoint, when this does happen, I am afraid that the average admission might be as low as one penny.

Television production for television screens is very different from motion picture production, and I have yet to see, either in black and white or color, anything that could approach the fine projection that we present on many of our 45-foot wide screens.

The depth, the magnitude, the scope and all of the glory that is poured into motion pictures is reduced by a fantastic figure when it is presented on television.

DIFFERENCE OF OPINION

I do not believe that Pay-TV for a World Series is going to be projected any better than it has been on free TV. There is considerable difference of opinion as to whether the fine points of boxing and championship fights by television are visualized. There always seems to be a wide difference of opinion by the home viewers and the referee and judges, and this will not be changed by the simple process of charging for these attractions.

As a member of the exhibition field, it would be my recommendation and hope and prayer that our wonderful producers, wonderful writers, outstanding directors, concentrate on theatre exhibition and keep bringing to our theatres the type of attractions that may help us reinstate the movie-going habit that was so valuable to us. Frankly, I doubt if this will ever come into being, but the showmen of America are so aware of the necessity of showmanship they are exerting every effort; first, to keep our theatres in the very best of condition and, second, there seems to be a tendency to nationwide cooperation with the National Research Council, which has made such wonderful recommendations on projection. We, here in Texas, are very proud of the report the Council made on our projection but unquestionably there is a chance to improve it and we are concentrating on that point.

NO BUSINESS LIKE MOVIES

To paraphrase Irving Berlin’s song, “We believe there is no business like the movie business,” and that it will be with us for many years to come and will be most successful. It cannot be treated lightly! It must be treated as a tremendous form of entertainment that has an ability to create an impact around the world.

In conclusion, I can only say that I feel that our methods are somewhat selfish, as I cannot visualize fine, splendid theatres continuing to operate when our outstanding type of entertainment is being piped into the homes. There is a very narrow margin of profit today, and that only on the finest pictures, and the slightest inroads would create havoc for the hundreds of thousands of employees who earn their living, nationwide and worldwide.

In the final analysis, motion pictures were created and meant to be shown in motion picture theatres—and that’s where they had their finest hour.
Is It Myth or Reality?

by Merry LeRoy, Motion Picture Director-Producer

Some 18 months ago I had the privilege of contributing an article to the Atlantic Monthly on a subject, I am sure, that is not only of vast and obvious interest to members of the Producers’ Guild, but is equally vital to everyone who helps turn the wheels in Hollywood. The subject is Pay-TV and its potentialities as a new chapter in motion picture production.

As I originally stated in my Atlantic Monthly article, I find the situation substantially the same now as then, it has been well nigh impossible to separate fact from fiction on what has certainly become one of the most controversial, one of the most bitterly debated issues of our time. To some degree it seems almost unbelievable to those of us here in Hollywood, who have observed the ups and downs of the Pay-TV issue, that the inalienable and, presumably constitutional, right of the American people to decide for themselves whether they want to pay to enjoy motion picture entertainment on their television screens, has been clouded by a fantastic barrage of propaganda.

PARTISANSHIP

As most of us know only too well, partisanship over Pay-TV has not only been well organized but enormously vocal, thanks in no small measure to back stage campaigning by top Madison Avenue agencies, for whom the preservation of the status quo in television programming represents millions upon millions of dollars in advertising appropriations. Thousands of words have appeared in the daily press painting the direst of pictures if Pay-TV becomes a Hollywood reality. Countless committees have been formed to “save” the American public; legislatures on every level from municipal clear up to federal have been lobbied incessantly. Pay-TV has been painted as virtually threatening the Bill of Rights and, what is even more incomprehensible, measures at various times have been introduced in Congress that would make the establishment of a compatible system of Pay-TV a federal misdemeanor.

Needless to say, it is nothing short of tragic that the now deeply confused issue of Pay-TV, on which Hollywood itself has had little to say until recently, when a delegation led by Barney Balaban of Paramount finally appeared before Congress, has been allowed to degenerate into a political football. In the hands of clever demagogues who are well aware that they have a sounding board of over a hundred million TV viewers at their command, the clear right of Hollywood to employ its talent and its varied resources to bring a new dimension to Pay-TV may have a hard time becoming a reality.

AXE GRINDING

While the politicians and the Madison Avenue agencies and all those with an axe to grind have flailed away at Pay-TV in the public halls, and continue to blast away resourcefully and effectively, it has seemed particularly disturbing to me that Hollywood itself—and by this I include its major creative forces—producers, directors, actors, cameramen, etc., and without whom television in any form would be a limp product at best, have either for lack of inspiration or concerted leadership been unable to project its own essential and much needed point of view. Obviously, television entertainment rests on a fairly simple premise; it has to be created and it has to be viewed. Fundamentally, that represents a partnership between Hollywood and the public. These are the elements, and not the politicians and noisy self seekers who should decide the issue.

As I have said before, Pay-TV is not a rule-or-rin situation. Television as a medium of entertainment is big enough and large enough to support the free as well as the pay form. The history of 20th century show business conclusively shows that no one form of entertainment has necessarily succeeded in monopolizing the affections and loyalty of the American people. The pessimists who said motion pictures would kill the stage have obviously been wrong; Broadway is still a wonderfully flourishing institution and will continue to flourish as long as the quality content continues to be put forth. The record business, whose total demise was predicted when both motion pictures and radio became pre-eminent forms of entertainment, has certainly never been healthier and promises to stay that way. People go to concerts and support ballet in fantastically increasing numbers. And television, now that it has passed its first decade of growth and has become a giant of its own, has put the motion picture industry on its competitive mettle and stimulated it to achieve some of the greatest box office grosses it has ever known.

ROOM FOR ALL

In short, there is room for everyone. There is room for those who want their TV free and those who respect quality and progress and high standards in motion picture entertainment and are willing to pay for it.

Depending on where you sit, it is understandable to have various misgivings about television, its forms, its potential, its ramifications. But it is impossible not to realize, even for those of us whose first and foremost allegiance is to the magnificent sweep and scope of wide-screen motion picture, that television is theatre and the day must come and should come when the American public shall have the right to accept what we have to offer at a fair price, if it is good, and to sit in judgment, justifiably, if we fail to measure up to its expectations.

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The View from Outside
by ROLAND PENDARIS

A number of years ago I was asked to look at the work print of a quickie picture which one of the major companies had up for release. I was retained to give the company my recommendation regarding distribution policy on the film. My recommendation was that the picture be withheld from release. It was that bad. Company officials agreed with me that it was a terrible film, but they argued it had cost so little to make that it would be bound to end up in the black. I said I thought it would hurt the company’s reputation. They disagreed. The picture was finally released as part of a minor double feature. The company’s reputation remained intact, because nobody even noticed the production. But the picture lost money; and to make matters worse, it also dragged down its companion film, a tidy enough entry on its own.

Obviously, this was because the two pictures were a single package. The good one wasn’t strong enough to overcome the objections to the stinker. But I think the same inter-relationship can exist even when individual pictures play separate engagements. If you bore the audience or actively irritate them once, it may not affect your future business. If you do it two or three times, attendance starts to fall off; if you do it consistently, you do not stay in business. Perhaps this seems to be so elementary a maximum for show business that it should not be given space here. However, I think it needs emphasizing by way of preface to the observations that follow.

Not being connected any longer with the motion picture industry, I cannot cite chapter and verse for you about the trends of grosses for the particular types of pictures involved. Instead, I report the comments and reactions I have observed.

In recent years there has been a spate of pictures aimed specifically at the teen age trade. For years film industry analysts have been preaching the gospel that if we could capture the teen age trade again the motion industry would have things made. This is an entirely reasonable hypothesis. But one provision should be added. The movie industry can find prosperity by capturing the teen age trade, as long as the teen agers are not captivated at the expense of the other members of the great American movie audience.

There’s no doubt that the outer space pictures and the science fantasies and the lurid melodramas about juvenile delinquents have been attracting precisely the audiences at which they were aiming. On the basis of box office, they have had more than their quota of hits. But I have made a discovery. It is a discovery which I imagine is shared by a majority of Americans who are not themselves teen-agers. I have discovered that the younger kids want no part of most of the teen age films, nor do the adults—at least in my neck of the woods. Please bear in mind that I am talking about the routine pictures, not the exceptional entry with universal appeal.

One day we took the family to the movies to see a topflight comedy (which everybody enjoyed.) We had to sit through an outer space opus first, however. Nothing in the review which we had consulted beforehand gave us any indication that this was a horror picture, but it was—complete with monster, blood, screams and eerie music. For an adult it was laughable. For a teen-ager, possibly thrilling. For my younger children (aged ten on down), it was just too much. They were scared. We had to reassure them all the way home, and they haven’t asked to go to the movies since.

Basically, I suspect, the industry doesn’t really care about children’s interest. Certainly very little is being done to encourage the youngsters to become moviegoers. Saturday after Saturday in early summer I have looked for an air conditioned theatre with a good family program in the afternoon. We have been unable to find any programs of proper interest for the youngsters except in the expensive downtown first-runs. My wife is now convinced that Walt Disney is the only producer making movies for children, and that even he isn’t making very many. Mind you, I am not talking about movies made only for children. I am talking about pictures which both I, on an adult level, and my five-year-old on his childish level, can find enjoyable. For my dough, the reason for the great success of television westerns is that they can satisfy both the parent and the child.

But there seems to be a separatist tendency among the movie makers. We pay lip service to togetherness in the automobile ads, the vacation propaganda and the P.T.A. meetings, but hardly in the movies. For years we have been content to accept a whole genre of “films for teen agers” as a sound approach for building the movie audience. I do not agree. I do not think that movies made or sold on the basis of teen age appeal do either the theatre or the industry any lasting good if they are the kind of subject matter or the kind of performance that actually repels adults—and let’s not kid about it, some of the successful teen age pictures have been just that type.

Through the years, many exhibitors have decided that juvenile business just wasn’t worth bothering about. (Although I suspect that it has been the teen-agers, rather than the younger kids, who have been at the root of the malaise.) This, I think, has been a tactical mistake. We have three major audience groups—adults, teen-agers and children. There are more children than teen-agers; they are apt to be more governable; they are usually accompanied by parents, whereas teen-agers go to the movies by themselves. Why then have the moguls of the movie industry apparently paid more attention to the teen-age trade than to the children? And can’t this attitude be changed?

In the post-war years we have seen a revolution in American marketing. Restaurants that never fed a child from one year to the next now have a stock of high chairs and a children’s menu. Insurance companies sell all kinds of policies for youngsters, where they never dreamed of selling a policy a generation ago. The drive-in has prospered largely on its appeal to kids with its playgrounds and lavish refreshment counters.

So let’s go back to the original concept of family entertainment. Adult pictures in their place, an occasional special for the teen-agers—and an occasional special for the kids too—but no more over-solicitude for the mushmouthed adolescents.
Faith the World Has Ever Known!

SHERMAN

Directed by FRANK BORZAGE, HOWARD ESTABROOK, and ROWLAND V. LEE
Screenplay by BUENA VISTA FILM DISTRIBUTION CO., INC.

TECHNICOLOR® PANAVISION®
STEREOPHONIC SOUND

BASED ON THE CLASSIC BESTSELLER
LLOYD C. DOUGLAS
Author of "THE ROBE"

PANAVISION® WITH THRILLING STEREOPHONIC SOUND
Centurion Films, Inc. presents

THE ROWLAND V. LEE PRODUCTION

THE BIG FISHERMAN

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WORLD PREMIERE ENGAGEMENTS

IN NEW YORK
August 5th at the world showplace
RIVOLI THEATRE

IN HOLLYWOOD
August 12th at the magnificent NEW VOGUE THEATRE

and IN PRINCIPAL CITIES IN OCTOBER

This distinguished production distributed by Buena Vista
Court Doesn't Agree—Exactly
But Unanimously Strikes a Blow for Freedom

If further proof were needed of the basic complexities and the infinite discordance inherent in setting standards of censorship of what free men can see, hear or say, it was certainly provided in the diversity of opinion that emanated from the United States Supreme Court in its decision on "Lady Chatterly's Lover".

While the tribunal was unanimous in reversing the New York Regents' ban on the film version of the famous D. L. Lawrence novel, no less than six different opinions were handed down setting forth a variety of reasons for the decision. If these augur and learned jurists can find so much to disagree about on the issue of censorship, how then, one must ponder, can any politically appointed censorship body hope to impose its judgment, sagaciously and without prejudice, on its fellow men?

On one point the highest court of the land did agree, and that was enough to send Kingsley-International Films racing to their booking books with glee. The provision of the New York film law which forbids the showing of pictures that present "acts of sexual immorality, perversion or lewdness" as being "desirable, acceptable or proper" behavior patterns—and which had been employed to keep "Lady Chatterley" off the New York screens—was found to be unconstitutional by a five-man majority of the Supreme Court. Presenting immoral conduct in an approving manner is one thing, ruled the Court, and presenting it in an obscene, pornographic manner may be quite another. In "Lady Chatterley," apparently, it was. As Justice Frankfurter wrote: "As one whose taste in art and literature hardly qualifies him for the avant-garde, I am more than surprised, after viewing the picture, that the New York authorities should have banned "Lady Chatterly's Lover." To assume that this motion picture would have offended Victorian moral sensibilities is to rely only on the stuffiest of Victorian conventions. Whatever one's personal preferences may be about such matters, the refusal to license the exhibition of this picture, on the basis of the 1954 amendment to the New York State Education Law, can only mean that that enactment forbids the public showing of any film that deals with adultery except by way of sermonizing condemnation or depicts any physical manifestation of an illicit amorous relation."

Justice Frankfurter was quick to recognize the fact that even the author of the novel from which the film was taken, Dr. H. Lawrence, himself, "knew there was such a thing as pornography, dirt for dirt's sake, or, to be more accurate, dirt for money's sake." The Justice referred to this passage from Lawrence: "But even I would censor genuine pornography, rigorously. It would not be very difficult. In the first place, genuine pornography is almost always underworld, it doesn't come into the open. In the second, you can recognize it by the insult it offers invariably, to sex, and to the human spirit."

Kingsley-International had been refused a license to show "Lady Chatterley" when it was submitted to the New York Education Department, which found three segments of the film to be "immoral." The first seeds of disagreement and confusion were sown as soon as the case was examined by the State Regents, who, while they upheld the denial, used grounds of presenting adultery as a desirable and proper pattern of behavior as the basis of their decision. The Court of Appeals rejected the idea that "Lady Chatterley" was "obscene," but held that refusal to license was adequately supported by the provision of the Education Law barring showing of pictures that portray acts of sexual immorality as an accepted thing.

Writing the opinion for the Supreme Court, Justice Stewart referred to the Court of Appeals ruling that a license for exhibition of the film had been denied "because its subject matter is adultery presented as being right and desirable for certain people under certain circumstances," Wrote Justice Stewart: "We accept the premise that the motion picture here in question can be so characterized. We accept too, as we must, the construction of the New York Legislature's language which the Court of Appeals has put upon it. That construction, we emphasize, gives to the term 'sexual immorality' a concept entirely different from the concept embraced in words like 'obscenity' or 'pornography.' Moreover, it is not suggested that the film would itself operate as an incitement to illegal action. Rather, the New York Court of Appeals tells us that the relevant portion of the New York Education Law requires the denial of a license to any motion picture which approvingly portrays an adulterous relationship, quite without reference to the manner of its portrayal."

"What New York has done, therefore, is to prevent the exhibition of a motion picture because that picture advocates an idea—that adultery under (Continued on Page 34)
Price and Convenience Factors

MacNAMARA
(Continued from Page 9)

watched the picture on a sheet hung between two poles. At the time nearly everybody in the business hooted at such a crazy idea. In fact some of the big companies wouldn't even sell their pictures for any such silly kind of exhibition.

Now, many years later, the drive-in theatre is practically the back-bone of the motion picture business in the U.S. and represents 24% of the annual U.S. total gross.

The odd thing is that progress is often resisted by the people who will benefit the most from it ... why this perverseness persists no one seems to know.

So far not a word about Pay-TV, but we"ll come to that.

But first we want to ask a couple of questions of our opponents who, we understand, are taking the other side of the question of Pay-TV on other pages of this JOURNAL (by "other side" we assume they are against it).

Our first question is: Why do certain exhibitors resist Pay-TV and favor free TV? It seems to us that it should be the other way around. Because isn't it true that in any kind of competition "price" must always play an important part?

For instance, if an exhibitor is running a picture in his theatre and the admission is $1.00, and that same night TV is running a picture at home and the price is free, won't the exhibitor be at a disadvantage?

EXHIBITOR'S VIEWPOINT

The exhibitor may say ... "But I have a better product to sell ... I have a new picture ... it's in color ... and my theatre has the new wide screen and stereophonic sound ... so what if I do charge the average family $5.00 to see the picture in my theatre, I'm giving them something that TV can't give them ... besides they're probably running some old picture on that cramped up little box with an interrupting commercial every five minutes ... how can they compete with the quality that I am making available?"

The exhibitor makes a good case for himself, and everything he says is true, but he leaves out two important facts ... the price ... and the convenience.

Even if TV is running an old picture on a small screen, the price is right ... and it's a lot less than $5.00—in fact it's zero, and you don't have to put on your shoes or get a baby sitter, and you're within a few steps of the ice box ... so it's certainly more convenient.

With these simple facts in mind wouldn't the motion picture exhibitor have a better chance of surviving, and wouldn't he be on more equal terms with the TV exhibitor if the TV exhibitor was also charging the public for its pictures?

That's our question, and we think the answer is obvious, and that's why it's so difficult for us to understand why certain exhibitors oppose Pay-TV and favor free TV.

FREE TV TO STAY

Pay-TV will not eliminate free TV. Pay-TV will never be able to charge the public for the inexpensively made low quality shows that now make up an important part of TV programming, but you can be sure that good motion pictures, without commercials, in their full length, will find a ready market with the American TV set owners who will be willing and ready to pay for this quality entertainment in their homes. These exhibitors who oppose Pay-TV have another point that we can't understand. Apparently they don't understand that with a wired system of Pay TV they can get into the new act and at the same time not lose the act they are already in.

For instance, let's take an exhibitor in Westwood. Today he has a 2000-seat theatre, but he decides to tie in with wire TV. He connects 10,000 homes in the area around his theatre, so instead of having 2000 seats to sell he now has 12,000 seats. In his old theatre he would have wide screen ... stereophonic sound ... air conditioning ... comfortable seats ... and in his new home theatre he would have that wonderful ingredient ... "convenience", but both would have a box office.

DOUBLE THEATRE

With this double theatre he wouldn't be out of business the night it rained ... the night they couldn't find a baby sitter he wouldn't lose two customers ... and the night dad refused to go out of the house because he was beat wouldn't necessarily mean that dad would be lost as a customer. We believe that these days "convenience" is more important than big screen ... color ... stereophonic sound and practically anything else you can think of.

The exhibitor with a double theatre would continue to do business in the same way he does today ... he would book pictures for exhibition in his regular theatre and in his home theatre ... he might charge one admission in his downtown theatre and another admission at home ... perhaps he would show one picture in his theatre and that same night a different picture in the home theatre.

The merchandising variations with this dual kind of exhibition is unlimited, but most important of all this modern exhibitor would be joining instead of competing with television. From the trends indicated above TV appears to be a very permanent part of entertainment distribution.

With the modernization of motion picture exhibition that Pay-TV via wire will be able to provide, the chain reaction it will have in the entertainment business will be quick and dynamic ... the wider distribution of films and the increased grosses that will go with it will immediately increase the demands for more production, and the incentive to produce more and better pictures will be returned to the motion picture business.

We believe that Telemeter has the perfect solution for a union between production, exhibition and television, as it provides a home box office that makes it possible for the exhibitor to carry the price with each program.

Regardless of the opposition that Pay-TV has run into, Pay-TV will come ... and the day is not far distant. And it will be a great day for motion picture producers!
Why I Oppose Pay-TV

by Emanuel Celler, Chairman, Committee on the Judiciary, U. S. House of Representatives

For several years, both in and out of Congress, I have steadfastly opposed increasingly persistent proposals to turn over channels of the television spectrum to pay or subscription TV. From the beginning of television, and even before its advent, the radio-television spectrum has been recognized as a limited and precious natural resource, belonging to all the people. We have consistently encouraged the people to believe that they already own the airwaves, and that the not inconsiderable cost of receiving equipment will also be the full price of their admission to programs broadcast over those airwaves.

To preempt part of the air space to the exploitation of television at a price—to block the public from access to programs broadcast over certain channels unless a fee is paid—would work a wanton impairment of the rights of the people in the spectrum. It would turn the substantial cost of a TV set into a mere down-payment, to be followed by lifelong installment charges for the use of what has always been a freely accessible common resource. What is more, the economics of the entertainment and broadcasting industries is such that we would all end by paying for much the same TV fare as now comes to us without cost.

I have studied the proposals to curtail the rights of the public in the television spectrum from a variety of viewpoints—that of a Member of Congress, concerned with administration of a public trust in a basic natural resource; that of Chairman of the Antitrust Subcommittee of the House Judiciary Committee, which recently reported on restrictive practices leading to concentration of control in the television broadcasting industry; and that of a member of the television audience, deeply interested in any proposal that will stimulate program improvement.

Careful study has convinced me that conversion of any segment of the spectrum to the service of toll television will only increase viewers' costs and broadcasters' profits, and this without producing any long-term improvements in programs. It will, I fear, contribute to still greater concentration of industry control in the same hands as at present—those of the networks—and will obscure the need for, and further delay, much-needed industry reforms. Moreover the profit potential of these new techniques is such that their introduction may result in the ultimate disappearance of advertising-supported, free-to-the-viewer programming, as we know it. Indeed, unprudent experimentation in these techniques could start a trend that would be impossible to control.

ALLURING PICTURE

Proponents of pay television present a most alluring picture. In the new technique they not only see added financial resources for the broadcasting industry, but, more important, they promise supplemental and superior programming to suit divergent tastes. No reason, they say, why enlightened minorities should not have programs of their own choosing; no reason, either, why the two systems should not exist side-by-side. Let those who like things as they are continue to tune in on existing free programs, they say, and let those who are willing to pay enjoy the superior fare that will be served up for them for a fee. These enthusiastic supporters of restricted viewing insist that subscription programming need not withdraw any substantial amount of facilities or of talent from their service in free television. By way of special bait, the long-suffering prospective subscriber is offered the prospect of quality programming with no commercials.

Upon close scrutiny, however, the elements of this most attractive picture dissolve and disappear. And it is extremely doubtful whether the objectives envisioned by the advocates of subscription television can be achieved.

Those who look at Pay-TV for programs of greater intellectual content or artistic merit may, I fear, be doomed to disappointment. Pay-TV cannot be expected to devote itself extensively to artistic or intellectual programs. As at present, the pressure will be to cater to a mass market for maximum profit, nor is there reason to believe that there will be total freedom from commercials. What is there to prevent a franchise holder from selling commercial time? The president of a leading advertising firm has stated flatly that there is no reason why television should not receive income both from commercial interests and from the viewing public. At first, no doubt, advertising would be kept out of subscription-TV programs, but if acceptance of the new technique is achieved it seems inevitable that commercials will be introduced for the extra revenue they produce.

ANTITRUST ANGLE

It is thus extremely unlikely that Pay-TV would produce either of the objectives by which it is attempted to be justified—either program improvement or freedom from commercials.

In addition to the foregoing considerations, there are substantial antitrust reasons why the television broadcasting industry should not be subjected to the stresses and strain at Pay-TV. One of the principal conclusions of our Antitrust Subcommittee's recent report on the television broadcasting industry is that the achievement of a truly nationwide and competitive television broadcasting system has been and is being frustrated by restrictive practices on the part of the networks and others, which tend toward concentration of power in the hands of the network organizations.

Full implementation of this report by the Commission has yet to be achieved. Before this is accomplished, it seems most unwise to subject the industry to techniques which must have profound influence on the economic structure of the entire industry and must necessarily aggravate this very problem of concentration in the hands of the networks. Should pay-TV be authorized, the networks are sure to enter the field, and bid fair to end with similar concentration of power and influence in the techniques that would be ushered in by successful trials of Pay-TV. It is this concentration that prevents originality and encourages sameness in programming today. At least until the present obstacles to the healthy development of free television have been removed, there is no room for the introduction of a technique that carries with it a threat to the very existence of free program reception.

(Continued on Page 20)
FABIAN
(Continued from Page 9)

coin box? I see only three sources:

1. To take away from currently free channels the choice bookings of the current shows. (This would be a breach of faith with the paying public).

2. To make features directly for the medium. (Who is ready to risk a multi-million dollar negative cost for an unknown market which does not as yet exist)?

3. To compete for features created for theatres. (Theatres have an established box-office with known grossing potential—and millions of patrons waiting). We know that the theatre box-office in the United States alone is one billion, two hundred million dollars annually. Are you ready to by-pass this waiting and entertainment-hungry audience?

Are you prepared to throw away this box-office take of $1,200,000?

GROSSES

Meanwhile projected Pay-TV grosses have no basis in fact or probability. The executive vice president of a major studio told me only last week that Bartlesville proved that a toll channel faces the same audience hazards as a theatre. If they don’t want your program, they won’t put a coin in the box. Won’t they be even more discriminating as between free TV and Pay-TV?

We know that whatever claims are made for TV, it is not an extension of the theatre screen into the home, as has been said recently in this JOURNAL.

An extension of a screen into the home, but not a theatre screen. Not Cinema-Scope, Todd-AO, 70mm., et al. Above all other people, will a member of the Producers Guild say a 22-inch, or even the long-searched for 50-inch screen, equal the 40 to 75 foot theatre screens for story telling and movie making? Can you pack the power of "Moby Dick" into a sardine can?

Has the Producers Guild ever made its own comparative experiment? Try it—and see if you like your handiwork on TV.

Arrange to screen a representative current feature in a theatre. Simultaneously set up a 22-inch monitor through a Closed Circuit telecast. See if you enjoy the contrast. Note how the TV monitor degrades your craftsmanship, diminishes the impact, renders your workmanship declassé.

Perhaps you will come to the conclusion that the two media are not reconcilable. Each has its own frame of reference. Pictures made for theatres require a theatre screen for an audience to take out what you have put in. The space limits of TV,—its lack of light, limitations of photograpic quality, scanty depth of focus, require its own rules—which seem to be slowly emerging. Aren’t theatre and home two entirely different media, requiring different idiom, technique, set-up, camera work, "business"?

To re-cap the known facts against the slot-machine show: massive public rejection, legislative opposition, programming obscure, non-existent box-office—and a denigrated motion picture art, deprived of the use of your highly developed skills.

From this summary, it should be clear that the future of such a medium is uncertain, unproved, and economically unsound.

* * *

CELLER
(Continued from Page 19)

FCC POSITION

In face of these cogent objections, the Federal Communications Commission now proposes to permit controlled tests of Pay-TV in a limited number of localities. I have opposed earlier Commission proposals to permit tests of Pay-TV, in part because the scope of the tests proposed earlier was so broad and potentially withdrew so much spectrum space from free program reception as to create the additional danger that the tests would get out of hand.

What is more, at the same time as restrictions are imposed to prevent runaway tests of Pay-TV over the airwaves, a way must also be found to control any comparable tests of Pay-TV using wire or "closed circuit" tech-

niques. Since it appears that the Commission does not now possess adequate statutory power to authorize or regulate such experiments, Congressional consideration should be given to appropriate regulatory authority in this area. Ultimately, however, the question of authorizing Pay-TV upon a permanent basis is one for the Congress, itself. When the time comes for direct Congressional consideration of this question, I am confident that the people's right of free access to the television spectrum will not be impaired.

* * *

FITZGIBBONS
(Continued from Page 5)

are now the backbone of many television outlets.

Regarding your question as to public reaction toward Pay Television, a recently completed market survey taken prior to the public announcements that we are proceeding with the Telemeter installation, indicates that in the West Toronto area surveyed 20,000 homes would take the service if we could provide it today.

Regardless of whether we sell tickets at our theatre box office or directly in the home, we believe that we would be wasting the very valuable experience we have had in exhibition if we failed to recognize the potential of the television screen to reactivate and make our business even greater, and through this medium of Pay Television provide the revenue necessary to encourage the producers of ticket selling feature motion pictures for theatre exhibition rather than turning the resources of the motion picture industry over to the television industry which is now depending to an even greater extent than ever on personalities and the techniques that have made motion picture theatre production and exhibition so successful in the past.

We expect that with the additional installations the per unit cost of these Telemeter machines will be reduced just as the unit cost of any other mechanical device is reduced when mass produced.

Last but not least, it is our policy and plan, wherever the mechanics can be worked out, to ask other exhibitors to join with us in the development of this system for the selling of more theatre tickets to provide a better supply of pictures for our theatres.
THE BIGGEST CIRCUITS
THE BIGGEST THEATRES
ARE CLIMBING ABOARD
THE BIG CIRCUS
BOX OFFICE
BANDWAGON!!!

...the BIG ONE from ALLIED ARTISTS!
ALLIED ARTISTS proudly presents A SHOWMAN'S DREAM COME TRUE!

Here is the all-time great behind-the-scenes drama of The Biggest Show In The World! The spectacular story of the tinsel and tanbark empire...alive with danger and daring...burning rivalries...undying loves! Nowhere in the world but under the Big Top are there people like these...nowhere such excitement...such laughter...such unending thrills!

Produced by IRWIN ALLEN • Directed by JOSEPH NEWMAN • Based on a Story by IRWIN...
with ADELE MARA
and the
WORLD'S GREATEST
CIRCUS ACTS

THE DEATH-DEFYING
WALK ACROSS THUNDERING NIAGARA!

HEAR THE HIT TUNE!
"THE BIG CIRCUS"
BY SAMMY FEIN & PAUL FRANCIS WEBSTER
THE NATION'S LEADING SHOWMEN UNANIMOUSLY HAIL ALLIED ARTISTS' "THE BIG CIRCUS" AS THE SEASON'S PERFECT BLOCKBUSTER!

It's the picture with something for everyone... stars... story... excitement... color!

Its appeal reaches into the hearts of every age... kids... teenagers... adults. To those who have never seen a circus... to those who remember them fondly — "THE BIG CIRCUS" is an attraction without equal in our times!

BOOKED FOR THAT PRIME SUMMER PLAYING TIME!

Across the land — from the Roxy, New York to the Golden Gate, San Francisco... from the Saenger, New Orleans to the State-Lake, Chicago — the top flagship houses, border-to-border, coast-to-coast are set for "THE BIG CIRCUS" profit parade!
Million-Plus Promotion Drive To Tell
‘Solomon and Sheba’ Story To World

For the first time in the history of United Artists, the master showman firm, a special unit will be employed to promote one of its films. The picture is Edward Small’s $6 million Biblical spectacle, “Solomon and Sheba,” and the unit is only one facet of a mammoth global campaign which boasts a starting budget of more than $1 million.

Plans for the promotion were detailed at a New York press conference by director King Vidor; UA vice president in charge of distribution William J. Heineman; UA vice president in charge of foreign distribution Arnold M. Picker, and national promotion chief Roger H. Lewis.

“Our campaign for ‘Solomon and Sheba’ is the most extensive, thoroughgoing pre-selling effort that we’ve ever undertaken,” said Lewis, who presided at the confab. “In terms of money, manpower and activity,” he added, “we are going all out to develop and exploit the film’s enormous boxoffice potential.” Noting that the special unit is the first of its kind in UA history, Lewis said that in “Solomon and Sheba” his company has a film of “truly great boxoffice proportions. A picture of this obvious business potential,” he added, “warrants the finest pre-selling campaign we can bring to it. We intend to carry our program through to the world’s exhibitors and moviegoers with an impact and an awareness that has never before been achieved.”

Vidor, too, touted the built-in promotional values of the picture. Such factors as the international popularity of stars Yul Brynner and Gina Lollobrigida; the universal appeal of the Biblical tale on which the film is based, and the sweeping action of the Technirama-Technicolour production, featuring a cast of thousands, he said, make “Solomon and Sheba” the most exciting mass entertainment vehicle with which he has been associated in his long film career.

Heineman and Picker waxed just as enthusiastically about the film. Heineman said that exhibitors can anticipate the highest boxoffice results comparable to the biggest grossers in their theatres’ history. Picker called the picture the most important UA has ever handled, adding that sales and promotion drives were being developed in the firm’s overseas exchange areas.

Lewis revealed that the special promotional unit, headed by Jonas Arnold and Lois Weber, under the supervision of Fred Goldberg, Lewis’ executive assistant, already is developing and co-ordinating specially tailored materials and promotions aimed at specific audience segments. Miss Weber and Arnold are handling the all-media showmanship in New York, with Jack Goldstein campaign co-ordinator for the East and Teen Carle assuming similar duties for the West. Bolstering the unit, Lewis said, will be numerous promotion experts in the field of religion, art, education, literature, civic and community organizations to generate the widest audience interest in the film in advance of its national release date in December. In all, some 25 exploitation specialists will be employed in areas of promotion, above and beyond UA’s present field force, itself operating at peak level.

Global promotion of the film is equally vital, Lewis declared. “With the overseas market becoming increasingly more important,” he said, “it is incumbent upon us to think in terms of a truly worldwide promotional effort. For this reason we are merchandising our film to meet the specific needs and requirements of individual markets here and abroad. Our overall campaign is designed to penetrate every audience potential of the world market,” Lewis added.

The next five months will see intensified local-level drives embracing all media developed in three distinct stages involving three complete campaigns in each key regional area prior to the picture’s opening. Additional key elements of the campaign include: a 40 by 11 foot, full-color painting by noted American artist Syuoon Shimin, to be exhibited in major cities of the world; heavy co-op advertising; a major trade paper ad drive; off-the-amusement page ads; heavy radio and TV penetration; national magazine and Sunday supplement layouts; direct mailing campaigns; two major book promotions; music cross-promotions; star tours and interviews; contest promotions, and many blue-chip merchandising tie-ups with department stores and service companies.

Truly, one of the most all-inclusive promotional campaigns in movie history.

Fox To Make ‘Blue Denim,’
‘Blue Angel’ Red-Hot—Einfeld

Twentieth Century-Fox’s promotional forces, captained by vice president Charles Einfeld, are stepping up their activity for important forthcoming product, and as a result, “Blue Denim” and “The Blue Angel” are slated for red-hot campaigns.

The specially tailored push on "Blue Denim" will be “youth-tested” through a market research program to be carried out with the help of regional advertising and publicity managers throughout the country, Einfeld revealed. The ads, trailers, radio and TV spots and additional material comprising the campaign will be shown to representative youth groups, civic and social organizations and other opinion shapers. The results of the research will be tabulated in New York and analyzed as to youth reaction.

Einfeld also announced that “The Blue Angel” will receive one of the most elaborate national campaigns in the history of the company, highlighted by unprecedented buys of special sections in national magazines. The Fox executive pointed out that publications such as Life and Look have never carried multi-page layouts on a single film, and that is precisely what they will run on “The Blue Angel.” The second in a series of “new star featurettes,” starring “Blue Angel” newcomer May Britt, also is in the works.
HOT SHOWMAN. “Hercules” producer Joseph E. Levine, Phila. Deputy Fire Commissioner George Hink watch six-alarm fire which started unexpectedly at time of a pre-arranged demonstration of “Giant Deluge,” a piece of Herculean fire equipment designed by Hink. Levine was visiting Phila. prior to saturation break of film.

‘ASK’ DALLAS. Above, girls stop boys in downtown Dallas to tell them about “Ask Any Girl.” Stunt was arranged by interstate city ad manager Hal Cheatham, MGM S.W. press rep Norm Levinson. Below, l. to r., producer Charles Meeker, interstate Theatre head R. J. O’Donnell, singer Frankie Lane, producer Joe Pasternak at special luncheon honoring latter at Dallas State Fair Music Hall.

‘NIGHT’ SCREENING. Columbia national promotion head Robert S. Ferguson greets Kim Novak at midnight screening for Broadway players of “Middle of the Night”, at Odeon (now Forum).

FLOTTING PROMOTION. This float was employed to promote “The Mysterians” on Brooklyn streets in advance of its opening at Loew’s Metropolitan. After opening, it moved throughout Gotham in support of saturation bookings in more than 100 theatres. Girl at right added a note of attractiveness to the stunt.
“ROOM ZOOMS TO BOOM BIZ!”

— Variety

Fine Arts
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251 WEST 57th STREET * NEW YORK 19, N.Y.
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“North by Northwest”

Business Rating ☼ ☼ ☼

High-powered Hitchcock suspender with sock marquee power: Gary Grant, Eva Marie Saint, James Mason.

Alfred Hitchcock is at his suspenseful, intriguing, exciting best in "North by Northwest". The incomparable master of suspense is back in business once more, and at his familiar stand, adroitly interweaving international espionage and spectacular scenic effects with enticing sex and sly comedy. Endowed with high-octane marquee power (Gary Grant, Eva Marie Saint, James Mason) and bearing the famous Hitchcock imprint, this Technicolor production for release by M-G-M has enough attractive factors for it is destined to become one of the top box-office entries of the summer. Cary Grant is a delight as he romps through the role of an advertising man who unwittingly becomes ensnared in the machinations of an international smuggler and the counter-espionage forces. Eva Marie Saint gives a spirited performance as a temptress leading a double life—mistress to Mason and counterespionage for the U. S. James Mason is both a suave and menacing villain. Screenplay by Ernest (“Sweet Smell of Success”) Lehman is a trifle shopworn in plotline, but master Hitchcock doesn’t allow the spectator too much time to ponder its basic weakness. The story opens in New York where Grant is mistaken for an American agent and spirited off to be killed by Mason and company. Their treacherous plan of murder fails when Grant recovers in time to avoid a plunge into the sea. He discovers the real owner of the house in which he was held and goes to visit him at the United Nations building. While there, he sees the man killed by a Mason henchman. Again, Grant is suspected and attempts to unravel the mystery by finding the man he was mistaken for. Enroute he meets Miss Saint, who abets him in escaping detection. They spend the night in her compartment and Eva Marie tries to warn Grant off, since she knows that the man he seeks is a fictional F.B.I. agent invented to trick Mason. However, she must obey the orders of Mason to set Grant up for a killing. Grant escapes and almost destroys Miss Saint’s value to the F.B.I. in the process. Ending winds up spectacularly with Grant and Miss Saint escaping from Mason’s men down Mt. Rushmore’s statues.

M-G-M. 137 minutes. Cary Grant, Eva Marie Saint, James Mason, Produced and Directed by Alfred Hitchcock.

“The Big Fisherman”

Business Rating ☼ ☼ ☼

Big, sometimes stirring religious epic should find wide favor with mass audience. Roadshow engagements in 70mm Panavision-Technicolor. General release better.

Photographed in 70mm Panavision and Technicolor with full spectrum stereophonic sound, this Rowland V. Lee production of the Llyd C. Douglas best-seller is a fervent account of the conversion to Christianity of the irreverent and profane Simon Peter. On the basis of its appeal to the vast audience for a deeply religious theme, “The Big Fisherman” should roll up handsome grosses in the mass market. Whether it has the overall strength to stand up as a hard-ticket attraction is questionable. Several faults inherent in the film figure to mitigate against it in roadshow engagements, but will be overlooked in general release. One is the overlong running time of three hours which could easily be scissored to a more reasonable length. The second is the ponderous screenplay, a curious mixture of piety and turgid passion that lacks action. Direction by Frank Borzage is good in the religious phases, but the pace is often slow. However, there are ample elements of popular entertainment in addition to the stirring religious passages to hold the undiscriminating audience. Howard Keel is impressive as the title character. Susan Kohner registers effectively as a half-caste Arab and John Saxon is handsome and dashing as an Arab Prince. Martha Hyer is sensuous as Herodias and Herbert Lom gives a good portrayal of the neurotic Antipas. The screenplay by Howard Estabrook and producer Lee opens in an Arab encampment where Susan Kohner, half-Arabian, half-Judean, learns from Ray Stricklyn, a prince whom she has rejected the secret that she is really the daughter of Antipas, Tetrarch of Galilee, a ruler infamous for his cruelty to the people. Susan takes off for Galilee to kill her father, Saxon, who loves her, is dispatched to bring her back. In her travels, Susan encounters John the Baptist, who seeks to dissuade her, but fails. Later, she is found by Simon Peter (Howard Keel), known to all as the Big Fisherman, and given refuge in his home. At this point in the story Christ appears on the Mount and delivers his Sermon converting Simon Peter to his cause. Peter changes from an irreligious and profane tough into the most gentle and humane of all Apostles. When she finds her father, Susan cannot kill him because of the influence of Jesus. Instead she and Simon Peter return to Arabia to find Saxon. After much miraculous melodrama, Susan and Saxon are united, only to find that latter was made King of Arabia and so not allowed to marry below him, Susan then sails with Simon Peter to do Christ’s work.

MGM. 180 minutes plus intermission. Howard Keel, Susan Kohner, John Saxon, Martha Hyer. Produced by Rowland V. Lee. Directed by Frank Borzage.

“The Mummy”

Business Rating ☼ ☼

Familiar horror pattern, but good color production.

Universal has some ambitious exploitation plans for this British import from the Hammer Film studios. Since it covers territory quite familiar to horror film addicts, the distributor’s promotion campaign must be counted on to make this a profitable entry. Plus factors that will abet the campaign are the handsome production and the Technicolor tinting, but, as is usual with previous Hammer horror epics, “The Mummy” lacks marquee power. Peter Cushing and Christopher Lee are topcast and both perform adequately. The screenplay by Jimmy Sangster opens in Egypt at the turn of the century when three Englishmen uncover the 4,000-year-old tomb of Princess Ananka, high priestess in the court of the God Karnak. The trio ignores the warnings of a mysterious Egyptian (George Pastell), and the eldest explorer (Felix Aylmer) is shocked into insanity in the crypt. Three years later reveals to his son (Peter Cushing) that he had been attacked by the mummy while in the tomb alone. The son refuses to believe the story, but when his fellow explorer (Raymond Huntley) is similarly attacked and killed in his sight, Cushing goes to the police. They, too, refuse to believe it. When the mummy attacks Cushing, his wife (Yvonne Furneaux), who bears an amazing resemblance to Princess Anaka, orders it to desist and it turns on and kills the mysterious Pastell, who has been controlling the monster’s action. When the monster tries to carry off the girl, the police destroy him with cannon fire.

“Porgy and Bess”

Business Rating 5 5 5

Top-drawer production highlighted by superb Gershwin score and fine performances. Good for roadshowing in class market. May be problem elsewhere.

In terms of casting and music, this Samuel Goldwyn production of the classic George-Gershwin-DuBois Hayward folk opera is magnificent. Box office wise, however, “Porgy and Bess” is a big question mark. It should do very well in the deluxe class market and, of course, in situations catering to the Negro trade. Elsewhere it will pose a problem. The box office history of films with all-colored casts has not been noteworthy. For this reason the hard-ticket policy may very well be the wisest one for this attraction. The high spots of the production, in the main, are provided by the music and the superb visual beauty of the Todd-AD Technicolor filming. Portions of the story are suspenseful and exciting, yet this reviewer found it difficult to escape the feeling that he was watching a filmed stage play. Director Otto Preminger imbibed some sequences with plenty of movement, while others have a very static quality. There is evidence that the production was rushed a bit (perhaps to make up for the twice lost by the fire and the belated switch in directors). On the positive side, the performances by Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis, Jr., Diahann Carroll and Brooks Peters are effectively done in a somewhat stylized fashion. The exquisitely beautiful camerawork of Leon Shamroy and the superb design of Oliver Smith are definite plus factors. The music, as heard on the six-track stereophonic system, is breathtaking. Andre Previn has done a highly commendable job as musical director, while Ken Darby has also contributed handsomely with his choral direction. Although Robert McPherin and Adele Addison do not receive screen credit, their work as singers of the title roles is flawless and one of the high points of the film. Poitier portrays a sensitive and powerful Porgy. Dorothy Dandridge, as Bess, does not match Poitier’s emotional power, but her’s is a highly polished performance. Pearl Bailey is delightfully human as Maria and Brooks Peters is savagely cruel as Crown. Sammy Davis, Jr. makes an exciting Sportin’ Life, although he plays it pretty much like a song-and-dance man. Diahann Carroll is outstanding as a fisherman’s devoted wife who dies while searching for him during a storm. Story opens in Catfish Row in Savannah and explodes immediately as Crown kills a neighbor in a crap game argument. Crown escapes, leaving his “happy dust” loving girl, Bess, behind. Porgy, a cripple who begs for his living, takes Bess in and thereby starts their star-crossed romance. Tragedy strikes when Crown returns to claim his woman and is killed in a fight by Porgy. The police take Porgy to identify the body and Bess, thinking he has been locked up, falls victim to the wiles of Sportin’ Life and leaves for N.Y. with him. Porgy returns a few days later and upon hearing of her departure starts off for New York to find her.


“Curse of the Undead”

Business Rating 5 PLUS

Horror-western programmer for lower half of dual bills.

This is neither fish nor fowl nor good red-blooded horror stuff. Obviously designed as a catch-all for both the horror and westerns markets, “Curse of the Undead” will give only mild satisfaction in either instance, since both phases of the plot are watered down. Backed by Universal’s hard-hitting promotion on this type of programmer, it should get by as an adequate dualler in the action, drive-in market. Direction by Edward Dein aims to cook up the usual horror gimmicks, with only fair results. The yarn by Ed and Mildred Dein opens when John Hoyt, the town doctor is killed by a vampire. When son, Jimmy Murphy, accuses rancher Bruce Gordon of the killing and seeks revenge in a gun duel, he, too, is killed, leaving only the doctor’s daughter (Kathleen Crowley) to guard the ranch. She advertises for a hired gun to kill Gordon and the vampire, himself, Michael Pate, shows up to handle the job. Eventually, preacher Eric Fleming discovers the secret and kills the vampire with a bullet carrying a cross in its head. The vampire disintegrates.


“Holiday For Lovers”

Business Rating 5 5 5 PLUS

Frothy comedy-romance should amuse the family trade, especially the teenage set. Clifton Webb, Jane Wyman, Gary Crosby, C’Scope and Color.

Filmed amidst the lush architecture of three South American cities, Rio De Janiero, Sao Paulo and Lima, this comedy-romance from 20th Century-Fox displays lavish CinemaScope-DeLuxe Color mounting, an adequate cast and a featherbrained, summerweight script. It is frothy family fare that will offend no one and will register mildly at the boxoffice. The appeal appears to be strongest for the youth element. Direction by Henry Levin is slick and smooth and takes excellent advantage of the colorful backgrounds. The Luther Davis screenplay, adapted from the Broadway play by Ronald Alexander, tends to lack cohesion and conviction, but it is light enough to be enjoyable. Clifton Webb is up to his familiar antics as a consulting psychologist and Jane Wyman registers attractively as his wife, with Gary Crosby providing a boxoffice fillip for the teenage set in the role of an Air Force sergeant. Paul Henried is a pleasant addition as a South American architect. Film is bolstered by a “guest star” appearance of Jose Greco and Company of Spanish dancers. The plot opens when Jill St. John goes to South America on a student tour and complications quickly start when she cables home that she has left the tour and taken up residence in Sao Paulo. Papa Webb immediately books passage for himself, Wyman and daughter Carol Lynley. At first, Webb is to see Jill being escorted around by elderly Paul Henried and he schemes to dissolve the alliance. But he is abashed when he discovers the romance is with Henried’s son (Nico Minardos). However, the latter turns out to be a bloody boor and Webb is determined to break up that affair. Carol, meanwhile, meets Gary Crosby and they fall in love. Webb tours his family all over South America, giving cameraman George Clarke an opportunity to photograph the picturesque cities. One notable sequence is of a bull fight very excitingly filmed. Script grinds to a sudden conclusion when Webb gets blotto, is knocked out while brawling in the street and is dumped on an airliner headed for Spain. He revives in Trinidad, and returns to give his permission to both daughters to marry their choices.

Film BULLETIN July 6, 1959 Page 29
Carter Replaces Yates as Repub. Head, Assumes Control

Victor M. Carter, a Los Angeles industrialist and since 1953 a director of Republic Pictures, replaced Herbert J. Yates as head of the motion picture company. The deal was controlled by Republic pass from Yates, who continues as chairman of the board, his family and "several others" to Carter and a group of business and financial associates. Yates, who is 79, resigned after 46 years as president of Republic to give the board a chance to elect a younger man to leadership. The Carter group assumed control of the firm by acquiring the common stock in Republic owned by Yates and his associates. Carter revealed no plans for the future, except to say that the investment "evidences their (the Carter group) faith in the future of Republic Pictures, and by adding new strength to the corporation, will enhance its future prospects." No figures were announced, but it was reliably reported that the Carter group purchased more than $300,000 shares of Republic at a cost of $6 million.

MPI Launches $2 Million Movie Stock Sales Campaign

The board of Motion Picture Investors recently launched an intensive drive to sell $2 million of MPI stock to people with an interest in exhibition and related fields. MPI's goal is to acquire stock of the film companies in a means of bringing exhibitor influence to bear on management policies. J. Robert Hoff will take a six months' leave of absence from the presidency of the Ballantine Co., Omaha equipment house, to organize the MPI sales setup, it was announced by MPI founder and president Howard E. Jameyson.

Columbia vice president and general sales manager Rube Jacker (head of table, light suit), presides over session of three-day series of top-level conferences with division managers and home office sales executives to discuss sales policies.

Universal Nets $3.1 Million

Universal reported a consolidated net profit of $3,134,121 ($3.33 per share) for the 26 weeks to May 2, 1959, as compared to a net loss of $19,249 ($1.67 per share) for the similar period in 1958. Included in the 1959 figure was $3,667,387 net of taxes, resulting from the sale of the studio. The loss before that non-recurring profit totaled $5.68 per share. In the 13 weeks ended May 2, 1959, Universal realized on ordinary operations a profit of $331,312, as compared to a loss of $92,319 for the corresponding span in 1958.

No Price Fixing in BV's 'Shaggy' Terms, Judge Rules

Evidence in the action brought against Buena Vista by the Fresh Pond Open Air Theatre, Cambridge, Mass., did not show a violation of the anti-trust laws, Judge Charles E. Wyzanski ruled recently. The judge ruled that the film company did not violate any legal duty on the theatre to charge for children's admissions on "The Shaggy Dog," and there was no price fixing. "What the plaintiff was seeking," the judge said, "was to have the film company subsidize the theatre's policy of never charging for children under 12." George A. McLaughlin, a co-owner of the theatre, said, "We are going to press the suit for treble damages based on the loss we will suffer by being denied the film on Buena Vista's terms."

Loew's Theatres Reaps Net

Loew's Theatres, Inc., and its subsidiaries reported a net income of $375,100 ($1.14 per share) for the quarter (12 weeks) ended June 4, 1959. The figure was after provision for taxes of $480,000. Gross revenues for the quarter totaled $10,207,000. It was the first quarterly report since the division of Loew's, Inc., March 12. In addition, the board of Loew's Theatres, at a meeting June 19, approved a restricted stock option plan, (subject to stockholders' approval) for its key personnel. The plan provides that 130,000 shares of common stock be reserved.

Comment...

JACK L. WARNER (defending the industry's record of patriotic loyalty): "I am sorry to see that the American Legion's resolution regarding employment of known Communists in motion pictures has been interpreted as having reference to an entire industry encompassing all producers of motion pictures and the people who make them. The action of the Motion Picture Academy of Arts and Sciences in repealing its anti-Communist credit by-law is not valid when its reason for so doing delegates to motion picture producers alone the responsibility for engaging, honoring and encouraging known Communists. The loyalties of the motion picture industry have been made evident on countless thousands of occasions when the industry has served the nation and the free world."

GEORGE G. KERASOTES (to annual convention of the New Mexico Theatres Association): "Product is the key to our future. How long can multiple change houses, which play three bills a week and require 312 pictures a year, get by on an output of some 225 new films and a handful of reissues? However, I can report to you that some of the best minds in exhibition are hard at work on the problem. I believe, in the near future, we will all see something concrete emerge from this work."

SAMUEL GLOVER (re the big product announcements of the major firms): "(They're) a lot of hot air, eye wash. Why shouldn't exhibitors call for more pictures? They're not investing the money... They should call for fewer, better pictures."
Over the years, "produced and directed by Alfred Hitchcock" has come to mean suspense thrillers of the highest caliber, always spiced with a liberal dash of the inimitable master's ironic humor. Now, to such excellent films as "39 Steps", "Rebecca", "Suspicion" and "Rear Window", add Hitchcock's latest cliff-hanger par excellence, MGM's "North by Northwest."

All the ingredients that are associated with the skilled

(Continued on next page)
art—breathless chases, sophisticated comedy, cloaked intrigue, humor, strange plot windings and, of course, a surprise ending—are bended to provide "North by Northwest!" with a slick, professional luster. But in this smoothly-handled version of the spy melodrama, there is one Hitchcock specialty which abounds to a degree heretofore unmatched in any of his films: authentic background. Never satisfied with a substitute for the actual site of the storyline of his picture, the portly producer-director can be well pleased with the panoramic backdrop of "North by Northwest." Comedy with a light, blithe touch successfully eases the tension of a grim scene, then, in turn, gives way to an even more gripping situation—all the while Grand Central Station, United Nations headquarters in New York, the Mount Rushmore, S. D., National Monument and the Indiana plains hover as most impressive background. One scene, in particular, in which Cary Grant is chased by an airplane on a flat, sun-drenched plain, draws its effectiveness almost completely from the actual location shooting.

If the artistic efforts involved in the picture can be said to cover a vast amount of the United States, the promotional campaign developed by MGM will spread the story of "North by Northwest" to every part of the country. Magazine-wise, 130,000,000 readers of current national publications such as Life, True, Look and Saturday Evening Post will see advertisements for the film. Correspondingly, the national mags have provided "North by Northwest" with numerous generous publicity breaks which began making appearances shortly after the start of location filming and should continue straight through the summer. Life, for example, will run a story on Hitchcock titled, "What Makes a Good Suspense Story," to appear in connection with a regular motion picture layout on "North by Northwest," while Look will run a Cary Grant cover and a photo layout inside.

With the rather numerous profile of
Hitchcock having become almost a household item, through his CBS-TV program, "Alfred Hitchcock Presents," it follows that the astute technician would have been quick to seize upon such a powerful promotional weapon for employment in the motion picture campaign. He did, and the result will be a ten-second clip from the film plus an announcement about it to be aired coast-to-coast starting three weeks prior to national release and running continuously for ten weeks. Exhibitors, according to MGM, will find their local CBS stations highly cooperative in arranging a mutual promotion to publicize their program and the playdates.

Hitchcock also is prominent in three other national promotions for "North by Northwest." A full-page Western Union ad featuring a large photo of the producer-director appears in top national and business periodicals. An MGM-Mercedes-Benz tie-up includes newspaper, radio, and TV ads based on Hitchcock selecting a Mercedes-Benz for use in the picture. Both Hitchcock and Grant are highlighted in a tie-up with Ralist, Inc., makers of the Stereo-Realist camera. Hitchcock has, in addition, prepared a radio transcription in which he is captured by the interviewer while trying to put Eva Marie Saint's scream on film. Made so that it can be used as an "open-end" interview with a local announcer asking questions, or as a regular studio-announcer interview, the five-minute spot is available free from MGM. Obviously aware of his own publicity value, Hitchcock also has lent himself to the giant cut-out pictured on the opposite page. Mounted on board, it is ideal for store promotions that tie-in with the copy.

The advertising portion of the campaign, too, is tailor-made to sell all the Hitchcock ingredients. The MGM boxoffices have captured the dramatic elements of the chase, especially reflected in the gripping copy and the terror in Grant's eyes and the warmer aspects of the Grant-Saint love interest. Perhaps, the ad which captures Hitchcock's personal touch best shows Grant and Saint about to kiss—while she holds a gun at his throat. We're certain the MGM ad department had the master story-teller in mind when they did that one.

The Cary Grant cartoon above, and the dour Alfred Hitchcock caricature shown on a previous page, are perfect for planting in amusement sections of newspapers and use in heralds.
certain circumstances may be proper behavior. Yet the First Amendment's basic guarantee is of freedom to advocate ideas. The State, quite simply, has thus struck at the very heart of constitutionally protected liberty.

It is contended that the State's action was justified because the motion picture attractively portrays a relationship which is contrary to the moral standards, the religious precepts, and the legal code of its citizenry. This argument misconceives what it is that the Constitution protects. Its guarantee is not confined to the expression of ideas that are conventional or shared by a majority. It protects advocacy of the opinion that adultery may sometimes be proper, no less than advocacy of socialism or the single tax. And in the realm of ideas it protects expression which is eloquent no less than that which is unconvincing.

The inflexible command which the New York Court of Appeals has attributed to the State Legislature thus cuts so close to the core of constitutional freedom as to make it quite needless in this case to examine the periphery. Specifically, there is no occasion to consider the appellant's contention that the State is entirely without power to require films of any kind to be licensed prior to their exhibition. Nor need we here determine whether, despite problems peculiar to motion pictures, the controls which a State may impose upon this medium of expression are precisely coextensive with those allowable for newspapers, books, or individual speech. It is enough for the present case to reaffirm that motion pictures are within the First and Fourteenth Amendments' basic protection.

An excellent example of the differences of opinion which are bound to arise whenever the matter of censorship is under discussion is offered in the concurring, yet greatly contrasting, opinions of Justices Black and Frankfurter, especially with regard to a case-by-case appraisal of films.

Unless I misread the opinion of the Court," wrote Justice Frankfurter, "it strikes down the New York legislation in order to escape the task of deciding whether a particular picture is entitled to the protection of expression under the Fourteenth Amendment. Such an exercise of the judicial function, however onerous or ungrateful, inheres in the very nature of the judicial enforcement of the Due Process Clause. We cannot: escape such instance-by-instance, case-by-case application of that clause in all the variety of situations that come before this Court. It would be comfortable if, by a comprehensive formula, we could decide when a confession is coerced so as to vitiate a state conviction. There is no such talismanic formula."

Justice Black, on the other hand, opined: "We are told that the only way we can decide whether a State or municipality can constitutionally bar movies is for this Court to view and appraise each movie on a case-by-case basis. Under these circumstances, every member of the Court must exercise his own judgment as to how bad a picture is, a judgment which is ultimately based at least in large part on his own standard of what is immoral. The end result of such decisions seems to me to be a purely personal determination by individual Justices as to whether a particular picture viewed is too bad to allow it to be seen by the public. Such an individualized determination cannot be guided by reasonably fixed and certain standards."

As far as Justice Douglas was concerned, the First Amendment held no room for censorship, in any form. "While I join in the opinion of the Court, I adhere to the views I expressed in Superior Films v. Department of Education that censorship of movies is unconstitutional, since it is a form of 'previous restraint' that is as much at war with the First Amendment, made applicable to the States through the Fourteenth, as the censorship struck down in Near v. Minnesota. If a particular movie violates a valid law, the exhibitor can be prosecuted in the usual way. I can find in the First Amendment no room for any censor whether he is scanning an editorial, reading a news broadcast, editing a novel or a play, or previewing a movie." Justice Harlan, joined by Justices Frankfurter and Whittaker, however, appeared rather reluctant to concur, "I think the Court has moved too swiftly," he wrote, "in striking down a statute which is the product of a deliberate and conscientious effort on the part of New York to meet constitutional objections raised by this Court's decisions respecting predecessor statutes in this field. But although I disagree with the Court that the parts of §§ 122 and 122-a of the New York Education Law here particularly involved are unconstitutional on their face, I believe that in their application to this film constitutional bounds were exceeded."

After careful consideration, and, more than likely, a long look at the myriad of opinions expressed by his brethren, Justice Clark decided that the practice of censorship, was, if pursued at the very least as difficult as predicting the weather. "What may be to one viewer the glorification of an idea as being 'desirable, acceptable or proper' may to the notions of another be entirely devoid of such a teaching. The only limits on the censor's discretion is his understanding of what is included within the term 'desirable, acceptable or proper.' This is nothing less than a roving commission in which individual impressions become the yardstick of action, and results in regulation in accordance with the beliefs of the individual censor rather than regulation by law. Even here three of my brothers 'cannot regard this film as depicting anything more than a somewhat unusual, and rather pathetic, love triangle.' At least three—perhaps four—of the members of New York's highest court thought otherwise. I need only say that the obscurity of the standard presents such a choice of difficulties that even the most experienced find themselves at dagger's point."

Completely at peace with the world and as far from dagger's point as any man could get was Edward K. Kingsley. He said, "The sweeping decision of the Supreme Court in the case of the film version of 'Lady Chatterley's Lover' is most heartening for all of us who have been concerned with the freedom of the screen." For Kingsley the battle against the twisting forces of censorship was temporarily, at least, over. Censorship, however, as any industry with even a short memory would attest, remained just as formidable—and as complicated—a foe as ever.
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February

DADDY-O Dick Contino, Sandra Gaines. Misch-action. She was rich and arrogant and he repels everything she had—from hotrods to rock 'n' roll!

ROADRACERS, THE. Sport-car drama. Modern weapons in the form of sports cars duel against youths at the wheels.

March

OPERATION DARE. Eve Meyer, Charles Henderson, Don Devlin, Edwin Craig. War-action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit.

TANK COMMANDOS. Wally Campo, Maggpie Lawrence, Robert Barron, Producer-Director Bart Tippett. War-action. A G.I. demolition team fighting their way through yelling German armor to blow up an ally 77.

May

HEALED GHOST, THE. Richard Lyon, Liliane Sottane. Producer Herman Cohen. Director Peter Graham Scott. 83 min.

HORRORS OF THE BLACK MUSEUM. Color-CinemaScope. Michael Gough, George Curnow. Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one atrocity to the next to create material for his horrendous museum. 94 min.

June

DRAG STRIP GIRL. Fay Spain. REFORM SCHOOL GIRL Ed Danne.

July

DIARY OF A HIGH SCHOOL BRIDE. Anita Sanders, Ronald Foster. Teen-age action. 80 min.

GHOST OF THE DRAGSTRIP. Hobby Fair, Russ Bender. 85 min.

August


September

GIRL ON DEATH ROW. THE 80 min.

JAILBREAKERS, THE. Robert Hutton, Mary Castle. 65 min.

October

MYSTERIOUS HOUSE OF Usher, THE. Color, CinemaScope. Elimination of Poe's "Fall of the House of Usher." 90 min.

LIVING DEAD, THE. Barbra Morris, Dick Miller. Horror. 85 min.

November

COLOSSUS AND THE GOLDEN HORDE. Color, CinemaScope. Steve Reeves, Bruce Cabot. 95 min.

December


SEYMOUR." Bombs away 80 min.

FOXHOLE 70 min.

Coming

EYE AND THE DRAGON. Color. Fantasy. 80 min. In the YEAR 2992 MEDIUSA SHE

AMERICAN INTERNATIONAL

December


SUSSMAN. John Barry. Bride Halsey. Producer Alex Gordon. Director Spencer Gordon. War-action. Sliding through cold, murky depths the secret sub that was a war hero. 77 min.
November

December
TOM THUMB, Technicolor, Russ Tamblyn, Alan Young, Producer-director George Pal. Live, animated version of Grimm Brothers' fairy tale classic. 92 min. 12/6.

January


February

JOURNEY, THE Technicolor, Yul Brynner, Deborah Kerr, Producer-director Anatole Litvak. Couple flays from Communists during Hungarian revolt. 125 min. 2/16.


March

NOWHERE TO GO, George Nader, Producer. Michael Bacon. Director Seth Holt. Drama, Con-man runs from police. 87 min. 3/13.

April
COUNT YOUR ELEGIES, CinemaScope, Metrocolor, Deborah Kerr, Rossano Brazzi, Maurice Chevalier. Producer: Karl Tunberg, Robert Aldrich. Director: Anthony Mann. Comedy. (B) marries Frenchman with running eyes. 102 min. 4/1.


May


June

ASK ANY GIRL, CinemaScope, Metrocolor, David Niven, Shirley MacLaine, Gig Young. Producer: Joe Pasternak. Director: Charles Walters. Comedy, girl in search of career and husband. 98 min. 6/8.


July
BEAT GENERATION, The, CinemaScope, Steve Cochran, Mamie Van Doren, Producer Julez Zigmund. Director: Arthur Turkey. 83 min. 7/2.

NORTH BY NORTHWEST, VistaVision, Metrocolor, Cary Grant, Eva Marie Saint, James Mason. Producer-director Alfred Hitchcock. Madman. A vendetta. executive gets involved with foreign spy, 137 min. 7/5.

August


September
FOR THE FIRST TIME, Technicolor, Mario Lanza, Zia Zia Robb, Producer: Alexander A. Gruber. Director: Rudy Matte. Great singer falls in love with deaf girl. 98 min. 10/17.


JULY SUMMARY
The July release list has jumped to 23, with three companies—Twentieth Century-Fox, United Artists and Universal—tied for first place with four films each. Columbia is in the runner-up spot on the strength of three pictures, and American-International, MGM, Paramount and Warner Brothers follow, each with two releases. Neither Allied Artists, Rank nor Republic has scheduled any product for July.

PARAMOUNT
November
HOUSEBOAT, VistaVision, Technicolor, Cary Grant, Sophia Loren, Producer: Jack Rose. Director Maxwell Shulman. Star finds family and becomes wife of stranger. 130 min. 11/5.


December


February
TOKYO AFTER DARK, Michi Kobi, Richard Long. Producers: Norman T. Herman, Martin Segal, Director Norman T. Herman. Tough American MP's love for beautiful Jap night club entertainer faces violence, danger when he kills one of her countrymen. 80 min. 2/14.

March

YOUNG CAPTIVES, THE, Steven Marlo, Luanna Patten, Producer Andrew J. Fenady, Director Irving Kershner. Drama. Crusty young girl is pursued by police, holds two-age elopers captive on wild dash to Mexican border. 61 min. 3/21.

May


June

May

June

TARZAN'S GREATEST ADVENTURE Technicolor. Gordon Scott, Sara Shane. Producers: Yul Brynner, Anthony Quayle. Jennifer Jones as Jane. Leslie Banks as Lord John. 120 min. "A big, bold, exciting picture that is sure to please fans of the classic Tarzan stories."

July


November


December


February

HANGING TREE, The, Technicolor, Gary Cooper, Maria Schell, Karl Malden. Doctor with past runs into trouble in town. 160 min. 2/7.


May


ISLAND OF LOST WOMEN, Jeff Richards, Venetia Stevenson, Producer Albert Cohen. Director Frank W. Tuttle. Stranded strands find love on tropic island. 71 min. 4/12.


June


TEENAGERS FROM OUTER SPACE, Science-fiction. 85 min. 7/16.

July


August


Film Bulletin—This Is Your Product

WARNER BROTHERS

November

December

January

February

March

April

May

June

July

August

To Better Serve You...
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Philadelphia 7, Pa.

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Member National Film Carriers

DEPENDABLE SERVICE!
CLARE TRANSFER
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New Jersey, Philadelphia, Pa.: Locket 4-3450
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what's the formula?

it's no magic... it's word of mouth!

Trailers are the necessary ingredient that starts 'em talking...and keeps 'em talking about your coming attractions.
ACE ON THE SPOT
... and Distribution, Too!

Showmanship Still Pays Off!

Latest "Value Line" Analysis
EXPLODING WITH NEW HIGHS!
ALL-TIME [Non-Holiday] RECORD
FABIAN BROOKLYN FOX
BUFFALO PARAMOUNT

FIRST TWO WEEKS IN RELEASE
. . . 76 KEY SITUATIONS H.O.
. . . 103 OTHERS GOT EXTENDED TIME

EASTMAN COLOR by Pathé
and
in DYALISCOPE!

JOSEPH E. LEVINE presents
"HERCULES"
Starring STEVE REEVES

Distributed by WARNER BROS
20TH'S PICTURE BRIGHTENS. It's happy talk around the 20th-Fox offices these days. Huge grosses are pouring in from the early key runs on "South Pacific," while "Say One for Me" has turned out to be one of the summer's biggest surprises. It was hardly a trade secret that 20th had experienced one of its poorest product spells through the first half of this year, but now everything suddenly looks bright. Vast campaigns are being readied to back two highly promising releases, "Blue Denim" and "Blue Angel," and the preview word is that both are toplight shows that will make boxoffices rock. Vice president Charles Einfeldt has his showmanship forces working overtime plotting big-budget campaigns that will make these two of the most talked-about pictures of the month ahead. And beyond "Blue Denim" and "Blue Angel," 20th has another pair of big ones coming up, "Best of Everything" and "The Man Who Understood Women." Prospects are that the second half of '59 will be one of the brightest periods in recent 20th-Fox history.

THOSE OLD MOVIES. No working theateaman doubts the invidious impact of the ancient feature films on his business, but not all are aware of how extensively old movies are used to compete with theaters. A recent report reveals that from one-fourth to one-third of the total TV hours in major television centers are devoted to showings of feature films. "TV Guide" estimates that in some situations pictures are repeated as often as 15 times, and the audience is always a substantial one, even down to that last showing. Other interesting facts: In the Los Angeles and San Francisco areas approximately 190 movies are offered on television channels in each city each week—close to 10,000 per year! The veteran male stars are the big draws on TV: Gable, Cooper, Wayne, Grant, and the late Humphrey Bogart, and the reason for their popularity over the fem stars is thus explained by one program manager: "Women control the TV dial, and they just don't care to watch other women. Men want to watch adventure or war drama. And you can really date a movie featuring too many women. It may be good, but oh, those clothes and hair styles!"

HOT STOCKS. Those who watch movie stocks closely will tell you that two of the best "buys" on the Big Board are Loew's, Inc. and Columbia Pictures. Both of these companies, the observers say, are just on the brink of making their moves, neither has had its potential improvement in earnings discounted, and are underpriced as compared to some of the picture companies whose shares zoomed up sharply over the past year or so. Support is given the tipsters' optimistic view of Loew's and Columbia by inside reports from both companies that earnings are rising rapidly and that forthcoming financial reports will be brighter than they have been in a long time.

TELEMETER'S FUTURE. The opinion prevails in some knowledgeable quarters that if the Canadian adventure of Telemeter fails, Barney Balaban will start looking for someone to make an offer for Paramount's toll TV subsidiary, lock, stock and barrel. Meanwhile, up in Canada it's bruited about that J. J. Fitzgibbons, head of the Paramount theatre chain there, is hardly happy about the move to install coin-box competition to theatres. They say he is personally opposed to the pay TV invasion that was decided upon by Paramount bigwigs in New York as Telemeter's last-ditch trial.

THE BOXOFFICE TUNE. Nothing, but nothing, is being talked about in the business quite as much as the merry tinkle of coin on boxoffice tills these summer days. Exhibitors and film men, too, will tell you that this is the very best season the industry has had in at least three years. It's particularly interesting that the pictures that are crocking 'em cover a wide variety. At the very top of the boxoffice heap right now are "Hole in the Head," a family show with the magic Sinatra name; that ballyhoo miracle, "Hercules"; the superbly made and boldly told "Anatomy of a Murder"; the musical classic, "South Pacific"; the tearjerker remake of "Imitation of Life"; the Hitchcock-Cary Grant thriller, "North by Northwest"; the big-name Civil War horse opera, "Horse Soldiers"; Crosby's reprise of his priest role in "Say One for Me." Not breaking records, perhaps, but doing very solid business are such as "The Nun's Story," "Middle of the Night" and "The Big Circus." Of course, there are some sharp disappointments like "John Paul Jones" and "Green Mansions" and "Don't Give Up the Ship," perhaps Jerry Lewis' poorest grosser to date.

CENSORSHIP JITTERS. Hardly anything else causes major film executives to quake quite so violently as conflict with the blueose pressure group who insist on inflicting their personal moral standards on all moviegoers by censorship. It's surprising to find that many film men regard the Supreme Court decision not as a victory for a free screen, but as a potential source of trouble with censor-minded cliques. The rash of moves to reestablish local censorship bodies is giving film moguls the jitters, and some of them are privately wishing that the "Lady Chatterley's Lover" case had never been decided in the film's favor. Traditionally, of course, most of the big movie men have run scared from the censorship issue, and only the independents have had the courage and the determination to fight for the freedom that is enjoyed by other creative endeavors. What the company men fail to realize is how utterly silly the censorship gang really can be. It's regarded as a big joke in New York that the state's Board of Regents bans a lukewarm "Lady Chatterley's Lover" and puts its stamp of approval on a blazing hot "Room at the Top." Rather than retreat in fear of the "Chatterley" decision, isn't this the time for the industry to do a crack public relations job to organize public sentiment in favor of a screen unhindered by political or police censorship?
Newsmakers

Whopping Rise In Profits

Put these figures in your pipe—United Artists chairman of the board Robert S. Benjamin might well have prefaced last week's announcement that UA's worldwide theatrical film rentals for the first six months of 1959 were the highest recorded by the company for any half-year span. Puffing away contentedly, Benjamin revealed that the new six-month record stands at $40,055,000, a 20-per-cent hike over theatrical rentals for the first half of 1958, when UA films brought $33,501,000. According to the United Artists chairman, the record-breaking rentals reflected the tremendous grossing potential of current UA releases in playdates throughout the world, at the same time serving as a good example of the firm's continuing capacity for growth. The next six months will see such pictures as "Solomon and Sheba," "On the Beach" and "The Unforgiven" going to work for United Artists. And from all indications, a new six-month film rental mark would come as no surprise.

Funnyman Hitchcock

It is doubtful if any man has done more to make mystery, intrigue and murder palatable subjects for the average American moviegoer than the dour funnyman with the profile to match: Alfred Hitchcock. In fact, if the truth be known, he has bathed them in a rather humorous light. In typical Hitchcockian pose, below, he regales m.c. Norman Barry and a packed house at the premiere of his latest thriller, "North by Northwest," at Chicago's United Artists Theatre.

'Anatomy' Star Greeted

Famed Boston attorney Joseph N. Welch, who makes his screen debut in "Anatomy of a Murder," and producer-director Otto Preminger greeted at a press reception at "21" by a group of Columbia executives. From the left: vice-president and sales chief Rube Jackter, v.p. and treasurer Leo Jaffe, president A. Schneider, Mr. Welch, Mr. Preminger, executive v.p. A. Montague, vice president Paul N. Lazarus, Jr. and Ralph Cohn, president of Screen Gems, Columbia's TV subsidiary.

[More on Page 6]
It has become increasingly evident of late that a rift is developing in exhibition’s united front, represented by the American Congress of Exhibitors.

Recent bulletins emanating from Allied headquarters in Washington indicate a growing restiveness on the part of that group with what it considers the failure of ACE to act upon matters vital to the small theatremen. And it is bound to follow that many individual, unaffiliated exhibitors also will become disenchanted with the Congress unless some concrete evidence of progress is forthcoming in the near future.

While it is true that ACE has yet to deliver on any of the major objectives promulgated when it was organized, it is only fair to keep in mind the problem it faces in dealing with the film companies. While some of the MPAA members are keenly aware of the need to work out a basis for harmonious relations with exhibition, several top distribution executives in the Johnston organization are inclined to be utterly hardened in their attitude toward the “rights of exhibitors.” Having had some unhappy experience of their own in trying to persuade these reluctant dragons to sit down at the conference table, the Allied leaders should ponder carefully any urge to dump ACE in favor of unilateral action.

We suggest that if ACE is on the spot, so are the distributors, for the alternative to negotiating for a solution to basic issues is facing the wrath of a disorganized, but militant, exhibition that can inflict untold pain on the pocketbooks of the film companies.

When, and if, they finally get around to doing some real negotiating, the distributors may be surprised to learn that they can find the way to peace with exhibition by giving some friendly consideration to two troublesome problems: the lack of sufficient product for the mass of theatres, and the search for a more equitable method of pricing films for small theatres.

The product situation elicits an argument from each side, both quite cogent—and also, in the long run, reconcilable. From an exhibition caught in a product vise must come a reassessment of playdate policy. While their cries for more pictures are legitimate enough, many of them have not kept pace of the changing times. The day of the five changes-a-week is gone, and the sooner theatremen realize it the better. They will have to learn to get the most out of their playing time, leaving the money-makers in for as long as they provide good returns.

Distribution’s argument is equally convincing, but, again, a compromise can be found. The attitude of the majors has been—and rightly so—that their first concern must be for the welfare of their own firms. The press of television competition and relentless economic factors have turned many of them into cautious operators. And, they declare, if they figure to lose money by making more pictures, they will not do so merely to maintain the small exhibitor in business. This view, while it appears economically sound, leaves room for some broadening. For what must be considered is the potential advantages to be derived from making more pictures and taking up the slack of small marquee-power with large promotion-power. What better example of the value of mammoth showmanship than “Hercules” (see story this issue).

As for the terms being asked for many of the films now in release, Allied’s contention is that many of the majors display in their sales terms little, if any, awareness of the peculiar economic problem of the small exhibitor. Certain distributors set terms for first and key runs—running as high as 40 to 50 per cent—and then hand them down to the smaller houses indiscriminately. The smaller situations, caught in the vise of these terms and a diminished audience, are finding it increasingly difficult to exist, with the result that many drop out of business, often leaving behind a lifetime of effort.

A readjustment of sales policies to relieve the squeeze on the small theatre would entail little actual sacrifice by any major distributor, and some already have taken steps to alleviate this situation. But certain distributors just don’t seem to give a damn.

As the situation stands now, the industry is drifting precariously on a sea of calm. Storm winds are quite obviously brewing; and if no steps are taken soon toward the solution of the basic problems, a typhoon capable of destroying the entire business will erupt out of the island of little theatres. ACE was intended to speak for these exhibitors as well as for the big chains. In all the film company thinking, they had better keep in mind the just claims of the little exhibitor, because failing to do so, they will find themselves right back where they started before the formation of ACE, with a rabid, hard core of discontented little theatremen asserting their power—and don’t underestimate it—on a grass roots level, in the halls of Congress, state legislatures and the courts of the land.
Irish Meet Disney

Sure 'n the Irish government and the citizens of Dublin rolled out the green carpet of hospitality at the world premiere of Walt Disney's "Darby O'Gill and the Little People." Below, Walt Disney talks to interviewer at Theatre Royal, site of the bow.

Award

"For the important contribution" he made to promotion of the 1959 Academy Awards Telecast, Sid Blumenstock, r., receives scroll from Jeff Livingston, acting in absence of MPAA ad-pub directors' committee chairman Charles Simonelli.

Youth Must Serve Movies

To paraphrase an old saying, it is youth who must serve the motion picture industry if it is to prosper in the years to come. That was the opinion of Carl Foreman, c., executive producer of Highroad Productions, flanked by Highroad vice president Irving Rubine, l., and Columbia national promotion chief Robert S. Ferguson at a trade press conference in New York. At the confab called to disclose production plans for "The Guns of Navarone," Foreman called for the establishment of a school to develop producers, directors and writers, who, he maintained, are not arriving on the movie scene as they used to. "(The industry) should go out looking for people," he said, "and bring them in (because) the future of the industry rests on who's going to be making the pictures in five or ten years. It is very important," he added, "to develop people who have contact with the younger generation." Foreman plans to follow his own advice, he noted, by putting a young writer on each Highroad picture in the future.

Time Is Ripe

If United Artists vice president in charge of West Coast operations Robert Blumofe is an accurate forecaster, things are looking up for the movie industry. Painting an optimistic portrait of his company's prospects for the next six months, Blumofe, l., went even further while talking with a group of press representatives after his return from a survey trip of UA promotion and production centers in England and on the Continent. The film business, according to the UA executive, is "healthy for the right kind of pictures," meaning those with "built-in audience appeal." The "right kind," he added, now have greater boxoffice potential than ever before.
the next reason why
the hottest story in the
industry today is
the 20th-Fox success story!

THE MOTION PICTURE WHICH TALKS "HEART TO HEART"
WITH YOUNG AMERICA IS BOUND TO BECOME THE
MOST TALKED-UP ATTRACTION OF THE YEAR!
CAMPAIGN YOUTH-TESTED, YOUTH-APPROVED

by the councils of leading national youth organizations

THE PLAN TO PROMOTE blue denim NATIONAL IN CONCEPT, LOCAL IN PENETRATION

SERIES OF NATIONAL FULL-PAGE MAGAZINE ADS

JOAN CRAWFORD
PRE-SSELLS "BLUE DENIM" IN THEATRE TRAILER from National Screen Service

SERIES OF NATIONAL FULL-PAGE MAGAZINE ADS

JOAN CRAWFORD
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10 DAYS FROM NOW YOU'LL MEET THE KIDS IN "BLUE DENIM"

in publications with a readership market of 122 million

10-DAY NEWSPAPER CAMPAIGN DETAILED IN PRESSBOOK
SHOWS YOU AN ORIGINAL CONCEPT OF ANNOUNCEMENT, TEASER AND DISPLAY ADS

UNIQUE CAROL LYNLEY TRAILER FREE FROM 20th!
in which a star-building subject has won the acclaim of showmen everywhere! Use in advance!
(Narration by Robert Wagner)

NATIONWIDE "BLUE DENIM" FORUMS
generating big interest among editors, writers, educators, religious leaders, medical men

RADIO AND TV SPOTS STAR JOAN CRAWFORD
who launches Blue Denim provocatively and impressively in materials available free from 20th!

CAROL LYNLEY ON TOUR
influencing press, radio and TV opinion-makers in hundreds of areas throughout the country
Viewpoints

(Continued from Page 5)

It is extremely vital, we say, for exhibition to maintain its united front to deal not only with the problems already cited, but also with such crucial issues as the possible sale of post-48 films to TV and the threat of pay TV.

By negotiating with ACE in a forthright manner and without undue delay—and thereby solidifying it as a unified exhibitor body—distribution can avoid the costly harassment that is bound to come from militant independents dedicated to the hard attack. ACE and distribution are both on the spot—but distribution may find that it will suffer most if it is responsible for destroying exhibition’s united front.

Re ‘Orderly Release’

I read with great interest your editorial—“Orderly Release: Will it Ever Be Realized?”—in the June 8th issue of Film BULLETIN.

There is no doubt that you raise a provocative question and there are many valid points to be made for each side. However, I feel that the messages we received from each and every distributing company (parts of which you did reproduce in your editorial) are all sincere and indicate the best of intentions. Despite this, we must realize that the problems of production and distribution are most complex and the best of intentions sometimes go astray through circumstances beyond everyone’s control, especially when plans are made so far in advance.

In any event, I feel that, based upon my analysis of what will be available in the period from September to the year end, we must be at least twice as well off during that period than we were in the same period last year. Unfortunately, we did have to face a decided shortage of quality film during this past May-June period and I am planning now to focus attention on these months in 1960 as the next “orphan period” to receive our concentrated attention. It is my hope that, with the all-out drive exhibitors all over the country are going to make during the September to year end period focusing attention upon theatres and movies and, in particular, the quality product which will be available in that period, the distributors and producers will be convinced of the practical benefits of orderly distribution and will give their every cooperation for the May-June period to come.

In any event, I am most gratified to note your statement that “Orderly release of films is heartily subscribed to by everyone in the movie industry” even if it is, as you say, only vocal and I for one intend to continue exerting every possible effort toward its ultimate and complete realization.

Sincerely,

EDWARD L. HYMAN
Vice President, American Broadcasting-Paramount Theatres, Inc.
Have you ever noticed:

How much slower the ticket line moves when the assistant manager relieves the regular cashier?

The way the same people who talk through the newscast are apt to shut up and watch the coming attractions trailer?

The film never breaks except at a crucial moment in the plot?

The number of people who forget part of their change when it's folding money?

How few people "shop around" by studying the front displays before they buy their tickets?

Very few ushers use flashlights at all any more to help you find the way to your seat?

Many women would rather be uncomfortable and remain seated when you have to push past them to get to your seats?

Projectionists somehow always seem to like to start the picture before the curtain is even halfway up, so that the film starts with an out-of-focus title projected on an asbestos curtain, and a half muffled sound track?

They don't make montages the way they used to in Slavko Vorkapich's prime?

Having a fight with the censors no longer is a guarantee of good business at the box office?

People will pay more money to see a thirty-year-old picture than a five-year-old film?

Male stars somehow age gracefully but female stars almost always think they can defy the march of time?

Newspapers rarely run stories about child stars who grew up to be outstandingly happy and successful?

You can tell your child is a teen ager when he refuses to go to the movies with you any more, but goes regularly on his own?

There is an unwritten law that The Battle Hymn of the Republic must be part of the score of every Civil War movie?

There hasn't been a sensational new Continental star in over a year?

There hasn't been a really successful advertising theme line for a movie since "Don't tell what Nora Prentiss did"?

I am always puzzled by the time devoted by surveys of the total number of pictures being produced in the current year.

As far as I can gather, the number of productions to go before the cameras has little actual relationship with the number to be released in the same year. Distribution schedules seem, at least to me, to be far more important because they refer to the months immediately ahead and because they deal with the availability of product.

There have been many years when companies produced for a backlog, and simultaneously operated on a sort of hand-to-mouth basis of distribution. There have been other times when companies had sufficient backlog so that they could cut down on production and still have a large quantity of pictures available to theatres.

By the same token, the fact that there is no day-and-date relationship between production and distribution volume only heightens the long range relationship of these two statistics. If a current low rate of production does not mean a current low rate of release, it definitely does mean that next year there are going to be less pictures—unless somebody starts stepping up production very soon.

The motion picture industry takes longer to bring a picture from script to theatre showing than it used to. It isn't quite as easy to fill up a release schedule on short notice by shooting a couple of quick ones. If you don't have the production plans now, you probably won't have the finished pictures next season.

A mere comparison of the number of productions definitely under way so far this year with the track record of other years is nothing more than circumstantial evidence. It certainly suggests a trend, but it doesn't necessarily prove the point. The way to get a clear view to is to see a) how many pictures are currently completed and awaiting release, b) how many pictures are currently in production and c) how many pictures are definitely scheduled to go before the cameras in the next several months. Obviously, the last of these items—definitely scheduled production starts in the coming months—is going to be rather difficult to pin down. But without this information, all you have is circumstantial evidence of a possible trend. And that trend might be reversed by a fall production upbeat.

I see by the papers, though happily not in the gory headlines of yesteryear, that the California American Legion has decided to reprise the Communists-in-motion-pictures bit. I trust that the Legion's national convention will not be stumped by this brouhaha from the golden West.

I can think of no country on earth where the creative arts, including motion pictures, are subjected to more rigid discipline against the expression of personal opinion than in the fountainhead of world Communism, the U.S.S.R. For the California Legionnaires to choose this moment to work up a national storm over a handful of people, none in a position to put Communist propaganda on American screens, seems to me to be ill advised.

Within a few months, at the specific behest of the American government, the American film industry will start offering some Russian-made films. I suppose the California American Legion will be upset by this. I am upset by it myself. But if a patriotic American industry is asked by the government to do something which the government regards as being in the national interest, there really isn't much choice. And if this is the time chosen to start a new anti-Red patrol by some self-appointed inquisitors, then I must assume that these inquisitors are aware of the effects of their efforts.

This month they accuse the industry of being soft on Communism and aduce as evidence five people by name, two of whom haven't even been in the U.S. in recent years. What will be the inevitable implication next month or two months from now when Russian pictures turn up in American distribution?

I cannot help thinking that the American motion picture industry is being made the innocent victim of an attempt to change a policy of the American government. I do not believe that even the most enthusiastic Red-baiter in the world would actually be worrying over Communist employment in Hollywood on the evidence that has been trotted out to date.
Showmanship: It Still Pays Off!

Because bookkeeper calculations control promotion budgeting in most of the major film companies, many promising pictures never realize their boxoffice potential.

That same film man mentioned above paused during our luncheon tête-a-tête to recall a noteworthy contrast to the "Hercules" example. A few years back, he remembered, Paramount had a release that contained all the same ingredients Joe Levine conceived as being so exploitable in "Hercules". That picture was "Ulysses"—myth, spectacle, color, and a star to boot, Kirk Douglas. As a matter of fact, our companion observed, "It was a helluva lot better picture than Levine's." But, despite the similarity of built-in promotional values, Paramount spent only a small fraction of the "Hercules" budget on its "Ulysses", let it slip into release in somewhat lackluster fashion and, while the figures were not available to us, an educated guess must be that its gross was far less than half of what "Hercules" will show.

Accepting the current "Hercules" case as another prime example that showmanship still pays off, let us consider where the responsibility rests for proper promotion. It is not uncommon to hear film men heap scorn on exhibition for its failure to sell the picture. But, as one exhibitor put it: "Levine didn't ask us to put over his picture. He went out and did it himself."

That capsule comment sums up one of the basic flaws in the industry's relations—failure by the distributors to face the fact that the majority of exhibitors are businessmen, not necessarily showmen. True enough, some of the film executives, too, are businessmen—and not showmen. The wiser ones, however, recognizing the crucial importance of promotion, hire the best talent available to carry out that vital function of the business. While they seek—and need—exhibition help in the field, they assume the major burden of exploiting their product. And it is a proven fact that the most successful

(Continued on Page 12)
SHOWMANSHIP PAYS OFF!

‘Who’s In It?’ Is a Thing of the Past

(Continued from Page 11)

film companies are those which take on the task of showmanship to the largest degree.

The tremendous success of “Hercules” merely re-proves—as if it needed further substantiation—the theory that showmanship is one of the integrals of the movie business—just as raising the money for production, purchasing the right story, signing the right performers and director, making the prints and distributing the film carefully. As a matter of fact, many industryites believe it is a great deal more significant than some of the other steps in the movie process. It is showmanship, in the long run, that can decide the box-office fate of a film. For no matter how much time and money are poured into a picture, even if the budget runs into the millions, if its promotion is mishandled—or, as in some cases, almost completely overlooked—its possibilities of achieving success diminish. No matter how you count, a four or five-million-dollar film with a small promotional budget adds up to a job only half-done.

There are, of course, those producers and distributors who resort to that hack retort that exhibitors always ask, “Who’s in it?” whenever they are offered a picture without big star names. Let them look to “Hercules.” Who’s in it? How many inside the industry—not to mention the paying public—ever heard of Steve Reeves? “Who’s in it?” is a thing of the past. Proper promotion will overcome lack of names almost every time—and exhibitors can be convinced of that fact when showmanship is offered as a substitute for stars.

Joe Levine knows this as well as anyone. He has poured out a reputed $1 million thus far to sell his star-less “Hercules,” and the results, in terms of dollars-and-cents at the boxoffice have been startling, to say the least. House records have been wilting before the overpowering strength of the strong man’s audience appeal. In Boston, in a 31-theatre multiple run appearance, the film chalked up $186,117 for the first five days. In Philadelphia, in a 40-house multiple run, “Hercules” totaled $172,800 for the first five days. Brooklyn’s Fox smashed a non-holiday mark with the film, ringing up $41,300 for five days. In Baltimore, New Orleans, Memphis, San Francisco, Milwaukee, Detroit the story was the same. The picture was holding over, with both adults and children thronging to see the fabled tale of the world’s strongest man. Original Embassy estimates of a $3.5-4 million gross have been revised to a possible $5 million figure.

Although he had hired himself a crack promotion man in Sid Blumenstock, the indefatigable figure of master showman Levine was seen bobbing and weaving into headlines from coast to coast. One day he was in Detroit, checking a fullpage, full-color newspaper ad, the next, in Boston answering questions on a late-hour interviewer’s show. Wherever he was, this human dynamo was hustling every minute to make “Hercules” a boxoffice success.

Recently, the Boston Traveler published what was called a real “first”—a three-part story on hometowner Levine, starting on page one. Calling the likable showman “the top film distributor in the motion picture industry,” the bylined series of articles made note of the fact that while Levine has spent over $1 million to promote “Hercules,” he “stands to reap multi-million dollar returns from his investment.”

The showmanship technique Joe Levine applied to “Hercules” is as old as our business; it’s BALLYHOO in bold, black letters, backed by a big, big dollar sign. The stocky Bostonian is a gambler, and showmanship is strictly for gamblers, not for the cautious bookkeeper talents. Pity is that movie business today boasts so few of that daring breed of gamblers who will back their showmanship instinct with the money to make it pay off at five or ten to one.
In announcing Warner Bros.' production-distribution program I want to emphasize that the accent is on entertainment. We are producing and presenting motion pictures we are thoroughly confident people will want to see and which they will enjoy. ★ Our company is alert, progressive, in tune with today’s dynamic pace. In forging ahead we build upon the substantial foundations of great stories, fine talents. ★ We are vastly encouraged by the present, very optimistic about the future. We believe motion pictures will play an ever more important part in enriching the lives of people throughout the world.

★ Our global organization is enthusiastically united in determination to continuously advance this company's proud tradition of leadership. ★ Everything indeed is on the Upbeat at Warner Bros.—and will continue on the Upbeat!

Jack L. Warner
President
Audrey Hepburn in Fred Zinnemann's Production of "The Nun's Story"
Co-starring Peter Finch
Technicolor®

James Stewart Vera Miles "The FBI Story"
A Mervyn LeRoy Production
Technicolor®

Audrey Hepburn Maurice Chevalier in Joshua Logan's Production of "Fanny"
Technicolor®

Robert Mitchum Deborah Kerr Peter Ustinov in Fred Zinnemann's Production of "The Sundowners"
Technicolor®

"The Miracle"
Starring Carroll Baker
Roger Moore • Walter Slezak Vittorio Gassman • Katina Paxinou
Technirama® Technicolor®

"John Paul Jones"
Starring Robert Stack • Marisa Pavan Charles Coburn • Erin O'Brien
Guest Stars MacDonald Carey • Jean Pierre Aumont David Farrar • Peter Cushing • Susana Canales
And a Special Appearance by Bette Davis as Catherine the Great
Technirama® Technicolor®
best-sellers! These hit plays! original properties! Every program past beat by the Upbeat studio!

"A Summer Place"
Starring Richard Egan - Dorothy McGuire Sandra Dee - Arthur Kennedy Troy Donahue
Written, Produced and Directed by Delmer Daves Technicolor®

Clint Walker
Edward "Kookie" Byrnes
John "Lawman" Russell in "Yellowstone Kelly"
Technicolor®

"Cash McCall"
Starring James Garner Natalie Wood
Nina Foch - Dean Jagger E.G. Marshall - Henry Jones Technicolor®

"Hercules"
Mightiest of men! Mightily promoted!
Eastman Color by Pathe DynalScope
O.S.C.A.R. Film — GALATEA

"The Bramble Bush"
Starring Richard Burton Barbara Rush Jack Carson Angie Dickinson
United States Pictures Prod. Technicolor®

Frank Sinatra
Dean Martin Sammy Davis, Jr.
Peter Lawford in "Ocean's 11" Technicolor®
<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Description</th>
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<tr>
<td>&quot;Tall Story&quot;</td>
<td>Joshua Logan's production of the current stage hit. Starring Tony Perkins.</td>
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<tr>
<td>&quot;Guns of the Timberland&quot;</td>
<td>Starring Alan Ladd.</td>
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<tr>
<td>&quot;Look Back in Anger&quot;</td>
<td>Starring Richard Burton, Claire Bloom, Mary Ure.</td>
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<tr>
<td>&quot;Letter from Peking&quot;</td>
<td>Nobel and Pulitzer Prize winner Pearl Buck's latest best-seller.</td>
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<tr>
<td>&quot;Rachel Cade&quot;</td>
<td>The best-selling novel by Charles Mercer.</td>
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<tr>
<td>&quot;Caudelle Inglish&quot;</td>
<td>Sensational new novel by Erskine Caldwell.</td>
</tr>
<tr>
<td>&quot;The Man They Couldn't Kill&quot;</td>
<td>United States Pictures Prod. The hunt-down of gangland's most vicious terror.</td>
</tr>
<tr>
<td>&quot;Sunrise at Campobello&quot;</td>
<td>The hit play. Produced by Dore Schary.</td>
</tr>
<tr>
<td>&quot;All God's Children&quot;</td>
<td>Important drama of today's youth. Ziv Prod.</td>
</tr>
<tr>
<td>&quot;Return of the Soldier&quot;</td>
<td>Rebecca West's famous novel.</td>
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<tr>
<td>&quot;Undercover Teacher&quot;</td>
<td>From the sensational newspaper headlines.</td>
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<tr>
<td>&quot;Captain Buffalo&quot;</td>
<td>John Ford's production of the sweeping novel.</td>
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<tr>
<td>&quot;Splendor in the Grass&quot;</td>
<td>Elia Kazan's production of the story by William Inge.</td>
</tr>
<tr>
<td>&quot;Gold of the Seven Saints&quot;</td>
<td>Howard Hawks' production of the novel by Steve Frazee.</td>
</tr>
<tr>
<td>&quot;Parrish&quot;</td>
<td>Joshua Logan's production of the Literary Guild best-seller.</td>
</tr>
<tr>
<td>&quot;Savage Streets&quot;</td>
<td>Starring Efrem Zimbalist, Jr. and Edward 'Kookie' Byrnes. The conflict between suburban residents and a teenage slum gang.</td>
</tr>
<tr>
<td>&quot;The Magic Sword of King Arthur&quot;</td>
<td>Animated feature based on the beloved classic.</td>
</tr>
<tr>
<td>&quot;The Dark at the Top of the Stairs&quot;</td>
<td>The hit play by William Inge.</td>
</tr>
</tbody>
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The only way for you to go is UP 'cause EVERYTHING'S ON THE Upbeat AT WARNER BROS!
At the annual meeting of Paramount Pictures President Barney Balaban told stockholders that "while in the past our diversification program has been related directly or indirectly to motion pictures and the entertainment industry, our minds are now open to the acquisition of additional interests not necessarily related to our traditional area of activity." A few days later, President Spyros Skouras of Twentieth Century-Fox stated at a press conference that his company, too, was considering diversification beyond the traditional Hollywood borders. Mr. Skouras added, "We should have done this long ago."

Thus, at least two of the nation's largest motion picture producers have finally decided that their future prosperity lies in areas outside, not within, the motion picture field. Presumably, other major studios are also seeking non-motion business ventures into which they can expand. These decisions to move outside the entertainment world carry considerable significance. Having been in the motion picture business for many decades and having successfully weathered ups and downs in the past, most movie companies have been reluctant to venture outside their accustomed field. But now, circumstances have dictated their taking a bold step forward.

With television providing free entertainment to American homes, the theatrical motion picture business has become even more risky. For the number of films being exhibited, there is now a considerably reduced audience market. Every picture must sell on its own merits. True, most studios have begun to supply film products to the growing television industry. The television activities generally involve less risk and offer considerable profit potentialities. But unless pay TV develops, the growth of the television film market may also slow down in another few years. Meantime, competition in this field is becoming increasingly keen. Thus, any movie company which plans beyond the near future must consider business possibilities in other industries as well.

**A CASH-RICH INDUSTRY**

Actually, Twentieth Century-Fox and Paramount Pictures will not be the first ones to consider diversifying outside the traditional Hollywood border. As early as 1954, Stanley Warner entered the consumer goods industry by acquiring International Latex Corporation. The wisdom of Stanley Warner's move is strongly underscored by the fact that, currently, the company is earning nearly 3 times as much as it did back in 1954. Stanley Warner, however, is a theatre company. No motion picture producing-distributing company has carried out any diversification undertakings of any significance.

Until the last year or two, the major movie studios were not in a position to consider major corporate moves. The sudden advent of television caused a major turmoil in Hollywood. Unaccustomed to competition, these companies had to concentrate their efforts on combating their new rival. During the early and mid-fifties, they devoted considerable time and resources to readjusting themselves to the new economic environment and to developing new motion picture techniques. Only in the last two years have they arrested their long-term earnings decline, thanks to the introduction of wide screen processes such as "Cinemасope" and "Todd-AO", various stereophonic sound systems, and the production of quality films.

At the same time as their operating profits from the motion business are improving, the movie companies are also being blessed with substantial windfall income, through the conversion of their idle or unnecessary assets into cash. The post-1948 film libraries of all the major studios, for example, have been released to television, generating more than $100 million in the aggregate. Excess studio properties, too, have been disposed of. Last December, Universal Pictures (81.3% owned by Decca Records) sold its studio for $11.3 million, and Twentieth Century-Fox recently concluded an agreement to sell its real estate properties in Los Angeles for a total of $56 million. Within the motion picture industry, there is little use to which these proceeds can be profitably put. Although theatre attendance has shown encouraging improvement in recent weeks, it cannot reasonably be expected to reach the plush level of the mid-40's in the foreseeable future. It would not be prudent, therefore, to employ the extra funds to produce many additional movie films. In the television field, too, there is a limit as to the amounts these companies can expand their production activities. For the next year or two, at least, a substantial portion of television air time will continue to be occupied by old feature movies. Hence, the only positive move the cash-rich movie companies can take is to diversify outside the entertainment industry.

*(Continued on Page 17)*
VALUE LINE SURVEY

(Continued from Page 17)

CAPITAL CONTRACTION PROGRAMS CONTINUE

It will, of course, take considerable time to carry out the proposed diversification projects. The current business boom has been characterized by an ever-increasing number of corporate mergers and acquisitions. In industry after industry, willing and able buyers are searching actively for promising companies. As a result, the asking prices of most prospective sellers have been rising steadily. To effect an acquisition at satisfactory terms, therefore, the film companies will have to go slowly and wait patiently for sound values to become available.

Until the diversification projects can be carried out, which could well be two or more years hence, the film companies are using the cash that is being generated from their current activities to repurchase their own stock. Since the beginning of 1958, Paramount Pictures has reduced its number of common shares outstanding by 11%, Twentieth Century-Fox by 12% and Warner Brothers also by 12%. Universal Pictures has recently purchased about 13% of the total shares of Decca Records, its parent company. Should Decca Records consolidate its accounts with those of Universal Pictures, as we believe probable within the next few months, Decca's outstanding shares would also be significantly reduced.

The immediate effect of the stock repurchase programs is that the companies involved are able to reduce their overall dividend outlays without any change in the per share rate. Moreover, the earning power of the remaining shares is enhanced, thus increasing future dividend paying ability. The treasury stock may also represent a convenient unit of exchange for shares of other companies, in the event of mergers or acquisitions.

CONCLUSION

The motion picture business has picked up in recent weeks. This reflects, in our opinion, the release by most Hollywood studios of their better pictures during the Summer months. There can be no assurance, however, that future film releases will be as successful as those recently distributed. We still feel that a more promising development within the motion picture industry is the vigorous efforts of the companies in this group to utilize their idle assets. Three to five years from now, successful execution of diversification programs or continued retirement of common stock could result in substantially higher per share earnings for these companies. As a group, therefore, the movie equities are now ranked in Group I (Highest) relative to all stocks for Appreciation Potentiality to 1962-64. Investors are warned, however, that most of these companies still depend heavily on the motion picture business. A series of disappointing movies could cut deeply into current earnings. Until more tangible results of the prospective diversification programs are evident, investors can probably minimize their market risks by restricting new commitments to those stocks that are currently ranked in Groups I (Highest) and II (Above Average) for Probable Market Performance over the 12 Months. The following 6 stocks are currently grouped in that category: American Broadcasting, Paramount, Columbia Broadcasting, Decca Records, National Theatres, Stanley Warner and Warner Brothers.

SURVEYS OF LEADING FILM & THEATRE COMPANIES

COLUMBIA PICTURES

Not since "The Bridge on the River Kwai" has Columbia Pictures managed to turn out any major motion picture hits. We find, however, a number of factors that appear generally favorable to Columbia. For one thing, the company has just begun distributing "Porgy and Bess" for Samuel Goldwyn. While the company does not share in the profit of this film, the distributing fee it earns should help absorb some of its overhead expenses. Moreover, during the last year, the company has made considerable progress in reducing its studio operating costs.

While Columbia has been doing poorly with its theatrical motion picture business, its television subsidiary, Screen Gems, continues to show sales and earnings growth.

LOEW'S, INC.

Leo the Lion may roar with pride again. After having failed to live up to its long-held prestige, motion pictures bearing the M-G-M label are again symbolic of excellent showmanship. Full year earnings may well reach a whopping $3 a share. The company is now fully capable of resuming quarterly dividend payments. Management may not wish to resume dividend payments, however, until it has evaluated the fate of one picture, "Ben Hur", scheduled for release later this year. Because of expected heavy promotional and distributing expenses, it will probably require $25 million of film rental income merely to break even. In "Ben Hur", therefore, Loew's is confronted with exceptionally heavy risks.

Nevertheless, Loew's may well come out ahead in "Ben Hur". Given a receptive audience market, the picture could come through handsomely.

DECCA RECORDS—UNIVERSAL

Thanks to the remarkable success of Universal's "Imitation of Life", net income for the June quarter, when released, should make excellent reading. Still, Universal may have another hit in the offing. Initial reception of its just released "This Earth Is Mine" has been highly auspicious. These two spectaculars alone could yield Universal and Decca many millions of dollars in profit.

PARAMOUNT PICTURES

Unfortunately, other recent Paramount releases have not been nearly so successful as "The Ten Commandments". In fact, during the last year or two, Paramount has had few other pictures in the hit category. As a result, the profits generated by "The Ten Commandments" have been largely offset by losses of other films.

In February, 1958, the company sold all rights to its pre-1948 film library for $50 million. Since the films had been fully written off the company's books, the entire proceeds represent a substantial capital gain. The proceeds from these transactions have enabled the company to accelerate its program of re-acquiring its own common shares.

TWENTIETH CENTURY-FOX

A lack of major movie hits has temporarily depressed the earnings of Twentieth Century-Fox. It should be noted that the first half of 1958 was an unusually prosperous period for the company. A large number of its releases then were major successes. In contrast, this year Fox plans to release most of its more promising features during the second half. Earnings comparisons may therefore turn favorable in the months ahead.

WARNER BROS.

Warner Bros. earnings catapulted to a whopping $2.91 a share in the 6 months ended February 28th, the first half of the current fiscal year. In the same period a year earlier, the company lost more than $1.60 a share. This remarkable upsurge in profits is attributable to a number of factors. (1) After an intensive

(Continued on Page 23)
"Ten Seconds to Hell"

Business Rating 3 5

Chandler and Palance provide marquee strength for grim post-war melodrama. Has good suspense.

This Seven Arts-Hammer production, filmed on location in the war-torn sectors of Berlin, is a grim account of six ex-GI's (German style) who return to civilian life and attempt to string together a reasonable semblance of their former way of life. Relentlessly grim and sometimes gripping, it relates the adventures of the group who have volunteered for the dangerous task of defusing unexploded bombs. Jeff Chandler and Jack Palance provide good marquee power and boxoffice receipts will have to depend on the drawing power of their names and the intriguing title, since the film suffers from a one-dimensional screenplay and some rather torpid direction. Robert Aldrich was responsible for the direction and, while he has done an excellent job in the scenes where the actors attempt to defuse the bombs, he has neglected to probe beneath the surface of the characters involved, thereby missing the opportunity to cash in on the powerful potential of the subject matter. The screenplay by Aldrich and Teddi Sherman is also on the fuzzy side, most noticeably in the love affair between Martine Carol and Palance. The black-and-white photography effectively captures the essence of the grim mood of the story. Plot centers around the rivalry between Chandler and Palance, representing different types of leadership. Palance is the sensitive, brooding kind, while Chandler is the supreme egotist who mouths the "might is right" adage. Upon returning to Berlin the men, under the prodding of Chandler, decide to go in for bomb defusing work and, at the further insistence of Chandler, make a pact which requires each to contribute one-half of his salary to a common pool that will be the property of the survivor, or survivors, after a six-month period. Tense climax arrives when Chandler is assigned a particularly dangerous bomb. Palance offers help and Chandler attempts to have him killed. This fails and Palance walks off leaving Chandler to defuse the bomb alone—an impossible task. The bomb explodes, freeing Palance from the hateful pact and providing him with a new reason for life—his love for Miss Carol.


"The Rabbit Trap"

Business Rating 3 3

Rating is for family situations only. Mild father-son yarn lacks punch for action market. Borgnine heads cast.

This Canon Production for release by United Artists is a tepid little entertainment that was apparently designed in the image of Chayefsky's "Marty." Ernest Borgnine heads the cast and provides a sensitive performance as man impaled on the double horns of devotion to duty and family. David Brian registers strongly as a bull-headed, aggressive boss, while Bethel Leslie and June Blair are effective in their roles of wife and girl friend. Direction by Philip Leacock is low-key, keeping with the tone of the J. P. Miller screenplay and portrays the minute details of man's life accurately. Borgnine and family (Leslie and Kevin Corcoran) are on vacation and have just set a rabbit trap when Borgnine is suddenly called back to the job. Upon arrival home, he discovers that they have forgotten about the trap. The son worries about it and Borgnine tries to appease him, but to no avail. At this point Borgnine vows that he will not go to work but will free the rabbit instead. He speaks to Brian about the problem, but the boss shows no sympathy. Instead, as a reward for faithful service, he offers Borgnine a raise in salary and title. Borgnine realizes that if he accepts he will lose the respect of his son and, after an inner battle, decides to free his soul and announces that he is going to the rabbit trap. Brian fires him for this, but Borgnine realizes that self-freedom is more important than any job. Ironically, they discover their worrying had been in vain—the trap was empty!


"Day of the Outlaw"

Business Rating 3 5

Heavy, but interesting, western that is well played by good cast headed by Robert Ryan, Burt Ives, Tina Louise.

This western from the stables of United Artists via the Security Pictures route is rather heavy and peopled by characters who are generally an unpleasant lot. However, its boxoffice prospects are heightened by a better-than-fair cast (Robert Ryan, Burt Ives, Tina Louise) and an intelligent screenplay that dodges the familiar outdoor paths. It is adequate fare for houses that have use for well-made westerns. Andre de Toth's direction is effective in developing characterization, but he allows the pace to lag in parts. Robert Ryan is effective in the role of a rancher driven by hate of the surrounding farmers and his love for Miss Louise, who is married. Burt Ives is strong as an army captain leading a band of outlaws, and Louise is quite a dish. Screenplay by Philip Yordan opens on what seems to be an ordinary situation. Ryan comes to town in search of a farmer who set barbed wire up on his ranch. However, the real reason is that Ryan is in love with the farmer's wife, Tina Louise. The story takes another quick twist before this duel can start. Ives and a group of renegades arrive and terrorize the town. The single factor holding them from rape and pillage is the presence of Ives among them. Ryan recognizes this, but also discovers that Ives is wounded and a dying man. In order to save the town Ryan offers to lead the bandits across the mountains. But only he knows that they are heading toward certain destruction. The trek starts and all six of the outlaws die, with Ryan miraculously making it back to town, and giving up Tina.


"The Alligator People"

Business Rating 3 PLUS

OK horror dualler. Lon Chaney, Jr. good.

This horror quickie will be double-billed with 20th-Fox's "Return of the Fly". It can be reported that it achieves some fine moments of terror that will delight the devotees of such fare. The cast consists of Beverly Garland, Richard Crane and Lon Chaney, Jr., with the latter turning in a strong performance as a loco bayou denizen. Direction by Roy del Ruth is adequate with good pace and sharp photography of the bayou country. Story concerns the attempts of Garland to find her missing husband, Richard Crane. She finally lands in Louisiana where she soon learns that he is turning into an alligator as the result of an injection given years before to save his life. Film has an offbeat, downbeat ending when the husband is unable to recover, kills Chaney, then dies.

"Return of the Fly"

**Business Rating 3 3 PLUS**

Sequel to "The Fly" provides full measure of grisly gimmicks to please the horror fans. Vincent Price heads cast.

This science-fiction melodrama, a sequel to the earlier and successful, "The Fly," has much the same grisly, fascinating quality of the original. While it lacks the production values (black-and-white as against Color), it should do quite well in its market, and might roll up some surprising grosses, if properly exploited, in the action and drive-in markets. (20th-Fox is distributing it as a package with "The Alligator People"). Vincent Price is top-cast, but he shares honors with the machine that creates the "Fly" and the creature itself. Direction by Edward L. Bernds is taut, making good use of clips from the original. Screenplay, also by Bernds, has the usual amount of plot complication plus an extra measure of horror pleasure for those fans who like their entertainment to be blood-curdling. Story revolves about the attempts to recreate the experiments of the original scientist who invented the machine that accidentally created the "Fly". Price is against it, but the inventor's son, Brett Halsey, persists and eventually wins out. He, too, suffers the fate of his father and is turned into a half-man, half-fly creature through the machinations of an assistant. The finale finds Price, with the aid of police inspector, John Sutton, turning the machine on again in attempt to restore the young scientist to normal proportions. The attempt succeeds and the film closes with the machine (and the series) being destroyed.

20th-Century Fox, 80 minutes, Vincent Price, Brett Halsey, John Sutton, Produced by Bernard Glasser. Directed by Edward L. Bernds.

"Sapphire"

**Business Rating 3 3**

**British import, a mystery, deals with racial problem**

This British import from the Rank Studios, which Universal releases, should hold the interest of art film patrons, and it will serve as a fair dualler in other situations. Results in the larger cities will be strongest but elsewhere the attraction will have difficulties. Basically, a mystery, it has strong racial overtones, giving it added exploitation value. Basil Dearden's direction is tight and intelligent and Janet Green's screenplay—with the exception of certain overbearing racial speeches—has the ring of authenticity. It boasts several performances by Nigel Patrick as the all-too-human police superintendent, Yvonne Mitchell as a love-starved girl, Michael Craig as the racially intolerant policeman, Paul Massie as the dead girl's boy friend, and Bernard Miles as the family-sacrificing father. Well handled Eastman color camera work by Harry Waxman takes the viewer through student sections, Jamaican jazz clubs and various rooming houses of London. The story opens with discovery of the murder of beautiful, young, Sapphire, a student at the Royal Academy of Music who was passing for white. Dilligent police work uncovers many suspects: Massie, who loved Sapphire and was willing to give up a Rome Scholarship to marry her; Mitchell, Massie's unhappily married sister; Miles, who has sacrificed much for his son's education. And also two former colored boyfriends: Gordon Heath, an Africa lawyer, and Harry Baird, habitue of Tulip's Club where Sapphire used to cavort. As the police attempt to track down the killer they are confronted with a number of red-herrings, plus an abundance of racial hatred. The climax exposes the killer, but resolves nothing on the racial question.


"The Big Circus"

**Business Rating 3 3**

**Good big top yarn replete with excitement, tears, laughs. Fine cast, C'Scope, color. Swell entertainment for kids and their elders.**

Ever since its inception the circus has been a mighty magnet for attracting kids from six to sixty-six and over, and this Irwin Allen production which is brimming with color, thrills and gaiety will not prove to be an exception. This Allied Artists release is an ideal summer release when millions of youngsters are around to take their elders out to a good circus show. The ample cast, headed by Victor Mature, Red Buttons, Rhonda Fleming, Kathryn Grant, Vincent Price, Peter Lorre, David Nelson and Gilbert Roland, all are perfectly placed. Mature is dynamic as the circus impresario. Buttons sympathetic as a banker-turned-clown; Fleming appealing as a female press agent; Grant winsome as Mature's sister; Price impressive as the ringmaster; Lorre appealing as the clown; Nelson able as the "heavy," and Roland is tremendous as the aerialist. The direction by Joseph Newman is excellent, capturing the atmosphere of the circus. True, much of the plot is corny, but isn't the real circus just that! The screenplay by Irwin Allen, Charles Bennett and Irving Wallace is straight from the "Perils of Pauline" cliffhanger school. One disaster after another over-takes the circus and its inhabitants with head-spinning rapidity, but the action in the circus rings comes fast and furious. Story opens when Mature, a circus owner down on his luck, walks into a New York bank and requests a half-million dollar loan. The bank assigns Buttons to protect their investment. Upon arrival at winter quarters, Mature finds that the bank has also assigned Miss Fleming as press agent. Mature assigns his sister, Kathy Grant, to them as a secretary. Tension grows, and on the night of the pro-tour party a caged lion escapes and threatens the guests. Mature subdues the lion, but is non-plussed when he is accused of deliberately planning the matter by a newspaperman. Fleming forbids the newspaperman to print the story, thereby making certain that he will front-page it. The circus embarks on the tour riding a crest of publicity, but soon runs into disaster in the form of torrential rains which wipe out several engagements. The bank threatens foreclosure but Mature asks for more time and decides to open in New York just before the rival circus, which he suspects has been responsible for acts of sabotage in his show. In need of another publicity gimmick before arriving in New York, Roland supplies it by agreeing to walk across Niagara Falls on a tightrope. Word that his wife has been killed is as the result of a train sabotage reaches Roland just before he goes on, but Mature good him into it. Further disaster strikes the ill-fated circus when the New York subways go on strike, but Mature solves this by putting the circus on Allen's television show, thereby earning the mortgage money. Film winds up with saboteur Nelson being discovered just before he can kill Grant in a high trapeze act. Buttons and Grant decide to get married, as do Mature and Fleming.

Institutional Drives in Detroit, St. Louis Keep B-B Fires Burning

The national business-building campaign may be stalled, but that's not stopping enterprising exhibitors in various areas of the country from doing a little institutionalizing on the local level. In St. Louis and Detroit, for instance, theatremen have banded together to achieve impressive, cooperative campaigns to steam up movie-going. And there is growing evidence that this kind of grass-roots business-building will spread.

St. Louis exhibitors will launch their area-wide project over the airwaves July 26, with the promotion scheduled to run through August 19. The campaign, involving theatres, radio station KWK, the Globe Downtown and all retail record outlets, was mapped out at a meeting of a number of theatremen with Esquire Theatre publicist Jerry Berger and Michael Ruppe, Jr., promotion director of the radio station. Other showmen attending the session included Howard Zulauf; Bob Johnson, Arthur Enterprises; Dick Finmaurice; Frank Henson, Loew's Theatres; Charles Goldman; Jim James, Missouri-Illinois Theatre Owners; John Meinardi, Fox Midwest Theatres, and Howard Spiess, Smith Management.

Under terms of the St. Louis arrangement, station KWK will relinquish three Sunday broadcasts of its "Hi-Fi Showcase" to allow local exhibitors to tell of their economic, cultural and musical contributions to the community. Philanthropic and charitable activities also will receive mention. The broadcasts will feature taped interviews with industry executives and stars and a cavalcade of award-winning music from motion pictures. KWK will produce the special shows through free spots for two weeks prior to the first broadcast, and the Globe Downtown, through the radio station, will publish four quarter-page ads on the programs. Exhibitors will plug the broadcasts with screen advertising and lobby posters provided by KWK, while all retail record outlets will tie-in with counter displays.

In Detroit, exhibitors already are well into their own business-building drive. The latest phase was launched by an intensive radio and TV saturation on "The Mating Game" and "Tom Thumb," for which more than $5,000 was budgeted, with MGM and the Metropolitan Exhibitors of Detroit Fund each shouldering half the cost. The advertising of "Tom Thumb" was done mainly on television during the morning and late afternoon kiddie shows. "The Mating Game" was sold on 75 radio spots between women's programs. Campaigns followed in the Detroit area on "Pork Chop Hill" and "Alias Jesse James" as a combination, and on "Rio Bravo."

An Allied Theatres of Michigan bulletin, issued at the time of the campaign's opening, pointed out that if the drive "does no more than inform the public of what is available in the neighborhood and drive-in theatres, it will be invaluable. However, "the bulletin added, "what we are really aiming for is to make the public 'movie conscious' and start a word-of-mouth chain reaction. If we can get the ball rolling, every theatre regardless of run or location will certainly benefit."

That was originally the aim of the projected national business-building campaign. And until it can get off the ground, exhibitors throughout the country would do well to take a page from their energetic brothers in St. Louis and Detroit.

Little 'H-Men' Promote Big

There should be several million little "H-Men" putting out their chests to promote Columbia’s "The H-Man" before the science-fiction thriller completes its playoff this month, according to film company estimates.

The unique accessory, the cost of which is being shared by Columbia and exhibitors, is inexpensive enough to be given away to every patron and on a mass scale for street ballyhoo. Made of highly-compressed sponge and die-cut in the shape of an "H-Man," the tiny monster swells to ten times its original thickness when placed in water. One surface of the sponge is stamped with the warning: "Dip the H-Man in water . . . and watch out!" The back surface can be rubber-stamped with theatre credits, which will remain after the sponge is wet.
Glens Falls Exhibitor
Sizzles with 'Hot' Campaign

Jack Mitchell, Glens Falls, N. Y., exhibitor, recently developed a nine-step campaign to promote "Some Like It Hot" which brought the patrons into large numbers, earning the energetic showman plaudits from the Schine publicity department.

Following Mitchell's own description of the campaign, here are the nine steps: (1) have the DJ's plug the songs from the film and mention the playdates; (2) have five music locations set up with the free one sheets from National Screen; (3) use a dressing screen in lobby with cutout heads of the film's stars from the three sheet pecking over the screen, copy on the outside of it and a record player behind it playing the lobby spot and laughing crowd disc; (4) use the door panels in two different windows— at a loan company and in a vacant store; (5) have a full window at a busy intersection with a six sheet display cutout; (6) use heralds; (7) use ushers dressed in Roaring Twenties dresses as street bally with a sign reading, "We're On Our Way To See Our Boston Companions. . . ."; (8) drive old car from same era around as street bally on opening day, and (9) sell a gag ad to Ford dealer, using star cutout in ad with clever copy at top.

All these angles have been exploited before by enterprising exhibitors. None is too difficult nor demanding to try on a worthwhile picture.

There's Gold in Them
That Giveaways—NT 'Showman'

Giveaways have become a vanishing showmanship factor over the years in most situations, but wherever they have been revived, claims the National Theatres Showman, they have proved money makers.

In Salina, Kansas, theatreman "Speed" Martin is offering a three-way prize in which the winner has the choice of a new car, a fully-equipped outboard boat or a farm tractor. The Showman points out that Martin, who feels that the three prizes will appeal, patterned the giveaway after one developed by exhibitor Charlie Reed, of Hays, Kansas. The latter, according to the NT house organ, is expanding his own giveaway program to include a fourth item—a home.

An energetic Idaho Falls theatreman, Irv Simpson, reports that Intermountain in that area provides winners with the choice of a Chevrolet or Ford car, purchased from the dealer at discount, for which he receives theatre credits. Usually some 15 merchants are promoted to underwrite the cost in return for advertising at theatre, on heralds and window cards.

Emerling Manual Trains Loew's
Theatremen on the Job

Loew's Theatres managers are taking a training course right on the job, thanks to a 272-page Managerial Manual prepared by Ernest Emerling vice president in charge of advertising and publicity for exclusive use of his firm's theatre personnel.

The idea for the manual was conceived by president Eugene Picker, who described the brochure as a perfect managerial guide for all Loew's Theatres employes. The brochure will be used as a text book in the newly-instituted Theatre Training Course. The manual, which was sent to managers, division managers and top executives of the chain, includes cuts, drawings and charts, all drawn up by Emerling, with the cooperation of Loew's department heads.

DRIVING HORSES

Above are shown a variety of stunts plugging UA's "Horse Soldiers." Starting at top: on opening day at Kansas City's Plaza, couple in authentic Southern costume ride Civil War carriage, while models in sandwich signs draw their own share of stores in promotion arranged by UA exploiter Bernie Evans, Plaza manager Hugh Siverd. (2) John Wayne, Constance Towers, William Holden make personal appearance at film's premiere at New York's Astor, escorted by UA publicity manager Mort Nathanson. (3) Models in this stunt, arranged by UA field reps Max Miller, Morris Yoter, paraded Philadelphia streets to plug "Horse Soldiers" opening at Fox Theatre. (4) Trick riders with banners and Civil War uniforms paraded down Hollywood Blvd, at high noon, backing on rear of American Legion parade drew cheers.
VALUE LINE SURVEY

(Continued from Page 18)

program of internal reorganization, the company now has a tighter control over expenses. (2) "Auntie Mame", released by Warner earlier in the year, has been an overwhelming success. (3) During the month of February, the company staged a nation-wide campaign, designed to have one Warner feature play in every theatre that month. (4) Also in February, Warner repurchased 160,000 shares of its common stock (at a cost of $4.2 million) so that the number of shares outstanding has been reduced by 9%.

AMERICAN BROADCASTING-PARAMOUNT THEATRES

While ABC is contributing ever-increasing revenues and earnings to the parent company (it accounted for 56% of overall revenues in 1958), the theatre circuit remains an important asset. True, net earnings from the exhibition business have not been satisfactory. However, these theatre properties have generated enough "cash flow" to cover their heavy annual depreciation charges. Moreover, American Broadcasting-Paramount has been carrying on a program of selling, for cash, theatres that are not operating profitably. Funds generated from this source have enabled the company to foster growth of the TV division without resort to external financing.

LOEW'S THEATRES

Loew's Theatres is now the only major theatre circuit that is dependent heavily on the motion picture business. During the early weeks of the current fiscal year (ends about Aug. 31st), for example, the company was favored by a large number of good movies. Earnings ran well ahead of the year-earlier level. Subsequently, however, there developed a mild shortage of audience-drawing film products. The early gain in Loew's earnings has been eroded. Although there are indications that Loew's will again enjoy an increasing supply of good pictures during the final fiscal quarter, net profits for the entire 1959 fiscal year are not expected to exceed the fiscal 1958 mark.

Management will probably find it necessary to gradually withdraw from the theatre business and seek out other profitable business ventures.

NATIONAL THEATRES

National Theatres announced last month that it had purchased one of the nation's largest community television systems, the 7-year-old Williamsport TV Cable Corp. Williamsport TV feeds television signals through cables to 8,500 homes in the city of Williamsport, Pa., where normal reception of television programs from nearby broadcasting stations is obstructed by geographical factors.

After the acquisition of nearly 90% of National Telefilm Associates earlier in the year, the purchase of Williamsport tends to appear insignificant. In our opinion, the community's television system represents a stepping stone for National Theatres into pay television.

Meanwhile, National's own theatre business is improving. During the last few months movie attendance in areas where the company's theatres are located has been running well ahead of the year-ago level.

STANLEY WARNER

The acquisition of International Latex has transformed Stanley Warner from a theatre company of small potential into a rapidly growing manufacturer of consumer goods.

While Latex is now assuming the senior position in the Stanley Warner family, the theatres continue to represent an important source of cash inflow. Moreover, Stanley Warner has been following a program of disposing of some of its unprofitable theatre properties. With the extra funds, Stanley Warner could even diversify further through the acquisition of another subsidiary.

SHOWMEN...

What Are YOU Doing?

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

What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT
ALLIED ARTISTS

January
COSMIC MAN, THE
Bruce Bennett, John Carradine, Allan Lane, John Agar, Robert A. Terry, Director Herbert Green. 77 min.

HOUSE ON HAUNTED HILL
Vincent Price, Carol Ohmart, Producer-Director William Castle. Eerie ghost story. 75 min. 12/12.

February
ARON FOT

GIANT ECHOMETH, THE
Gene Evans. Producer David Diamond. Giant sea monster throws London into panic. 83 min.

April
AL CAPOELE

May
BATTLE FLAME

King of the Wild Stallions
CinemaScope, DeLuxe Color. George Montgomery, Diane Brewster, Producer Ben Selwa. Director Springsteen. Western. Young widow almost loses her ranch, finds love. 76 min.

June
REBEL SET, THE

SPEED CRAZY

WEB OF EVIDENCE

Coming

ATOMIC SUBMARINE

BIG CIRCUS

CALLING NORTH POLE
CinemaScope, Color. Dawn Andrews, Lloyd Bochner. Spies and counter-spies activities during WWII.

CONFessions of an Opium EATER
Miko Taka
CRIME AND PUNISHMENT, U.S.A.
George S. Hamilton, Mary Murphy. Producer Terry Sanders. Director Denis Sanders. Law student turns criminal. 80 min.

FACE OF FIRE

SURRENDER-HELL

UNwed MOTHER

AMERICAN INTERNATIONAL

December
PARATROOP COMMAND

SUBMARINE SPAHAWK
John Blessy, Brett Halsey. Producer Alex Gordon, Director Spencer Gordon Bennett. War action. Sliding through cold, murky depths... the secret sub that won a war. 77 min.

February
DADDY-O
Dick Contino, Sandra Giles. Music-action. She was rich and he represented everything she wanted—from hotrods to rock 'n' roll!

ROADRACERS, THE
Sportscar drama. Modern weapons in form of sports cars with daring youths at the wheels.

March
OPERATION DAMES
Eve Meyer, Charles Henderson. Director Peter Graham Scott. 63 min.

HORSES OF THE BLACK MUSEUM
Color-CinemaScope. Michael Gough, Graham Curnow. Producer Herman Cohen. Director Arthur Crabtree. A cold calculating madman proceeding from one atrocity to the next to create material for his horrendous museum. 94 min.

June
DIAG STRIP GIRL
Fay Spain. REFORM SCHOOL Girl, Edd Byrnes. 75 min.

September
GIRL ON DEATH ROW, THE
Robert Hutton, Mary Castle. 65 min.

SON OF THE GLADIATOR
Color, CinemaScope. Anita Ekberg. 105 min.

October
MYSTERIOUS HOUSE OF USHER, THE
Color, CinemaScope. Filmmation of Poe's "Fall of the House of Usher." 90 min.

LIVING DEAD, THE
Barbara Morris, Dick Miller. Horror. 65 min.

November
COLOSSUS AND THE GOLDEN HORDE
Color, CinemaScope. Steve Reeves, Bruce Cabot. 75 min.

December
TAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction. 85 min.

January
BOMBS AWAY 80 min.

FOXHOLE 70 min.

Coming
EYE & THE DRAGON Color. Fantasy. 80 min. IN THE YEAR 2998

COLUMBIA

November

Flex BULLEIN—THIS IS YOUR PRODUCT

February
MAN INSIDE, THE

LUST FOR LIFE, THE
Mildred Dunnock, George Chesebro. Director Irving Lerner. Drama, Hoodlums plot to kill woman who can testify against them. 81 min.

May
CITY OF FEAR

SFLAMPS OF SCOTLAND YARD

RIDE LONESOME

March
FORBIDDEN ISLAND

GUN MEN FROM LAREDO
Columbia Color. Robert Mitchum, Jane Darwell, Producer-Director, Wallace MacDonald. Young cowman gets a chance to revenge his wife and 47 bath. 67 min. 1/19.

October
LONE WOLF
Jack Hawkins, Glia Salo, Producer Bill Kirby. Director Andre DeToth. 81 min. 1/5.

November
BANDIT OF ZHORE

GIDGET
CinemaScope, Eastman Color. Sandra Dee, James Darren, Producer Laszlo Rachmil, Director Paul Wendkos. Ingenue meets surf bums, falls in love. 75 min. 3/16.

May
FACE OF A FUGITIVE
Technicolor. Fred MacMurray, Dorothy Greene, Producer David Hellwell. Director Paul Wendkos. Western fugitive, romance. 85 min. 4/27.

December
H-MAN, THE
Producers Edwin H. Markey, Harry L.Warner,Producer-Director Charles S. Fronstein. 90 min.

January
H-MAN, THE
Producers Edwin H. Markey, Harry L. Warner, Producer-Director Charles S. Fronstein. 90 min.
Which trade paper has the most "DRAG" with exhibitors?
PIN POINT REVIEWS

Business-Wise Analysis of the New Films

Reviews:
A PRIVATE'S AFFAIR
CRY TOUGH
THE BEAT GENERATION
CAST A LONG SHADOW
THE SCAPEGOAT
E MOST WONDERFUL MOMENT

JOE EXHIBITOR WRITES:
MORE PRODUCT MEANS SURVIVAL FOR ALL

UA Reinforces Its Executive Manpower
ACCEPTING DATES NOW FOR AUG. 15 AND BEYOND

A BIG 20th ATTRACTION FOR EVERY KIND OF THEATRE

SUPPORTED BY VALUE-PACKED SHOWMANSHP

BIG MUSIC PROMOTION ON THE BALLAD OF THE OREGON TRAIL

EXCITING TV TRAILERS

RADIO SPOT CAMPAIGN

STARRING
FRED

never hotter than

WILLIAM BISH
PRODUCED BY RICHARD EINFELD
in his first picture since the great success of "The Shaggy Dog"

ALSO STARRING

STORY AND SCREENPLAY BY

DIRECTED BY

COLOR by DE LUXE
STEREOPHONIC SOUND
TAKE A TIP—TAKE A TRIP!
See it at M-G-M's gala Theatre Preview in the Exchange City nearest you! It's the answer to every Showman's prayer for a Labor Day block-buster!

This... is... A Honeymoon?!

The overseas sergeant wins a dream-car as a prize... and a dream-girl for his bride! Each has the most beautiful chassis in the world. But the government won't let him use one... and she has her own ideas about the other!

METRO-GOLDWYN-MAYER
Presents AN ARCOLA PRODUCTION
Starring
Glenn Ford
Debbie Reynolds

IT STARTED WITH A KISS

And it's a joy-ride all the way... from cool dolls to hot flamencos... from fiestas to bullfights...

FILMED IN GAY, ROMANTIC SPAIN IN COLOR!

Co-Starring
GUSTAVO ROJO · EVA GABOR · FRED CLARK

Screen Play by
EDGAR BUCHANAN · CHARLES LEDERER

In CinemaScope and METROCOLOR

Directed by
GEORGE MARSHALL · AARON ROSENBERG

Produced by
MOVIE MANPOWER. People—except in the over-exalted Hollywood pastures—aren’t valued highly in the motion picture business. A sad commentary on this fact is provided by the failure of most of the film companies to engage in any calculated program of developing management manpower to take over the reins when veterans step out, a policy which is regarded as absolutely essential in every other progressive industry. Movie magnates, it seems, expect to go on forever. This is particularly true in the distribution branch, where competent people in key positions usually plod along without much hope of advancing into the upper management stratum. In sharp and notable contrast to this shabby, shortsighted policy, the situation at United Artists stands out like a shining beacon. This company is operated on a real big-business basis, developing fresh manpower to give management depth and continuity. Something of the same sort is also taking form at Columbia Pictures, where an executive “team” has replaced the one-man control that came to an end with the passing of Harry Cohn. There, too, a line of management personnel is being built up to make the company look like an institution that will endure.

REPUBLIC’S FUTURE. It’s natural that everyone should be wondering whether the departure of Herbert J. Yates from Republic Pictures and the emergence of Victor M. Carter as the firm’s new boss will bring Republic back into the fold as a source of films for theatres. An effort by Film BULLETIN to elicit an attitude from Carter last week was unavailing, but some insiders who claim to know him well say he has evinced an interest in producing features. They indicate that Carter is presently evaluating the manner by which his company might re-enter the production field and that a statement clarifying Republic’s future will be forthcoming within a couple of weeks. The tip is this: if Carter decides that the time is propitious for a move into production, he will offer the studio as a basis for deals with independents and the distribution organization will be a tight one a la Buena Vista (about a dozen exchangesBlanketing the U.S. market).

BALABAN SWITCH. Just a year ago, Barney Balaban issued a glowing statement titled, “An Affirmation of Faith”, about Paramount’s plans to step up production volume. Last week he told “The Wall Street Journal” that the old, old problem of getting the right material and the right talent makes it “difficult to project a long-term production schedule these days.” Thus, while the industry talks about the need to develop fresh talent and some producers are out searching for new personalities to whet the public’s appetite for movies, the Paramount boss notes that “most of the top stars are free agents who usually demand percentages of the gross.” He complains that “this is different from past years when the performers were mostly on contract to the major studios.” He indicated to “The Journal” that Paramount has reverted to its old policy of “sit back and wait until the old established stars are available.” In the interview, Balaban poured lukewarm water on any notions of the increase in production indicated in his previous announcements. Asked about a possible step-up in production, the Paramount head said the firm may “accelerate” its output, but, he told the “Journal”, it all depends on Paramount’s “ability to line up the right performers, story material, directors and producers.” And that top talent, the article quotes him as saying, “is in heavy demand.” This attitude is in direct contrast with this statement Balaban issued with the Paramount annual report for 1958: “The Paramount production organization, now embarked upon an aggressive program to provide the largest possible volume of high quality attractions for the world market, is busily engaged in extensive production not only in Hollywood but in many other parts of the world. It is constantly seeking fresh, exciting and important material, stories and talent for the creation of new pictures everywhere.” Balaban’s present wait-and-see policy also lays to rest his impressive “affirmation of faith” message. In the light of his remarks about the problems of production these days, observers are bound to attach special significance to Balaban’s statement about seeking further diversifications for Paramount. He told the financial paper that his company is definitely interested in acquiring an “industrial company” and that the deal may be closed this year. Entertainment may soon be a minor sub-division of Paramount’s operations.

TISCH WANT SEATS. Despite the heavy Tisch holdings in Loew’s Theatres (the hotel family is reported to be in possession of approximately 400,000 shares of the over-2.5 million) and their supposed intention to seek two places on the board of directors, it’s not certain they’ll be elected to even one spot at the September meeting. The Tisch boys are said to have a yen to become a part of the glittering world of show business, and they probably view their latest acquisition in Loew’s as an open door. If they don’t make it via the theatre company, look for them to enter the business in some other spot.
Newsmakers

The Profit Picture

Profits throughout the industry continue to soar. Stanley Warner president S. H. Fabian, r., announced a record nine-month profit of $3,591,300 ($1.77 per share) for the span ended May 30, compared to $1,706,000 ($1.83 per share) for the same period last year. Record quarterly net was $1,337,600 ($1.66 per share), compared to $266,500 ($1.12 per share) last year. Warner Bros., too, reported a net profit of $13,749,000 ($8.67 per share) for the nine months ended May 30, including $6,500,000 profit on the sale of the San Fernando ranch, president Jack L. Warner announced. In the same span last year, Warners had a net loss of $2,684,000. Meanwhile, American Broadcasting-Paramount Theatres head Leonard H. Goldenson reported an estimated 28-per-cent hike in net profit for the first six months of 1959. Half-year net was $3,886,000 ($0.90 per share), compared to $2,042,000 ($0.70 per share) last year. And it was the best second quarter since 1955 ($1,573,000). Goldenson said, which made the difference. And Loew's president Joseph R. Vogel announced a net of $6,157,000 ($2.31 per share), for the 40 weeks ended June 4, compared to a $683,000 loss last year. The 12-week span ended the same time was equally improved: $1,359,000 ($0.51 per share), compared to a loss of $106,000 last year. Overall, the profit picture remains bright.

Diversification

Columbia president A. Schneider, r., signs the agreement making his firm owner of Intermountain Broadcasting and Television Corp. The Salt Lake City stations were bought from Time, Inc., represented in the signing by v.p. of broadcasting operations Weston C. Pullen, Jr.

Red-Hot 'Angel'

The tremendous promotional push for 20th-Fox's "The Blue Angel" is gathering steam, and one of the biggest generators promises to be the soon-to-be-published LIFE Magazine pull-out display. Examining an enlarged reproduction of the LIFE pull-out are Fox advertising director Abe Goodman (right) and exploitation director Rodney Bush. Company is extremely high on picture starring May Britt, viewing it as potentially giant grosser. (For more on the campaign which is designed to get the "Blue Angel" story across to the public, see What the Showman Are Doing this issue.)

Carter at Helm

Expressing confidence in Republic Pictures Corp. and its future prospects, president Victor M. Carter replaced Herbert J. Yates as chairman of the board, thereby ringing down the curtain on the latter's long, active career in the motion picture industry.
Mr. Mo Wax, Publisher
Film BULLETIN

Dear Sir:

Several items that have appeared in the press recently prompt me to express some thoughts, which I hope you will find cogent, on the increasingly critical product shortage that plagues a large number of theatremen. If you feel my remarks are of interest to your readers and will be useful to the industry at large, feel free to use all or any part of this letter in your fine magazine.

The items I have reference to are (1) the article that appeared in the Wall Street Journal of July 29, reporting that movie business is on the rise this summer; (2) the remarks by producer Jerry Wald about the effect on production of the star shortage; (3) the editorial, "Who's Really on the Spot?" in Film BULLETIN of July 20. In each instance reference was made to the product shortage. I would like to recapitulate and give you my views on that vital subject—one that supersedes everything else, I believe, for maybe 10,000 theatres in this country.

The Wall Street Journal article reported, via TOA, that there are going to be fewer pictures produced next year than in either 1958 or '59, and quoted three well-known exhibitors who disagreed with the theory that fewer pictures will make us a more prosperous industry. Milton London of Detroit said that the reduction in production has cut down drastically the number of potential customers per week for neighborhood theatres. Walter Reade made the good point that a bigger volume of pictures is bound to result in more hits. And Trueman Rembusch of Indiana cites "Shaggy Dog" as an example of a non-blockbuster picture that broke many house records.

In contrast to the appeals from these theatremen, the Journal reported what we all know: "A number of movie makers are pulling in larger grosses this year over 1958 even though they are turning out fewer movies."

No sensible exhibitor squawks about the film companies making money; we know that if they stopped showing profits our sources of supply would really vanish. But there are cases of distributors milking the (exhibition) market dry, and that isn't sensible on their part. One major company, in particular, has been guilty in the past year of the most flagrant and high-handed selling policies I've ever witnessed in my thirty-five years in this business. Playing the product shortage to the hilt, this outfit rarely offers any of its films for under 40 percent, and anything that is worthwhile can't be bought for under 50 percent. They recently picked up a cheap Japanese science fiction picture and had the gall to demand 40 percent for it in many situations. Whether it is meant to or not, that kind of distribution can only result in the destruction of a large part of the subsequent run theatre market.

One of the worst aspects of the idea of cutting down production with the thought of making only "best-sellers" is that our talent is getting scarcer and older and tougher to handle with each passing year. For the most part, the producers act like they are too tired, too old or too scared to cope with this situation. They are in the grip of a monopoly of talent—and I'm referring specifically to stars. The fact that we get our share of flops with the big names in them doesn't seem to impress most of the producers; they still sit and wait for the precious few and aging stars to become available.

It's refreshing to read what Jerry Wald had to say recently. I haven't the paper before me, but, as I recall it, he said that he refuses to wait for particular stars when he has a film to make. He finds the best people for the roles and goes ahead with his production, because he is in the business of making films for a waiting market.

Look over the most successful pictures of the last few seasons and you will find that they had good stories or some outstanding promotion angle. The pictures that were supposed to be "big" just because they had big stars in them were disappointments.

Now, just a few words on the editorial in your July 20 issue. You said the film companies cannot be expected to turn out more pictures just to maintain the small exhibitor in business. I agree. My only contention is that they owe it to themselves and their stockholders to produce more pictures, that in the long run the film companies will survive only by keeping thousands of theatres in operation. The economics of this business makes it feasible and practical and essential that each reel of film play the maximum number of engagements it can withstand before it is scratched or dried up.

Anything less is dissipation of the original investment that went into the production.

Yours sincerely,

JOE EXHIBITOR

Film BULLETIN August 3, 1959 Page 7
Cary Sits In

Cary Grant, whose "Operation Petticoat" is being released by Universal, dropped in to the company's home office to sit in on the recent sales executive conference. The star is seen seated with U president Milton R. Rackmil and Mrs. Rackmil (the former Vivian Blaine). Surrounding them are a quintet of U sales and promotion executives. L. to r.: Charles Simonelli, Henry H. Martin, F. J. A. McCarthy, Jeff Livingston and James J. Jordan.

TOA Convention Heads

A trio of co-chairmen have been named to head TOA's 12th annual convention and trade show, set for Chicago, Nov. 8-12. The three, seen above from L. to r.: Dwight L. Spracher, of Seattle; Gerald J. Shea, of New York, and Richard Orear, of Kansas City, Mo.

How To Develop Talent

What is the solution to the well-recognized withering of our industry's sources of talent? Producer Richard Einfeld has one idea, a good one, which he expects to put into operation within the next six months. The youthful film maker, son of 20th-Fox vice president Charles Einfeld, told the trade press in New York recently of his plans to organize a cinema workshop to increase the flow of "new creative blood" into motion pictures. Expressing the opinion that "every major company will cooperate with the project," the producer explained the idea thus: "The people in the workshop will become motion picture-wise, while we, in effect, will get a stock company out of it." Einfeld took the occasion of the press conference to put in a plug for "The Oregon Trail," his latest and most ambitious production to date. He is flanked, below, by 20th-Fox publicity director Edward Sullivan, r., and Jack Brodsky, of the publicity department.

... And a New Unit

Meanwhile, the Maryland Theatre Owners Assn., newest affiliate of TOA, elected its officers. Seated, in the usual order: Jack Fruchtman; George Brehm; A. Julian Brylawski, head of the Washington, D. C. TOA; national TOA head George G. Kerasotes; John G. Boumas, president of the Maryland group; Arthur Shaftel. Standing: Marvin Goldman; John Manuel; Hal DeGraw; Douglas Connellee; William Fisher; T. T. Vogel; Herman Koplopp, and Phil Isaacs.
"WE THE PEOPLE" CONCURE. To the lengthening roster of financial operatives who are finding a good word to say of the present condition of movie business, add the well-populated name of Merrill Lynch, Pierce, Fenner & Smith.

"We the People" have rediscovered the film stocks.

While not quite a cinemaphile—Merrill Lynch still resolutely refuses to euphemize its grading of "relatively unfavorable" for the industry as a whole—its most recent commentary on the subject, a bulletin astringently entitled, "Stock Comment No. 255 (File: Recreation)", manages to impart more buzz than tweedy-inclined MLF&S generally allows for a business as happenstance as pictures.

The only rub, as Comment No. 255 tells it, is that while the picture makers are making out, they are not making it from pictures. But let's hear Merrill Lynch tell it:

"Domestic Motion picture attendance, which has declined consistently for ten years, fell in 1958 to a level barely half that of World War II. The trend persisted through the first two months of 1959. Recent figures hate, however, been more encouraging. Paid attendance has been running ahead of year earlier levels since the first week of April. Recent weeks have shown gains of as much as 15-to-20% with the result that cumulative figures for the year now equal or slightly exceed those of 1958. The earnings statements of the motion picture producers show the usual wide variations but the forthcoming second quarter reports, with two or three notable exceptions, should make better reading than those issued a year ago."

Yes, Sir. So far, so good. It is at this point that Merrill Lynch begins behaving very much like the playboy who says to the show girl, "I'd tell you I love you, but what in the world would Daddy say." Here how MLF&S enunciates the line:

"Largely as the result of non-operational developments (sale of assets, open market purchase of shares), motion picture shares performed somewhat better than the market when earnings results were for the most part decidedly unsatisfactory. For that reason, the group will continue to be rated relatively unfavorable. Selected issues may, however, be retained for either income or the possibility of improved market action as better earnings unfold."

Thus, doth conscience make cowards of us all.

A note of additional whimsy is supplied by the fact that operational or not, producer income has catapulted industry share prices up some 74% (as registered in the Film BULLETIN Cinema Aggregate) over the past 18 months. While Merrill Lynch makes mention of this "better than the market" performance by key motion picture firms, it does not indicate that the greatest part of the gain has commenced since its original "relatively unfavorable" classification some many months back.

Non-movie operational factors have been (and increasingly will be) of major significance to many top companies. Our argument with Merrill Lynch is to stop grading movie firms by 1937 standards. Evolution has hold of the movies, transfiguring its activities and purposes to something which even the most prescient of us could not dare foretell. We know only that change is upon us. The much discussed transactions involving the film libraries are perhaps not so unrequiting as one may think. Perhaps they represent a pattern for the future, a profitable, exploitable pattern. The issue in point is this: Will the movie producers make money for whatever reasons? If they will, let's rate them that way.

And so Merrill Lynch does, as stated, favor certain individuals. In capsule, here are a number of its estimates:

COLUMBIA: ". . . It appears unlikely that the present price can be justified by nearby earnings expectations."

WALT DISNEY: "Granting that the earnings picture is probably as well defined as any in the industry and bearing in mind the sharp recent decline in the stock, we believe that the shares of Disney are still a shade generously priced."

LOEW'S: "We believe the stock is one of the more attractive in the group and should be retained in speculative accounts."

PARAMOUNT PICTURES: "Although 'Ten Commandments' continues to pile up boxoffice receipts both in the U.S. and abroad, Paramount's recent productions have lacked appeal . . . The stock is protected by underlying values . . . but is not, in our estimate, an attractive purchase."

TWENTIETH CENTURY-FOX: ". . . has one of the best records in the industry and in 1958 reported record earnings of $3.31 a share on the strength of a series of exceptionally popular pictures. Results to date this year have been considerably less satisfactory. The second half may show some recovery but the full year earnings seem certain to fall below last year's. We do not then believe the stock should be purchased now."

UNITED ARTISTS: "We believe that the stock is the most attractive in the group."

UNIVERSAL: "A merger between the two companies (Decca) is an eventual possibility but Universal is more than adequately priced in light of its current operating position."

WARNER BROTHERS: "The stock has outperformed all others in the group this year. History suggests that the current earnings level is not likely to be duplicated. However the shares should probably be retained for the moment in view of the excellent near-term prognosis . . . "

By Philip R. Ward
“THE ALL-TIME CHILLER”

is HOT, HOT, HOT

at the box office

all over the country.

THE MUMMY,

breaks the all-time U-I record at the Pilgrim Theatre in Boston and is topping HORROR OF DRACULA in ATLANTA, GA., MACON, GA., SAVANNAH, GA., JOHNSON CITY, TENN., BIRMINGHAM, ALA., COLUMBUS, GA., TUSCALOOSA, ALA., KNOXVILLE, TENN., BRISTOL, TENN., KINGSPORT, TENN., DENVER, COL., COLUMBUS, O., JACKSONVILLE, FLA., NEW BEDFORD, MASS., NEWPORT, R. I.

THE MUMMY

has box office magic

Book it now thru U-I
Fresh Blood Pumped Into a Movie Company

UA Builds its Team

A prominent Wall Street investment firm had this to say recently about United Artists management:

"The team was put together in the 1950s by assembling some of the most competent young men from all parts of the industry. In the last couple of years good progress has been made in developing a second management line."

And in baseball parlance it goes like this: "A team is only as good as its bench." While the first line team of United Artists is quite young by executive standards, the very dynamism that has so quickly vaulted this organization to the forefront in the industry is steadily building a strong executive "bench" that will provide the knowing hands to abet expansion and the talent to take over high seats when vacated.

Always ready, even eager, to give tangible recognition to its manpower, United Artists last week announced a raft of new promotions, including three vice presidencies. James R. Velde was named to the newly-created post of vice president in charge of domestic sales. Roger H. Lewis is now vice president in charge of advertising, publicity and exploitation. And Louis Lober assumes the post of vice president in charge of foreign operations. Each of these executives have contributed liberally to the rosyate financial condition in which UA finds itself and the powers-that-be did not delay in showing their appreciation.

"It is with a great deal of satisfaction and pride", said president Arthur B. Krim, "that I am able to note that these men have served with United Artists during our last eight years of expansion. Their election reflects the same spirit of growth internally that the company has been able to achieve in the entertainment industry." Nor did the promotions halt at that officer level; UA's internal growth finds key men sprouting into higher ground all over its vital promotion department.

Indicating the ever-widening scope of UA's operations, Morton Nathanson, publicity manager since 1952, acquired the newly-created title and broadened duties of director of international advertising and publicity. Into the chair vacated by Lewis of national director of advertising, publicity and exploitation stepped his extremely able and energetic erstwhile executive assistant, Fred Goldberg, while Burt Sloane, Nathanson's talented understudy assumed the duties of publicity manager. Thus it goes, the United Artists story, which, since the rebirth of the firm in 1951, has been taking on more and more the aspects of a dream come true. In the UA case, however, untiring effort and keen business acumen, rather than the gauzy stuff dreams are made of, have proved the vital ingredients.

And in every department of the company the results of the swift promotional system, and the accompanying diligent effort, are being written in big, bold letters. UA's world-wide theatrical film rentals for the first half of this year established a six-month record for the firm. Increasingly encouraging profit statements are issuing forth from United Artists stockholders' meetings, with the credit for the success shared by the established domestic setup and a dynamically growing foreign network.

Balancing the powerful sales arsenal is an artistic retinue composed of an impressive stable of independent production talent and as skillful a group of promotioneers as can be found anywhere in the industry. A glance at UA's success in last year's Oscar derby and its imposing list of forthcoming product is sufficient indication of what the firm has to offer on the screen. And an army of company showmen are constantly at work to inform, impress and implant in public consciousness the UA symbol.

That symbol might well be the giant of moviedom, taking great strides while fresh, young blood is pumped through his system so that his pace never slackens.
The ancient sage who said half a loaf was better than none coined a lovely phrase, but he has cost the motion picture industry a lot of money. Half a promotional loaf is apt to be worse, not better, than none at all. I am impelled to make this observation by the amazing results of the all-out campaign mounted in behalf of "Hercules." I find myself wondering what would have happened to this picture of only half as much promotional effort and money had been expended. Business probably would have been less than half as good. When you don't spend enough money to sell your product, whatever money you do spend is apt to be wasted. A modest campaign is lucky to pay back its costs, because it must compete with the really lavish salesmanship of the competition. Surely it is no accident that practically every picture which receives the benefit of a generous promotional budget seems to end up in the black. You can cite exceptions if you care to; but in the main it can be said that the percentage of return on the promotional dollar depends on the number of promotional dollars you spend. Conversely, when you cut the promotional budget down to say half of what it might legitimately be you are also cutting the boxoffice take proportionately. And at a time when the boxoffice needs every dollar it can get, this is being penny wise and pound foolish. My suggestion is for perhaps a little more daring. Cut out the half way measures. Promote the promising pictures all the way. A modest picture's all out promotion effort is itself relatively modest. But give each picture every last bit of the promotion it is worth.

Basically, I do not believe the motion picture industry spends enough money on promotion. Too much of the money that is spent goes for half-way measures and ends up wasted. Instead of spreading an annual promotional budget too thin over too many pictures, I think the major distributors would be better advised to either get more budget or concentrate all—repeat, all—of it on their potential moneymakers. This probably sounds like heresy to distributors who are used to having exhibitors ask them to do more exploitation for every picture that comes along. I agree that more exploitation for every picture would be fine. Promote them all to the hilt—when you have the money. But when the money is hard to come by, isn't it wise to pick your spots?

I can think of at least two of the year's biggest pictures which turned out to be something less than sensational when company executives previewed them. The promotional budgets of these pictures were obviously cut down the moment the companies saw what kind of films they had. And yet, despite the cuts, there were expenditures of hundreds of thousands of promotional dollars which will never come back. One company official told me that it was merely a matter of "going through the motions." At those prices, I think the motions were largely unnecessary and the several hundreds of thousands of dollars could have been applied with better hope of success to some extra pushing on certain worthwhile top attractions.

Spend more promotional money if you can, Mr. Movie Mogul; but if you can't spend more, maybe you can spend more wisely.

Why it is that:
The movie going public demands air conditioned theatres and then, in the hottest season of the year, swarms to non air-conditioned drive-ins?

People invariably tell the pollsters they prefer single features but the double feature houses generally do more of the subsequent run business?

The pay television people are making their biggest pitch for the sports market, while motion pictures about sports are the hardest kind to sell to the public?

The retail druggists or the grocers can all live together in one trade association within their respective businesses, but film exhibitors cannot?

Uncle Sam asked the movie companies to distribute Soviet films, but he hasn't asked the newspapers or the automobile companies to do the same for their Russian counterparts?

A stellar entertainer will work for 39 weeks on television, live, for the same kind of money he demands for 13 weeks of movie work?

Conversation with my wife: You know, dear, with Fall just around the corner and the school season almost upon us, thank the good Lord, wouldn't it be nice if we could make some kind of arrangement with the local movie theatre for Saturday morning children's shows, so we could park them when we wanted to and take care of our shopping? Yes, dear, I know the theatre hasn't said anything about Saturday morning shows. You would be interested, though?

No, dear, I am not acquainted with the local manager. It's a chain house—a small chain, and at one time the manager did give out passes through the P.T.A. to new members as they joined. Maybe if the P.T.A. went to him and suggested . . . but it would only work if they had a stake in it, and that might raise the ticket price.

Yes, of course I could telephone him or write to him even if I don't know his name. Or I might even try to rent the theatre for Saturday mornings myself and send out notices to the local weekly paper and book some old films, even in 16 mm. And then I could sit down with the local school principal and get a list of recommended films, and maybe even get an okay to distribute advance programs at the school. In any case I could certainly hire some of the school kids to leave a circular about the Saturday morning shows in every mailbox, with an order coupon for advance ticket purchases and a calendar of the attractions.

It might even be possible for me to arrange a sales counter for the Saturday morning shows with the local candy store, and maybe promote a few door prizes from the other local merchants in return for program credit.

Yes, dear, I know it's getting late. Hm? Why do I want to get back into the film business? Well, I've been waiting a long time for our theatre manager to get into it. School season is almost here and it would be nice to have Saturday morning shows for the kids and—yes, dear, I know I've said it before. You're right, dear. You're convinced. Now all I have to do is convince the theatre manager.
Frank and Friends Present

The Most Wonderful Entertainment In The Whole Wide Wonderful World!
A Sweetheart Of A Cast...
A Honey Of A Picture!

Meet Sinatra
And Friends-
In A
Very Fresh...
Very Funny...
Very Frank Capra
Look At Life!

Introducing EDDIE HODGES
(The Wonder Boy of "The Mystic Man")

FRANK SINATRA  EDWARD G. ROBINSON  KEANOR PARKER
CAROLYN JONES  THELMA RITTER  KEENAN WYNN

in FRANK CAPRA'S
"A HOLE IN THE HEAD"

CinemaScope  Color by DeLuxe
"A Hole in the Head"

...already established as one of the year's highest-grossing hits!

Opening records smashed in major engagements coast-to-coast!
Hundreds of new dates coming up, paced by showcase New York Premiere at Loew's State.

SINCAP PRODUCTIONS presents
FRANK SINATRA as FRANK in CAPRA'S "A HOLE IN THE HEAD"
EDWARD G. ROBINSON as EDWARD G. ROBINSON
ELEANOR PARKER as ELEANOR PARKER
CAROLYN JONES as CAROLYN JONES
THELMA RITTER as THELMA RITTER
KEEAN WYNN as KEEAN WYNN

with JOI LANSING / CONNIE SAWYER / and introducing EDDIE HODGES / screenplay by ARNOLD SCHULMAN / music by NELSON RIDDLE / photographic lenses by PANAVISOR

CinemaScope® Color by DeLuxe

produced and directed by FRANK CAPRA
Financial Paper Cites Various Reasons for Attendance Pick-up

The thundering boom in theatre attendance this summer is now official; the Wall Street Journal made it so by proclaiming last week (July 29 issue): "The motion picture business is picking up."

What's responsible for the spurt in moviegoing during the year's second quarter (after a poor first period), how long can it be expected to last, and other important aspects of our industry's vagaries are discussed in the lengthy Journal article written by Stanley W. Penn, the financial paper's regular motion picture reporter.

Numerous sources are quoted by Penn to support his "business is picking up" statement. At the outset he calls on the statistics of Sindlinger & Co. to point out that attendance has been on the upswing steadily for four months, with June displaying a six per cent jump over the 1958 month.

And, according to the Journal piece, the large theatre chain owners are quick to agree. Simon B. Siegel, financial vice president of American Broadcasting-Paramount Theatres, according to Penn, says that profits from the firm's 505 houses in the second quarter were the highest for any similar period since 1955. Profits, in fact, Siegel is quoted, "were sufficiently ahead of last year to more than offset the first three months, which were somewhat behind the same period of 1958." The same feelings are voiced, too, by a spokesman for National Theatres. Although boxoffice receipts "were behind", Penn quotes, in the first quarter (compared with the same span a year ago), they climbed in the second quarter "for a combined gain in the six-month period."

RKO Theatres vice president Harry Mandel notes in the article, "From June right through to the present, business has been better than last year." And the story also is much the same at Loew's Theatres.

The Journal makes an interesting—and quite pleasant—observation that many industryites believe moviegoing is once again in vogue. "I frankly feel," a New York exhibitor is quoted, "it's becoming more popular to go to the movies. A few years ago, it was smart to say, 'I haven't seen a film in a dog's age.' But now you hear people talking, 'Did you see 'The Nun's Story,' or "Gigi," and weren't they good?'"

Penn notes, however, one must look to other trends, too, if he hopes to explain the attendance rise. One trend the financial reporter sees is this: "A number of moviemakers are pulling in larger grosses this year over 1958 even though they are turning out fewer movies. Clearly, the trend is to fewer but costlier pictures, in the belief held by producers that the public will pay to see a lavishly-made, large-budget, star-studded film, in contrast with a cheap, quickly made movie bearing a close resemblance to the old movies seen free on television."

As substantiation of this thinking, Penn points to Universal, which he notes, "sharply cut back production about a year ago in favor of fewer, more expensive movies." In a 37-week span ended July 18, Penn says, Universal's domestic billings from 17 pictures were $1 million ahead of the same period one year before, when it had 32 films in release. And, the Journal continues, big pictures such as "Imitation of Life," "Some Like It Hot," "Anatomy of a Murder" and "The Nun's Story" figure to keep the business fires burning brightly for some time to come.

But not only the big films are doing the big business this summer. "In recent weeks," notes Penn, "even some smaller budget movies have been catching fire at the boxoffice. One such film is 'Hercules,' presented by Embassy Pictures Corp., of New York, which grossed at the boxoffice a whopping $252,981 at 135 metropolitan New York movie houses on opening day last Wednesday," he adds. And this tremendous success of the low-budget picture prompts those exhibitors who operate sub-run theatres to renew their contention that the industry needs and can use more pictures.

"Most neighborhood theatres depend upon a solid base of regular repeat customers," notes Milton H. London, a Detroit exhibitor. "The shortage of available product," he says, "has forced most of these neighborhood movie houses, which formerly offered two or even three programs a week, to show one program for a full week or even longer. This, of course, drastically reduces the number of potential customers per week." London concludes, "If you had a bigger volume of production, you'd be hound to get more hits," contends Walter Reade, Jr., head of the Walter Reade theatre chain. Many theatremen who side with London and Reade point to the success the British-made "Room at the Top" has enjoyed. It cost only $600,000 to make and is expected to return almost $2 million in rentals.

It is quite obvious that even an impartial observer such as Penn finds the product dilemma a thorny one. But more films or less, business is, as the Wall Street Journal points out, "picking up," and for that, the entire movie industry is happier this summer than in several years.
“A Private’s Affair”

Business Rating 🌟🌟🌟

Amusing, youthful frolic of romance and music. Young cast and plot will draw the teenage crowd and delight family trade. C’scope and color.

The peacetime Army serves as storyline for this lively, 20th Century-Fox comedy with music. All ingredients are mixed well for a pleasant family and young folks diversion and should prove to be a refreshing drink for the boxoffice. Filmed in Cineascope and Deluxe Color, with a “don’t spare the expense” look, it shows off to good advantage a combo of young and rising talent. Teenagers should flock to see Sal Mineo, Barry Coe, Gary Crosby, Christine Carrere, Barbara Eden and Terry Moore engage in enough zany antics, romantic adventures and general confusion to upset an already beast Pentagon, which sometimes has other things on its mind. This sextet gets excellent support from two veteran character actors—Jesse Royce Landis and Jim Backus, also known as the cartoon voice of Mr. McGoo. All, however, are almost upstaged by the cavorting of a chimpanzee act—the Marquis family—whose chimp antics prove one of the best laugh-getters. Director Raoul Walsh keeps the action at a fast pace. Considering that he has to juggle three amatory liaisons, psychiatrists, a national TV show and an assistant secretary of the Army of the female variety, this is no small trick. He also succeeds in covering up for the plot which is heavy with potatoes but thin in meat. The trio of Mineo, a bearded beatnik; Coe, a typical Ivy Leaguer, and Crosby, a cattle rancher with a sophisticated outlook on life, are drafted and wind up in the same platoon at an Eastern Army camp. They quickly form an unholy alliance and as quickly turn to forming the romantic kind, Moore teaming Mineo, Coe and Carrere and young Crosby with Eden. The snafoo comes when the trio is geared to appear as a vocal group on an all-Army TV show, enced by Backus. Coe develops laryngitis and remains behind in the post hospital. Miss Landis, an assistant secretary of the Army on camp tour, is unintentionally married to Coe, who is under sedation, in an incredible turn of events. Army psychiatrists lift well-educated eyebrows when Coe dimly remembers the incident, but girlfriend Carrere believes him, unfortunately for Coe. The muddle is cleared in time for Coe to join his buddies and their girls for the TV finale—“The Same Old Army.” Three songs are contributed by Jimmy McHugh, Jay Livingston and Ray Evans, with the same “Same Old Army” having a good chance to catch on.

The Scapegoat

Business Rating 🌟🌟🌟

Alec Guinness in another dual role and Bette Davis providing fine support lift a disappointing film. OK for class and art houses.

M-G-M’s adaptation of Daphne Du Maurier’s best-selling thriller, “The Scapegoat,” features Alec Guinness, once more successfully playing dual roles, and Bette Davis, playing to the hilt the role of a dope-addicted, cigar smoking, shrewish mother of a French aristocrat. What starts out as a real thriller, with Irene Worth and Nicole Maury giving first rate jobs as Guinness’ wife and mistress, soon loses impetus. While direction and acting throughout are topnotch, it fails to live up to early promise of high levels of suspense due to a weak ending and a superficiality in characterizations. Boxoffice prospects are best for metropolitan class and art houses, where Guinness has a large and faithful following. Elsewhere, “The Scapegoat” will have tough sledding, although exploitation of Bette Davis might help in some situations. On a tour of the continent, Sir Alec, a gentle, timid English schoolmaster, is thrown into assuming the guise of a missing, impoverished French nobleman, who happens to be his exact double. Taking up residence at the nobleman’s castle, Guinness soon understands why he disappeared. The mother, Bette Davis; daughter, Anna-bel Barlett; wife, Irene Worth, and sister, Pamela Brown are all bordering on the psychopathic, while a “normal” brother-in-law is stealing the profits of a family business. The one redeeming feature about the plan is that Guinness also inherits the Frenchman’s mistress, Nicole Maury, making the whole thing almost palatable. The usual suspense about the masquerade being uncovered carries the story along until the bonafide Frenchman returns and murders his wife in anticipation of the money to be derived from her death. In the climax, impostor Guinness confronts the Frenchman shoots the latter and carries off Nicole as his prize for the adventure.

Cast a Long Shadow

Business Rating 🌟🌟🌟

Good western entry starring Audie Murphy.

This Mirisch Company production for United Artists release has moments of good action and dramatic tension, and with Audie Murphy as the star, should provide exhibitors catering to western audiences with a strong entry. The Martin Goldsmith- John McGreevy screenplay develops its plot a bit deliberately in the early stages, but once the action takes over viewer interest is completely captured. Murphy does a good job as the hero—a young man confused by an uncertainty about his birthright—and Terry Moore provides an adequate characterization as his bride-to-be. In addition, John Dehner chips in with a solid performance as Murphy’s father. Director Thomas Carr shows his strongest hand in the action sequences, which are slam-bang. Plot rotates about the ill of Murphy who is unknowing about his fatherhood and as a result, confused. This situation, and the breakup of his romance, makes him decide to take to the open road and live the life of a bum. While he is tramping about, John Dehner searches for him with the news that a ranch has been willed to the lad. Murphy returns to the ranch with Dehner and thinks that the deceased owner was his father. Murphy is offered money for the ranch by a group led by Dehner and agrees to the sale, but he suddenly suffers a change of heart, and enranges the combine who harrass him. Eventually Murphy decides to take the cattle on an overland trek to pay off a bank note. During the trip, he learns of his real parenthood and comes to discover that he still loves Terry Moore. They ride off together.

“Cry Tough”

**Business Rating 3 3**

Engrossing melodrama good programmer for action market.

The tumultuous tenement life of New York's Puerto Rican Harlem is the background for this engrossing, if grim, melodrama from United Artists, which should find its share of favor in the action and drive-in markets. The story concerns the futile attempt of John Saxon to free himself from the clutches of the slums and the evil influence of a vice lord and is well-spotted with brutality and violence. Saxon is effective as the ex-convict who wants to lead a clean and simple life while Linda Cristal registers well as a hoyden who creates further troubles for Saxon. Excellent support is offered the leading pair by Joseph Calleia as Saxon's father, Don Gordon as a beatnik criminal and Harry Townes as the vice overlord. Direction by Paul Stanley is better-than-adequate, and if the screenplay were less diffuse, the film would have better business prospects than already noted. The camerawork is moody and tense and serves as a fine counterpoint for the action. Saxon opens the story when he returns from prison and vows to stay away from the rackets. His high resolve is soon dissipated and he finds himself in the thick of things as the result of his love affair with Linda Cristal. His intentions toward her are strictly honorable, but she proves to be not the marrying kind. When she gets into immigration trouble, she accepts the offer of marriage, but after she attains her American citizenship she takes off like the lady of the night that she is. Eventually Saxon becomes involved in a gangland killing and finally meets his death at the hands of a rival group of gangsters.


“The Beat Generation”

**Business Rating 3 3**

Exploitation angles in meller about cop vs. beatnik rapist. Should do OK in action and drive-in markets.

Producer Albert Zugsmith has latched on to an exploitable title in this M-G-M release, although the beatniks will protest that it is an inaccurate portrait. As a matter of fact, “The Beat Generation” is really a rather routine cops-and-rapist melodrama that is designed for the action and ballyhoo markets. But Zugsmith is a knowledgeable film man who turns out a slick production and knows the value of a promotional gimmick. “Beat Generation” has its share of angles. The appearance of Satchmo Armstrong won't hurt boxoffice prospects at all. Topcast are Steve Cochran and Ray Danton both of whom play woman-haters, the former a cop, the latter a beatnik rapist. Fay Spain as Cochran's wife is excellent while Jackie Coogan and Mamie Van Doren also contribute nicely. Direction by Charles Haas is crisp and manages to create some excitement with the over-involved Richard Matheson-Lewis Meltzer screenplay. Danton rapes Maggie Hayes and sets it up to look like the pair had just finished bre.kfast. Cochran and Coogan are the police called in to investigate and Cochran expounds the theory that it wasn't rape at all, but the woman "called cop" to cover up an errant love affair. Cochran persists in this attitude, but his theory is sorely tested when his own wife is attacked by the rapist. This situation is further complicated by the fact that she becomes pregnant soon after. She wants to abort the baby but doesn't when a Catholic priest persuades her otherwise. Story winds up in rip-roaring fashion as Cochran and Danton battle it out all through a beatnik party and an underwater struggle.

M.G.M. 95 minutes. Steve Cochran, Ray Danton, Mamie Van Doren. Produced by Albert Zugsmith. Directed by Charles Haas.

“The Most Wonderful Moment”

**Business Rating 3 3**

Import deals with painless childbirth. For art spots.

Based on the theme of a young doctor striving to bring his dream of painless childbirth to fruition, this Italian-made film being distributed by Ellis Films is very well acted but lacks incisiveness in story and direction. The syrupy treatment offsets the earthy manner in which the problems are depicted. Following on the heels of "Dr. Laurent," this treatment is bound to suffer by artistic comparison, and find many exploitation areas well-trod, too. Direction by Luciano Emmer contributes little while the screenplay by Sergio Amidei, Glauco Pellegrini and Ugo Pirro never quite decides whether the film is to be a social tract or a soap opera. Marcello Mastroianni is quite convincing as the romantic lead and Giovanna Ralli is both attractive and effective as his female counterpart. They are ably assisted by Marisa Merlioni and Ernesto Calindri in supporting roles. Story opens when the hero, who is a disciple of the painless method of child-birth, goes to Paris to study with the master. Upon his return he learns that his fiancée (Giovanna Ralli) is pregnant. But, because he is only an interne he feels that it would be disastrous for them to marry. She objects and goes to live with Dr. Margherita Rosati (Maris Merlioni) where the two set up a clinic similar to the one the young interne dreams about. The doctor finally locates his love at the clinic, but she will have nothing to do with him. After much travail, he finally performs a painless childbirth successfully and reuniess with his love.


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**What the Showmen Are Doing!**

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

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**Film BULLETIN** August 3, 1959  Page 19
Milking the Canadian Cow

With pay television soon to invade Canada via Telemeter's wire system, we presented in the July 6 issue of Film BULLETIN the views of J. J. Fitzgibbons, president of Paramount's Famous Players theatre subsidiary, which is sponsoring the project in the Dominion. Below, we offer the views of J. H. Strauss, president of the Association des Propriétaires de Théatres du Québec, Inc. (TOA), which represents the opposition forces.

I have seen many unkindly blows dealt The Canadian Motion Picture Exhibitor in my twenty odd years in the business, but the one which is to take place shortly is more than likely to be the death-knell.

Unless theatre owners in Canada wake up to the rape which they are about to absorb, they will surely be wiped out and at the same time will succ in an unwitnessing public.

What beats me is that these same exhibitors when faced with a tax or film increase, holler like stuck pigs, but where the issue is clear and they can see oblivion staring them in the face, they choose to do nothing in retaliation.

Toll Television is coming to Etobicoke this autumn is what we're all reading these days in the trade and local newspapers. All sorts of sweet pap is being doled out by The Trans Canada Telemeter Corporation extolling the virtues of this new and wonderful gadget—A coin box in the home.

I remember as a child having a coin box in our house, the contents of which was sent to poor people. Very shortly you'll be able to tell your children that the coin box in your home will be to feed the poor Famous Players, Paramount, Zenith, Skatron and all their poor relatives.

On this issue I have often been told not to stand in the way of progress. This is progress? I pay taxes to support a Canadian Broadcasting Corporation so as I can occasionally watch a hockey game, football game or a late movie free of charge. This will all disappear very shortly as all promoters of big time sports have already expressed the desire to switch their allegiance to Pay TV.

The producers of motion pictures, all of them either secretly or openly are waiting to pounce as soon as they get the go ahead signal.

As a theatre owner you will be given the first opportunity to become a 'sub franchisee' in this new setup according to Mr. J. J. Fitzgibbons. Three years ago this was the same promise from all the proponents but I have never as yet had a straight answer as to what this means. I personally believe they don't know themselves. Maybe you'll be issued a peak cap and uniform to go house to house collecting the money out of the Telemeter coin boxes.

I am very much surprised and quite annoyed that The CBC Board of Governors is sanctioning this test. What angers me even more is that virtually no one has dared question this proposed medium and how it will affect him personally.

I have no doubt of the integrity and desirability of Famous Players to show the best possible programs on Telemeter. The truth of the matter is that this giant 'promotion' which is another well thought out plan of U.S. moguls is to be thrust on the public to see how effectively The Canadian Cow can be milked.

Let me point out to theatre owners that all talent and production will be syphoned off in short order leaving you with nothing.

Let me point out to the general public especially the dupes of Etobicoke that you will shortly have to pay for all the best TV programs which you now see free of charge, unless you manifest opposition.

From here on it is the duty of every Canadian to find out what he is letting himself in for by allowing this TV coin box into his house. It is the duty of community leaders, clergy, economists, educators to find out what Pay as you see TV will mean to the average family and to advise their wards accordingly.

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**Strauss Disputes Taylor On Impact of Coin Box TV**

The toll television question flared again recently in Canada when Joseph Strauss took sharp issue with a statement by N. A. Taylor, head of Twix Century Theatres, of Toronto, that the pending pay-TV test in Etobicoke this fall “may be the best thing that has ever happened to our business.” “This is another instance of a Paramount spokesman again sounding off on pay-TV in generalities, and without giving specifics,” Strauss declared. The only thing pay-TV could do, Strauss averred, is “to put the theatre out of business.” The TOA executive said that Paramount, having hit a wall of opposition to its system in the U.S., had made one of its theatre firms a “guinea pig franchise holder.”
**What the Showmen Are Doing!**

**MERCHANDISING & EXPLOITATION DEPARTMENT**

**Good Promotion Can Keep Business Hot in Fall—ATOI**

Allied Theatre Owners of Indiana issued a bulletin which serves as an excellent example of an exhibitor organization's helpful service to its members, and is worthy of the attention of all theatremen now that summer is swiftly drawing to a close.

"Now that August is upon us," notes the bulletin, "and in another month schools will reopen, a little added effort may help to sustain summer business into the fall season." With that idea uppermost, the ATOI tub thumpers have compiled a list of ideas "that can be used to help to pep up business." As the exhibitor organization points out, some stunts may be better for drive-ins than for indoor houses, but all should prove top-flight business builders.

Get in on the increasingly popular record hops is the first ATOI suggestion. Numerous ballrooms, parks and other public gathering places are inviting both local and other well known disc jockeys for the record hops, says the exhibitor group, sometimes one day a week and others on a once-in-a-while basis. The publicity, "along with the crowd that should turn out, should spell success for this stunt," says the bulletin.

Jalopy give-aways are another clever piece of showmanship offered by the Indiana group. A car dealer tie-in should be easy to arrange, it notes, with the dealer furnishing the jalopy for a give-away in return for advertising. Along similar lines, the bulletin says, "It is well to think now that there is going to be a big push when the three auto manufacturers introduce their new small cars this fall. Why not arrange to display the new cars at the theatre when they are unveiled to the public?" asks the bulletin. Another car stunt which should pay dividends at the boxoffice is a demonstration or display of quarter (child's) racers. "This thing will grow," contends the ATOI, and a father and son "would be most happy for a chance to show off that car to a lot of people."

The coming of fall, of course, moves school-directed promotions back into the limelight. And school discount tickets, notes the theatre group, are one of the most worthwhile. According to the Indiana showmen, a large circuit in Texas issues an identification card prior to school opening and charges $3.50 for the card. Requests this year are reportedly running double to previous years. Schoolwise, J. C. Penny stores figure prominently in the sponsoring of many free back-to-school movies. The bulletin suggests that in some of the smaller towns several merchants get together and sponsor the free show, with tickets given out by the merchants tied into the buying of school outfits.

**Fox Engineers Showmanship Coup with ‘Life,’ ‘Look’ Promotion of ‘Blue Angel’**

Twentieth Century-Fox boxoffices have engineered an unprecedented co-operative effort which will see two of the nation's largest magazines promoting "The Blue Angel" via every major media. And to tell the story of this showmanship coup, vice president Charles Einfeld has appointed a seven-man merchandising team which will outline the complete promotional plans to the country's top theatre executives.

Both *Life* and *Look* magazines will go to the extreme to help merchandise "The Blue Angel." *Life* marketing manager Bert Lange said that his publication will print "a larger run" of the August 31 issue, which, 20th-Fox advertising director Abe Goodman revealed, will contain a three-page cover gate-fold in full color. The starting ad will cost Fox $84,700. Goodman added. Starting on the inside cover, the *Life* ad reveals the bottom portion of a pair of woman's legs, accompanied by the question: "Could a man have a better reason for throwing his life away?" When the reader opens the ad to its full size, he will be met by a provocative, full-length pose of star May Britt. Lange also noted that *Life* will plug the picture on 252 radio outlets.

*Look*, too, will mobilize its entire world-wide promotional force to inform the public of its elaborate triple-page, four-color gate-fold ad set to run in the September 1 issue. The magazine's plan was announced following meetings between 20th exploitation director Rodney Bush; Goodman; Bob Seamon, of the *Look* promotion service, and Chrissy Wilbert, vice president of Charles Schlafier & Co., Fox's ad agency. The *Look* drive will include radio spots in every major film market in the country during the first week of September; newspaper promotional ads in every major city starting the week before the publication hits the news-stands and continuing through September 6, 2,500 flat posters for truck displays, and a special advance mailing of the ad to over 200 leading exhibitors throughout the country. Between them, *Life* and *Look* have a combined, unduplicated circulation of almost 25,350,000, reaching almost half of the households in the U. S.

The seven-man merchandising team, headed by Bush and Goodman, includes Fox exploitation manager Eddie Solomon; Martin Michel, director of Fox radio and television; Wilbert; Lange, and Seamon. As part of the exploitation of the Fox campaign, the team will show theatre executives the special new star trailer featuring Britt, and play radio spots and music tailored for promoting "The Blue Angel." Britt, too, already is on the road, the target of newspaper interviewers in major cities throughout the country.

Each Fox executive was brimming with news about the campaign. Bush revealed that Fox plans to spend at least $500,000 to promote "The Blue Angel" and quite possibly a "considerable amount" more. Goodman called the ads for the drive "big, fresh and startling," while Michel said that "very provocative trailers" and an "off-beat radio campaign" will help tell the "Blue Angel" story. In addition, Solomon said that a "creative line of accessories" will be used to exploit the film.

**'LIFE' PROMOTION. 20th-Fox promotion executives look over a proof of the heralded "Life." display on "The Blue Angel."
L. to r.: Charles Schlafier & Co., Fox's ad agency; Fox's radio and TV director Martin Michel; ad director Abe Goodman, and exploitation director Rodney Bush.**

**ANGEL" TALK. Inquisitive Boston newspaper guys and gal's first questions at May Britt, star of "The Blue Angel," during her tour.**
Hammer Means 'Sledgehammer Of Showmanship'—Rosenfield

Add the name of Jonas Rosenfield, Jr., Columbia executive in charge of advertising, exploitation and publicity to the growing list of execs to find showmanship blossoming abroad. In London for discussions with independent producers, the Columbia topper noted that Hammer Films is a most appropriate name for their production company, as each of Hammer's films really is a sledgehammer of showmanship.

Rosenfield conferred with James and Michael Carreras on the four pictures their Hammer Films will deliver to Columbia during the next six months: "Yesterday's Enemy," "The Stranglers of Bombay," "Never Take Candy from a Stranger" and "The Two Faces of Dr. Jekyll." Main attention was devoted to "Yesterday's Enemy," and out of the discussions came the decision to invite General Sir Robert Mansergh, commander of the 5th Division in Burma in 1944-45, to visit the U. S. for special preview screenings for opinion making groups throughout the country.

Prior to the American premiere of the film in mid-October, "Yesterday's Enemy" will open with gala trimmings in Germany, France and England. It enjoyed its world bow last week in Tokyo.

Marcus Sets Wisc.—Mich. BB Push on Film-by-Film Basis

With the national business-building campaign still on the ground, local drives continue to blossom in various areas of the country, some on an institutional basis, others—like the most recent one in Wisconsin and upper Michigan—geared to shift with each specific picture.

The Wisconsin-upper Michigan effort was touched off at a recent meeting in Milwaukee, under the supervision of exhibitor leader Ben Marcus. "Each week, we should put a new twist on a different picture," Marcus said in recommending the film-by-film approach. "We have not been properly selling our product," he added. "We have been very, very conservative."

The energetic theatreman noted that the average key downtown house in the region opens with large ads and drops down to directory space after only two days. As a means of bolstering the merchandising of pictures, Marcus urged greater employment of television and radio selling, pointing out that the COMPO business-building records could be tied in with individual pictures. "I have never wished to sound pessimistic," the exhibitor leader said, "but the only way we have any future is to go out and sell. You have to feed the cow or she's going to go dry. That is why I have taken the time to work on this effort," he added.

An exhibitor committee was selected to implement the campaign, with Gene Ling appointed chairman. Other members of the group are Harry Mintz, Dean Fitzgerald, Al Frank, Marcus, Edward Johnson and M. Janick.

What the Showmen Are Doing!


Castle 'Tingles' with Gimmicks To Jolt Patrons

First insurance policies for patrons in danger of being frightened to death. Then skeletons emerging from the screen out into the audience via wires. Now seas wired to "tingle" the customers. Next . . . who knows what ingenious showmanship trick producer William Castle has up his sleeve?

Following on the heels of insurance policies for "Macabre" and the "Emergo" skeletons of "House on Haunted Hill," Castle has whipped up a dilly; motors under the theatre chair, worked on battery power and controlled by the projectionist to give the patrons a jolt during key scenes of "The Tingler," Castle's first film under his new Columbia contract. The name of his latest gimmick is "Perceuto."

"Today you have to have a gimmick and exploitation campaign backing a sound story if you don't have a film with a lot of stars," Castle told a New York trade press conference, and just to assure his newest gimmick of sustained success, Castle is donning the guise of "living trailer." In test cities Detroit, Boston, Windsor (Ontario), Baltimore and San Francisco, Castle will "dare" audiences to "come see and scream."

Thus far, no decision has been made as to what—if any—extra charge will be made to theatremen for the "Perceuto" unit, or if it will be included in the film rental. The gimmick cost Columbia and Castle some $250,000—about $1,000 a unit of 100 motors. It is planned to wire about every tenth seat in a theatre playing "The Tingler," with installation requiring about four hours. In addition, Castle will employ numerous other gimmicks to power openings, or "streamerites" of the picture. Such activities as "Dance of the Tingler" parties, featuring green klieg lights and spooky displays; issuing of "Tingler" charms with accompanying instructions on how they can be used to protect a patron the screen, and handing out of free, gag insurance policies from machines similar to the ones used in airports all should pay off at the boxoffice.

HODGES HOOLA. Top, Eddie Hodges hosts youngsters at teen-age screening of "A Hole in the Head" at Loew's State. Middle, he toasts finalists of Hodges look-alike contest at Sardi's. Bottom, he poses with semi-finalists in Loew's lobby.
Bull's-Eye Circulation!

The Policy-Makers of Movie Business -

• EXHIBITOR LEADERS
• KEY THEATRE EXECUTIVES
• BUYERS & BOOKERS
• THE "MONEY M EN"
• PRODUCTION EXECUTIVES

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!

July


MIDDLE OF THE NIGHT Kim Novak, Frederich March. Producer George Justin, Director Delbert Mann. Based on Faddy Cheyfey's stage success. 118 min. 5/5.

August

HAVE ROCKET, WILL TRAVEL The Three Stooges. 90 min. 7/15.


Coming


INDEPENDENTS

December

TONKA (Buena Vista Technicolor), Sal Mineo, Philip Carrotoni, Directed Bill Whitaker, Director Charles Barton. Drama. Story of Army horse—only survivor of Little Big Horn—and his young pal. 79 min. 12/2.

February

SLEEPING BEAUTY (Buena Vista Technicolor), Artwork by Hulan Grey, Animated filmization of fairy tale. 74 min. 2/16.

April


DASSY O'GILL AND THE LITTLE PEOPLE THE (Buena Vista Technicolor), Robert Antonio, Producer Walt Disney. Director Robert Stromberg. Comedy. 93 min. 5/11.

Coming

A TIME TO KILL (Producers Associated Pictures Co.) Jim Davis, Don Megowan, Directed Bill Whitaker, Director Charles Barton. Drama. By story into dog. 104 min. 3/2.

July


BEAT THE DEVIL, THE, The Cinematop, Marlon Brando, Anthony Quinn, Director Robert Ross. Drama. The apostle of moral decay. 120 min. 8/16.

August


September

PARAMOUNT

November


December


March

LONE TEXAN: THE Regalscope. Willard Parker, Audrey Dalton, John Hodiak, Ronald Howard, director. Two brothers fight for control of Texas cattle town. 70 min. 3/16.


April


May


August


September

BLUE ANGEL: THE CinemaScope, Delux Color. Mary Astor, director. Based on novel by Heinrich Mann.


October


November

JOURNEY TO THE CENTER OF THE EARTH: Tokyo James, Artie Dali.

December

I WANT TO LIVE: Susan Hayward, producer Walter Wanger. Directed by Robert A. Bradbury. A tragic tale of beauty, of one woman’s battle against the elements. 75 min. 11/10.


HOLE IN THE HEAD, A DeLuxe Color. Frank Sinatra, Eleanor Parker, Edward G. Robinson. Producer-director Frank Capra. Improvised hotel-owner-writer tries to raise son while chasing girls. 120 min. 5/25.


TEN SECONDS TO HELL Jeff Chandler, Jack Palance, Marlene Carol. Educator Michael Carriere. Director Robert Aldrich. Drama. Former German soldiers work to map bomb demolition experts after W.W. II. 93 min. 7/20.

August


September


October

COUNTERPOINT Forrest Tucker. Producer-director Kurt Neumann. 78 min. 10/12.

TIMBUCTU Victor Mature, Yvonne DeCarlo. Director Jacques Tourneur. 91 min. 10/19.

November

GUNFIGHTERS OF ABILENE Buster Crabbe, Judith Allen. Director John Farrow. 77 min. 11/2.

ODDS AGAINST TOMORROW Harry Belafonte, Robert Ryan, Shelley Winters. Producer-director Robert Wise. 84 min. 11/2.

SUNRAY IN THE SKY Van Johnson, Hilderdale Hef. 85 min. 12/6.

December


Casting


WEST SIDE STORY Filmization of Broadway musical. WOMAN CONFIDENTIAL WOMAN LIKE SATAN, A Color. Brigitte Bardot. 73 min. 6/25.


January


February


March


STEP DOWN TO TERROR Colleen Miller, Charles Drake, Rod Taylor, Pierre Beregovsky. Director Harry Keller. Drama. Psychotic killer returns to his home town, fails in love, flees police. 76 min. 9/15.

April


May

FLOODS OF FEAR Howard Keel, Anne Heywood. Producer Sydney Box. Director Charles Crichton. Framed convict escapes while fighting flood. 82 min. 6/8.


July

TO BE LOVED is HUGO Haazi, Carol Morris. Producers John Sturges, sung by Tony Martin. Director Edward Dmyterko. Horror-western. 71 min. 7/4.


This EARTH is MINE CinemaScope, Technicolor, Rock Hudson, Ingrid Bergman, Claude Rains. Producers Cassie Robinson, Claude Heilman. Director Henry King. Family conflicts rise during Prohibition-era on giant California vineyard. 124 min. 5/11.

November


Coming


Mr. Arthur L. Manheimer
National Screen Service Corp.
Special Films Division
1307 South Wabash Avenue
Chicago 5, Illinois

Dear Art:

Last week I managed to screen the "Mr. Hollywood Movie Bee" trailer. I want to congratulate you on the excellent production and the tremendous backgrounds which you used in this trailer. It has nothing but showmanship in it, and it certainly should have a tremendous impact on any audience.

I trust that many exhibitors will take advantage of this fine medium for selling their top attractions which will play their theatres this Summer and Fall.

Kindest regards,

M. B. Smith

MBS/m
EXHIBITORS 'COLD' WAR THREATENS PEACE HOPES

Viewpoint: "This Is the Moment For A United Front"

SPECIAL SUPPLEMENT

THE MOST BALLYHOOED NEW STAR

OF THE GENERATION
Now... from 20th... for every kind of theatre

THE IDEAL

DOUBLE-IMPACT

BOX-OFFICE SHOW!

VINCENT PRICE

BRETT JOHNSON

DAN HALSEY

DAVID SUTTON

BEVERLY BRUCE

LON GARLAND

BENNETT CHANEY

MACREARY

and FRIEDA INESCORT

RICHARD CRANE

DOUGLAS KENNEDY

Produced by J. LEEWOOD

Directed by ROY DEL RUTH

Screenplay by Orville H. Hampton

Produced by Associated Producers, Inc.

you deserve THE BEST OF EVERYTHING... 20th will give it to you!
FALL PRODUCT. Summer boxoffice business was most encouraging, but many exhibitors are looking to the fall with much foreboding. They say the momentum of the past two to three months stands in danger of being allowed to peter out because product prospects are none too bright. Theatremen are hopeful that some of the film companies which might be withholding their top quality pictures for the holiday period will deliver some of those potential hits during the September-October span—when the full impact of the new TV season should be felt head-on. Television, incidentally, trying to lift itself out of the program doldrums into which it slipped for much of last season, is seen ready to make a big splash in 1959-60, with spectaculars taking the place of the quiz shows and other fad shows that has dominated the airwaves in recent seasons. A host of big-name attractions are being advertised by the networks, and the competition promises to be rugged for the movie business.

WHO RUNS OUR BUSINESS? Erskine Johnson, the Hollywood columnist, recently quoted a major film studio boss as saying, “We spend more time today in the legal aspects than we do making the pictures.” And, he might have added, in distributing them, too. Not only exhibitors, but many film men, as well, will tell you that one of the industry’s biggest headaches has been caused by the overdose of legal advice it has absorbed. Distribution policies of some of the major companies are actually drafted by the legal staffs, rather than by the sales executives who should normally be charged with that responsibility. When an exhibitor seeks a change in his run or clearance, it’s a rare instance when the local branch manager or even the general sales manager is permitted to deal with the request. Off it goes to New York, where some legal beagle makes the decision. Some film men will tell you frankly that the lawyers get them into more trouble than they can get them out of, yet the movie moguls continue to lean on their legal arms for guidance that eventually costs them fortunes in fees and in loss of good will. It’s simply a case of businessmen relinquishing control to lawyers, of common sense and fair play giving way to ollimes unbusinesslike legal processes. That factor is the big hurdle faced by the leaders of ACE in their negotiations with the film executives. If the businessmen in the film companies rely on their lawyers, the “summit” meetings will probably prove fruitless.

 BLOCKBUSTER PROMOTION. Twentieth Century-Fox’s splash for “Blue Angel” in both LIFE and LOOK magazines must draw the descriptive term BLOCKBUSTER promotion. Theatremen who have gotten a preview glimpse of this double-barreled showmanship coup predict that it is unmatched in scope and effectiveness for magazine advertising. They say the $265,000 cost will prove economical in the light of the enormous impact the two huge ads will have. Circulation-wise, they will reach a total of almost 25,450,000 homes, or nearly half of all the homes in America. And just to make sure that the magazine readers of the U. S. know what’s in store for them, both publications are going all out to merchandise the film. The most recent (Aug. 17) issue of LIFE, in fact, gave star May Britt, who figures to ride to success on the wings of “The Blue Angel,” a generous break, devoting the cover and some striking color photos inside to the lovely Swedish blonde and her career. As far as impact is concerned, the ads are two of the most striking ever to plug a motion picture. Starting on the inside cover, the LIFE ad shows only the bottom portion of a woman’s legs, and the question: “Could a man have a better reason for throwing his life away?” Opening the ad to its full-color, three-page size, the reader will be hit by a provocative, full-length pose of Britt. The LOOK ad—an elaborate, triple-page, four-color gatefold—hits with similar impact.

 DISNEY DECLINE. Despite the fact that many investors are currently downgrading Walt Disney stock—it dropped over $30,000,000 on the New York exchange during the past two months—it is expected to rise again on the strength of the huge grosses raked up by “The Shaggy Dog.” In addition to the disappointing showing of “Sleeping Beauty,” the recent statement by president Roy O. Disney that he, himself, regarded the stock as being overpriced certainly didn’t provide the impetus for an upward spiral. But many Wall Street observers believe that while the stock might have been overpriced at 59 ½, it is now underpriced at 39 ¾. Reasoning being that because of the company’s generally economical type of operation, one success can make a big, black ink splash on the year’s profit statement.

 PLEASANT CONTRAST. While movies experienced their best summer in, perhaps, four years, television unhesitatingly went through the worst summer in its history, really writing off the June-July-August period as a hopeless one. There was virtually nothing “live” on the networks, and many of the reruns had been seen only the previous season. Result was an unhappy, dissatisfied viewing audience, which included even the diehard fans who spend evening upon evening peering at the eye-in-the-box.
Vogel Says Leo 'Roaring'

Peripatetic Joseph R. Vogel, president of Loew's, Inc., 2nd from right, accompanied by studio administrative head Benjamin Thau, visits set of MGM's "Never So Few" to see stars Frank Sinatra and Gina Lollobrigida. Just a few days before, Vogel had returned from abroad to report that the MGM upbeat overseas matches the heartening domestic news. The busy president also praised the long-range plans for the London premiere of "Ben-Hur," and predicted, with a broad smile: "We may all truly say that Leo the Lion is roaring lustily again."

The Global Approach

United Artists vice president Max E. Youngstein promises UA will lead the way in global showmanship. Here, he is outlining the world-wide plans at a luncheon-press conference which inaugurated firm's series of intercontinental promotional conferences, details of which are found elsewhere in this issue. Listening intently to Youngstein's remarks are president Arthur B. Krim (at Youngstein's left) and other top UA executives.

Pioneer of 1959

Allied Artists president Steve Brody, left, accepts congratulations offered by Motion Picture Pioneers head Ned E. Depinet following former's selection as "Pioneer of the Year" for 1959. He will be honored at the annual Pioneers dinner in New York's Waldorf Astoria, Nov. 23rd.

Busy Producer

Darryl F. Zanuck will be providing plenty of box-office smoke in the coming months. The famed producer has announced a program of ten major Cinemascope films for 1959-60 release through 20th-Fox. The properties represent the works of many of the world's most celebrated authors, including William Saroyan, Irwin Shaw, William Faulkner, Meyer Levin and Marcel Achard.

The Profit Picture

Walt Disney Productions president Roy O. Disney, right, announced a net profit for the nine months ended July 4, 1959 (40 weeks) of $2,366,497 ($1.50 per share), as compared to $2,900,094 ($1.89 per share) for the similar 39-week span last year. Universal's parent firm, Decca Records, Inc., reported a net of $196,202 ($.13 per share) for the six months ended June 30, 1959, as compared to $76,370 ($.05 per share) for the similar span of 1958. National Theatres, Inc., too, reported its net up for the 39 weeks ended June 30—$1,702,632 ($.63 per share), compared to $904,198 ($.34 per share) last year. Quarter net also was up—$798,794 ($.30 per share), compared to $160,361 ($.06 per share) last year. And auguring bright prospects for United Artists' 1959 earnings, vice president William J. Heineman announced that UA bookings and domestic billings for the July 4 week set firm marks of 25,465 and $3,853,000, respectively.
Kirsch Speaks For the Little Exhibitor

In a recent Allied of Illinois bulletin, president Jack Kirsch made some pertinent remarks about the product—terms squeeze in which thousands of little exhibitors now find themselves. Film BULLETIN has expressed its own viewpoints on the subject in these columns, and it is with pleasure that we now turn over this space to Mr. Kirsch.

"More and more each year the independent exhibitors are feeling the effects of a reduced supply of quality motion pictures which is resulting in economic ruin to many of them because of the astronomical terms being asked for the limited supply of such pictures being produced. At times it is frightening when one distributor or another announces their terms on a particular attraction such as huge guarantees running into 5 figures, ridiculously high percentage terms (60 to 90%), extended playing time (2 and 3 weeks), advanced admissions, etc. This leads me to believe that distribution is becoming very irrational because they are selling pictures more on a scare basis, hoping to get all the traffic can bear now rather than with a long range view, thus failing to take into account the thousands of the country's subsequent run theatres which do not have the resources or the ability to meet these demands.

"If this short sighted policy should persist many of the distributors will eventually market themselves out of business because they are slowly but surely creating a narrowing down of the number of theatres. Obviously, scores of theatres will be forced to go out of business by reason of their inability to secure a sufficient flow of quality product at terms they can afford to pay and if this happens the potential picture audience will ultimately dwindle..."

"What is necessary right now is for distribution to intelligently reappraise the situation... This reappraisal which I refer to must be made on a local rather than a national level. No one is more qualified to treat with these individual situations than the local branch manager. He is familiar with the theatres and their individual problems and if anyone would know what the limitation of these theatres are it is the local branch manager, and through him his sales staff. And it must be done—and done on a basis of mutual trust and understanding.

"As for the theatres which Allied of Illinois represents, I would gladly make myself available to any Chicago branch manager for consultation and to discuss such individual matters and attempt to work out fair and equitable arrangements that will permit these theatres to remain in business."

Harmony Is Needed

It can only sadden those interested in seeing our industry eliminate some of the basic causes of conflict between exhibition and distribution to find the exhibitors, themselves, embroiled in internecine warfare over what amounts to a triviality.

We do not want here to enter into any discussion of who is right or wrong in the recent exchange of acrimonious statements between Allied States and the Theatre Owners of America (the facts are stated elsewhere in this issue), but only to appeal to the reasonableness of the leaders of both organizations to put off their "cold war" tactics. If TOA is guilty, as charged by Allied, of local "raiding" and national "proselytizing," there should be a halt called immediately to such activity. If there is any question of who is really at fault, then both organizations should take every step to solve the internal issue behind tightly closed doors. For if the brother-against-brother battling continues, then both parties will stand guilty of seeking aggrandizement at a time when such an objective would prove to be a grave disservice to the entire exhibitor body.

As the time draws near for the next ACE-MPAA "summit" conference, the Congress must make certain that behind it stand a united exhibitor body more interested in the general welfare of their ranks than in the dragging out of petty squabbles to their own personal—and very limited—satisfaction. There is nothing our industry needs today—if it is to remain thriving—more than a united front on the part of exhibition. Distribution does, for the most part, stand together whenever a question concerning its overall interests arises, and an atmosphere of discord in exhibition's leadership will offer little hope for a solution to the problems that plague rank-and-file theatremen.

As individual members of both Allied and TOA have pointed out time and again, what the mass membership wants is not internal warfare, but a sincere and combined effort by both bodies to aid all of exhibition in meeting the crucial problems it faces today. This is a time when harmony is needed desperately. Exhibitors must keep their powder dry for negotiations with the MPAA—and not waste it firing at each other.
Toll TV Pact Signed

Wired pay-TV in Canada took another step toward realization with the recent signing of contracts for installation of cable in West Toronto by J. J. Fitzgibbons, seated, head of Famous Players, Paramount theatre subsidiary which is sponsoring system, and Dr. W. H. Cruickshank, vice president of Canadian Bell Telephone and Toronto area general manager for Bell.

Milgram Takes Fox

Veteran Philadelphia showman and president of Milgram Theatres, Inc., David E. Milgram recently announced acquisition of the Fox Theatre, in downtown Philadelphia. He anticipates policy changes in the future.

Most Publicized Star

For all the facts and figures about May Britt, most publicized new star of this generation, turn to special supplement in this issue. The blonde Swedish lovely stars in Fox's "The Blue Angel."

U.A.V.P.

Latest executive appointment by United Artists: Seward I. Benjamin, named vice president. Secretary and director of the firm since 1951, Benjamin also will continue in that capacity.

New Officers

Executive vice president of the T0DD-A0 Corp. Martin Sweeny discloses to trade press new company officers: president, George P. Skouras; his own position; treasurer, A. L. Bollinger; asst. treasurer, Martin Kasman, and secretary, George J. Solomon.

Comment...

CARY GRANT (at New England screening of "North by Northwest"): "Nothing can outrank the motion picture theatre in terms of entertainment for enjoyment's sake. This will be made even more certain through improvements in the theatres' physical plant to provide greater comfort, improved sound and projection and increased audience participation."

ERIC JOHNSTON (following latest ACE-MPAA "summit" meeting): "For the first time, we all felt ourselves part of one industry, and that we'd all succeed or fail together. It was a very harmonious meeting for constructive purposes, very historic."

ABRAM F. MYERS (Allied States board chairman and general counsel in blistering bulletin): "We are all familiar with the boasting of Khrushchev and his Kremlin buddies...but experienced exhibitors who have noted industry developments through the years will agree that when it comes to bragging and making extravagant claims, the Russians have been surpassed by TOA."

GEORGE G. KERASOTES (in answer to Myers' charges): "If ACE succeeds, Myers might be out of a job. Moreover, as Spyros Skouras said at the ACE organizing meeting last fall, lawyers are not wanted in ACE. One sure way of wrecking ACE would be to create disunity between Allied and TOA in such a way that they would end their participation in it. If we had public criticism to make of Allied, I wouldn't have Herman Levy (TOA's general counsel) hit at Adams. Myers apparently goes off on his own. The organization doesn't control him."

MAX E. YOUNGSTEIN (at United Artists' first "intercontinental meeting"): "We are determined to service our producers so that there is no doubt in the rest of the world that we are the best advertising-publicity company in the business."
THE CHASTENED ONES. We are approaching the 13th anniversary of the year when the process of bringing moviedom to the cap of its knees was inauspiciously begun.

The full measure of the maelstrom that has since descended upon the motion picture world has perhaps never completely been known. A steam-roller wired for sight and sound literally crushed the vital stuffings of men from whom years of continued productivity could have been expected. It exacted a toll from a legion of performers and bled to powder the aspirations of some several thousand theatre exhibitors who were to leave the business forever. In the backwash of this unrelieved pressure tumbled millions in industry equity values.

Response to the total onslaught must have resembled the gentle Visigoths before the barbarian horde. Some tired old figures fell quickly to heel and have been heard from no more. An equal number made early patchwork alliances and this cunning has stood them well. A too great total of the industry sat by in rigid stupefaction, and when at last the cobwebs cleared, the reaction was a thing to behold.

These were the middle years in TV's short history and film-dom struck back with the mightiest barrage of pre-packaged sarcasm perhaps ever unleashed by one competitor against another. Witty savants had a field day. Not content with artistic comparisons, the persiflage turned to viewing dimensions (GensmaScope and its kin were the only honest and practical retorts) and thence to the at-that-time muddled video economics. Desperate jingoism made merry at minor distresses and a catalog of jests arose about the single subject of mired-down color transmission. Several years ago moviedom finally asked for terms, dealt its aged film libraries, entered the TV film field and took other collaborative steps. If this was not surrender, it was only because, as an industry leader himself said, a corpse can not beg mercy. A gentler turn of phrase might term today's power balance as peaceful co-existence—the kind that goes on between the Soviet Union and Albania.

These are the conclusions readers will gain in studying the highly informative report dealing with the growth patterns of the television industry from cradle to present, by the Investment Management Department of the Calvin Bullock Fund. It remained for the motion picture industry to play the role of unlucky jay-walker to one of the most outsized economic forces to come barreling down the pike in post-war America. One suspects the Furies intended it that way, and there is probably little point in belaboring moviedom for behaving this way or that in its time of crisis. Here are some Calvin Bullock excerpts:

"The increases in sales of television receivers, and particularly Broadcasting revenues, have been in the same dimensions as the growth of such diverse products as polyethylene, antibiotics, and air travel . . . Between 1948 and 1955 annual sales of television sets increased from 835,000 to 7,421,000—or by almost 800% . Over the last three years sales of TV receivers have declined from the 1955 peak, but sets in use have continued to rise, and at the end of 1958 stood at an estimated 49,715,000—approximately 33% above the 1955 level. The rapid transformation of a novelty product into a necessity of life is illustrated by the fact that 49 million television sets compare with 39 million home telephones, 47 million refrigerators and 41 million bathtubs. It has been estimated . . . that as of Jan. 1, 1959, 89% of all wired homes were equipped with the ubiquitous TV set . . . Television has skyrocketed from about 6,500 sets in 1946 to the current level of around 49 million. Thus in the first 13 years of its existence television has attained a saturation level of almost 90% . . .

"The growth of broadcasting has been at an even more rapid rate than the growth of receivers, and furthermore broadcasting has continued to gain right up to the present . . . Between 1946 and April, 1959, the number of commercial TV stations in operation increased from 6 to 509. The FCC estimates that currently 90% of the population is within service range of at least one station, and over 75% are within range of two or more stations . . . New peaks for broadcasting have been recorded in each of the last 10 years. In 1958, a year of moderate business recession, TV revenues showed an increase of 9.2%, and in 1954, another year of business decline, the gain was 37%. In 1958 for the first time broadcast income exceeded $1 billion. Present indications are that another record will be established in the current year."

The Bullock review continues: "In 1951, TV accounted for 5.2% of all advertising; by 1958 this had jumped to 13.3%; passing radio and magazines to go into third place behind direct mail, which it figures soon to surpass. Only newspapers, because of strength in local advertising, seem sure to top TV as a means of merchandising consumer goods and services.

"In the field of entertainment, TV has dealt the movie industry a near lethal blow. Average weekly attendance . . . has declined from 66.3 million per week in 1948 to 39.8 million in 1958, or a decline of about 40%. During this same 10 year span, the population increase has been about 21%. In other areas of entertainment, particularly the so-called 'participation sports,' TV seems to have had little or no impact, and in fact the rapid growth of boating, fishing, bowling, etc. is in sharp contrast to the bleak post-war record of the movies."

Such, good readers, is the television picture as seen by an avid booster. Despite this bright-hued TV presentation by Calvin Bullock and that firm's down-beat view of movie business, there are a few observers extant (in the film industry and outside) who regard television as a cheeky household novelty that has rushed hell-mell to the most phenomenal commercial peak any entertainment medium ever experienced. But, having reached that giddy height, they say, TV has only one direction to face—down. Perhaps with the bravado of the damned or the limitless faith of fools, some movie people give reasons: TV's increasing programming problems; the medium's heavy reliance on old movies for much of its audience; the suspicion by many top men in television that only a toll system can save it ultimately. And those fellow fools in moviedom are pointing knowingly to the sudden spurt in movie attendance this summer as a sign of the turn in the road. Could they be right? They could.
When Uncle Sam decided years and years ago that the major production-distribution companies could not own theatres in the United States, television was little more than a gleam in an engineer's eye. Today, the average television station shows more pictures than any theatre in the industry. (The pictures shown on TV, of course, are much older but they are also much more numerous.)

I mention this fact because the recent purchase of a major television station by Columbia Pictures emphasizes the anomaly. It is perfectly legal—and let me hasten to add that I think it is a good idea—for a major film company to own television stations, which are major users of film themselves. Yet it is absolutely illegal for most of the same companies to own a motion picture theatre in the United States.

It seems to me that the time has come to be sensible about the extent of artificial governmental restraints upon the movie business. I regard the absolute divorcement of exhibition from major production-distribution as outmoded and unfortunate. Historically, there may have been good reasons for the philosophy behind the consent decrees. In terms of today's film business, however, we must recognize that times have changed. Isn't it possible for a production-distribution company to operate in the sphere of its own basic business under regulations similar to those which apply in the broadcasting sphere? If a film company can own up to five television stations, why can it not own up to five theatres?

I believe that the ownership of theatres would always be a very valuable and salutary influence upon producer-distributors. They would have a more intimate knowledge of the real implications of a product shortage if they had to supply theatres of their own with product. They would be more aware of the problems of staffing a house, of the trends in theatre attendance and all the rest of the factors which are part of the everyday experience of the exhibitor.

It is my impression that everybody has gotten so tangled up in questions of principle that the practicalities of the situation have been forgotten. The government, as well as some of the leadership of independent exhibition, seems to be unalterably convinced that separation of production-distribution from exhibition must be absolute. This principle has even operated to limit activities by groups of exhibitors themselves in the production-distribution area.

At the same time, contemplating the problems that exhibition has faced in recent years, the major distribution companies seem to be only too happy to be able to disassociate themselves completely from the responsibilities of the exhibitor. I am inclined also to think that the proliferation of industry organizations has been needlessly furthered by the Chinese wall that the industry's lawyers and the government have erected. And this, too, has served to weaken any overall effort in the common industry interest.

Furthermore, I believe that one of the effects of the present court-mandated system has been to set the motion picture industry apart as a unique problem child. I cannot accept the hypothesis that the motion picture companies are somehow more closely tied to monopolistic practices than the automobile industry or the steamship companies or the huge grocery chains. Nor do I think that the motion picture theatre and the television station must engage in suicidal competition. Certainly, American Broadcasting-Paramount Theatres proves that there is room for both the theatre and the broadcaster, even under one hat.

The divorcement of theatres and producer-distributors has been one of the important reasons in the inflationary spiral in the motion picture business. Why is it that so many television series can succeed fabulously with unknown performers in the leading roles, when, by comparison, most movies have to have marquee names which cost a pretty penny? Historically, any observer of the motion picture industry must note that a higher and higher percentage of the boxoffice take in the United States is going to the stars (and of course, from them to Uncle Sam via taxes) while exhibitors have failed to score commensurate gains.

It is, I suppose, far too late to turn the clock back and start over. But it is not too late to study the lessons of the past and formulate further policy on the basis of experience. Under the present system, there is little long-term encouragement for the major producer to embark on any long range program of multiple production, in anything like the volume of 1947 or 1948. The studios seem to be finding it much more profitable to devote the lion's share of their facilities to the mass production of television programs.

But if the icing on the theatrical cake can be made a little richer, by enabling a major producer-distributor to take out all the profits from even a limited number of key city engagements (instead of having to split these profits with exhibitors), there might be a greater interest in the direction of theatrical production.

What's sauce for the goose is sauce for the gander. If the producer-distributors can make a limited re-entry into exhibition, then exhibitors should be entitled to enter production any way they want, without having to get a government okay. I am referring here not only to groups of independent exhibitors who might set up a production organization. I contend that it would be good for the industry if Loew's Theatres could start producing major films, if RKO Theatres and Stanley Warner could become producers (apart from Cinerama), if National Theatres, instead of an occasional CineMiracle venture, could supply some of its own first-run needs.

But we can get mired down in specifics. Let me wind up this discussion with some pointed generalities. First, it is wrong to assume that the producer-distributor and the exhibitor must always stay on opposite sides of the fence. A little more mutuality of interest would be extremely helpful. Second, it is highly doubtful that government enforced separation and the narrow legalistic interpretation of such separatism by industry lawyers accomplishes a purpose in the public interest. Third, the motion picture industry is entitled to free and equal treatment under law, which means that its trade practices should be judged no more strictly—and no more loosely—than those of other industries such as the ones I have mentioned above.
Exhibitors' 'Cold War' Threatens Hopes for Concessions by MPAA

For an industryite looking over the exhibition situation last week, it would have been difficult to tell whether harmony with distribution and unity among the ranks of theatre owners were distinct possibilities or just two more portions of pie in the sky. From the weighty American Congress of Exhibitors-MPAA meetings came heartening news of an unparalleled concord which resulted in the agreement by both sides to study jointly four vital industry issues. At the same time, however, there were dark storm clouds brewing over the two major national exhibitor organizations, clouds which threatened at any moment to erupt into a thunderous break in relations that would certainly undo any good the ACE-MPAA meetings had thus far achieved.

FOUR PRESIDENTS ATTEND

That the aptly-termed movie "summit" conferences have been useful is almost a foregone conclusion. The latest meeting—which saw four of the presidents of the major film companies in attendance—led to the pinpointing of what many industryites consider to be the most significant questions in the business today: more product; ways and means of helping the small exhibitors, and advertising—in addition to the oft-misunderstood problem of research. Although "the discussions were highly tentative," according to MPAA president Eric Johnston, he looked on the proceedings as "a very historic meeting," adding that this marked the first time "representatives of all exhibitors and distributors in America" convened for the purpose of proposing "positive" ideas to help the industry on all levels.

Distribution was represented at the meeting by Abe Schneider and Abe Montague of Columbia; Joseph R. Vogel of Loew's; Arthur B. Krim of United Artists, and Barney Balaban and George Weltner of Paramount. Absent was the guiding light of the establishment of ACE, 20th-Fox head Spyros P. Skouras, who had not yet returned from his trip to Russia. Johnston represented the MPAA, while the ACE forces included Si Fabian, George G. Kerasotes, Albert M. Pickus, Horace Adams, Irving Dollinger, Sol A. Schwartz and Max A. Cohen.

Out of the conference came the decision to establish subcommittees to study the three most important subjects. The product subcommittee co-chairmen are Fabian, Schwartz, Schneider and Balaban. The aid to small theatre group co-chairmen include Adams, Kerasotes, Krim, Robert Benjamin and Montague. The co-chairmen of the advertising subcommittee are Cohen, Emanuel Frisch, Vogel and John O'Connor. The roster of subcommittee names rings true with Johnston's earlier statement that the membership would include "men who can make decisions." The three subcommittees will submit reports to the next ACE-MPAA "summit" meet, to be held Aug. 25.

As far as actual proposals to increase product advanced at the last conference, Johnston said only that some "very novel" ideas were discussed. The MPAA head was somewhat more explicit with regard to the subject of advertising, noting that "anything" in the field will be matter for discussion, including cooperative advertising, censorship of ad copy and pre-selling. But when it came to the subject of aid to small theatres, the only one posing potential legal problems—terms, etc.—Johnston noted only that "no illegal subjects were discussed."

SPIRIT OF COOPERATION

Fabian pointed out that the "small-theatre problems were viewed as most urgent." Everyone, according to the theatre executive, came to the conference with a "completely open mind," adding that there was a "free, full and frank" discussion of the subjects on the agenda. Johnston said there was a "spirit of cooperation and friendliness" throughout the meeting, with everyone displaying a "desire to help each other." That same desire, unfortunately, was not manifested in TOA-Allied relations, which last week hung dangerously close to the breaking point.

What started as a localized dispute over what Allied termed an "invasion" of Maryland by a new TOA unit suddenly exploded into a blistering five-page attack against TOA "propaganda" and "bragging" by Allied board chairman and general counsel Abram F. Myers. Less than a week after Meyer Leventhal, head of the Allied Maryland affiliate, called the establishment of the Maryland Theatre Owners Association a "maximum disservice to the industry in general," Myers released a bulletin stating that "when it comes to bragging and making extravagant claims, the Russians have been surpassed by TOA."

REFUTE TOA CLAIMS

Taking aim at what it called TOA's "proselyting in Allied and other territories in which it is not represented," the Allied bulletin attempted to refute a number of TOA claims. Answering TOA's assertion that it is the nation's largest exhibitor group, Myers said, "Allied for many years has claimed, with much support for its position, that its regional associations included a clear majority of the independent dues-paying exhibitors. There is no reason to believe that condition has changed."

Kerasotes viewed the Myers attack as a possible attempt to divide exhibitor ranks and thereby debilitate ACE. "If ACE succeeds," Kerasotes said, "Myers might be out of a job. One sure way of wrecking ACE would be to create disunity between Allied and TOA in such a way that they would end their participation in it," he added.

It is obvious from these recent developments that the current outbreak of hostility in exhibition's house endangers the prospects of ACE winning concessions from the distributors.
"The Devil's Disciple"

**Business Rating 3 3 3**

Rating is for class houses. Powerful marquee strength in Lancaster, Douglas, Olivier names give this exploitation values for general market.

The marquee power of Burt Lancaster, Kirk Douglas and Laurence Olivier in this filmed version of Bernard Shaw's comedy-drama about the American Revolution should roll up promising grosses in the class market. No doubt, it will require heavy selling elsewhere. Strong exploitation angles are available in this Hecht-Hill-Lancaster production, and United Artists can be counted on to capitalize on them. The John Dighton-Roland Kibbee adaptation adheres fairly close to the Shawian script and Guy Hamilton's tight direction makes for well-paced entertainment. Jack Hildyard's realistic black and white camera work helps re-create the atmosphere of 1777 New Hampshire. Basically, however, the strong star values will do most for boxoffice returns. Olivier is superb as colorful "Gentleman Johnny" Burgoyne, the British general much given to rapier-wit and the pursuit of women, roulette and American rebels. Lancaster is convincing as Pastor Anthony Anderson who longs to take an active part in the colonists' fight. Douglas creates a carefree "Devil's Disciple." The plot opens when an American citizen has been hanged by the British. Pastor Lancaster attempts to claim the body for a Christian burial but desists at the risk of losing his own life. Douglas, the dead man's wild and irresponsible son, known as "The Devil's Disciple," steals the corpse from the gallows and delivers it to Lancaster's churchyard. The British discover the grave and Lancaster offers Douglas refuge in his parsonage. Janette Scott, making her film debut as Lancaster's wife, cannot understand her husband's tolerance of Douglas. The latter is mistakenly arrested for Lancaster and Scott becomes convinced his husband is a coward. Douglas is sentenced to death until Scott, now strongly attracted to him, reveals he is not her husband. Meanwhile, Lancaster, now a member of a rebel band, helps ambush a redcoat detachment and heroically brings about a British defeat. An unexpected twist solves all, and while Scott is reunited with Lancaster, Douglas goes off to tea with Olivier and one of his charming, female companions.


"It Started With A Kiss"

**Business Rating 3 3 3**

Plenty of laughs and sex in this light comedy-romance.

Debbie Reynolds, Glenn Ford top fine cast. C'Scope and color.

It may have started with a kiss, but a long term romance should develop between exhibitors and this M-G-M Cinema-Scope, Metrocolor, sex-filled comedy starring Debbie Reynolds and Glenn Ford. There are a number of excellent exploitation possibilities: the headline-hopping Debbie, reliable Ford, and the sex angle itself, always good boxoffice. There is also the title song, catchy enough to become a juke-box hit. All in all this should roll up big returns in metropolitan areas and the drive-ins. George Marshall's sprightly direction keeps the zany antics of Debbie and Ford moving at rapid pace and Robert Bronner's camerawork captures the beauty of Madrid, Barcelona, Segovia and Seville. Debbie's portrayal of a wife who wants more than sex from her marriage is a delight and Ford is his usual excellent self as her Air Force sergeant husband. The support is fine: Fred Clark as the general who unwillingly becomes involved in the problems of the two stars; lovely Eva Gabor lending a touch of sophisticated sex; Gustavo Rojo as a handsome matador who loves the girls as much as the bulls. Charles Lederer's screenplay throws in enough laughs to keep the audience happy. It all starts when Ford buys a raffle ticket at a charity bazaar and wins not only the Car of Tomorrow but also a bride—Debbie. He is sent to Spain, and car and Debbie follow. Only this is where the trouble begins. The Air Force doesn't feel it's right for a sergeant to be driving around Spain in such a fantastic car, and Debbie discovers that all their marriage is based on is sex. She agrees to stay on for a month as Ford's wife but on one condition: no sex. Along comes Rojo, who falls for both car and Debbie, and Miss Gabor, who wouldn't mind settling for Ford. Some visiting congressmen and their wives bring on more complications, but all ends well.


"The FBI Story"

**Business Rating 3 3 3**

History of law enforcement agency will be OK for action fans, but only mildly satisfying to others. Pre-selling and Stewart will support b.o.

This Warner Brothers Technicolor release starring James Stewart turns out to be only an adequate history of the nation's number one law enforcement agency. Despite competent performances, the Mervyn LeRoy production only occasionally achieves dramatic effectiveness. The Richard L. Breen-John Twist screenplay, adapted from Pulitzer-prize-winning author Don Whitehead's best seller, fails to utilize to the fullest the overall dramatic potential of such a story. Although it starts off with an honest enough attempt to trace the FBI's growth, it eventually boggs down into just another overdrawn family melodrama. Business prospects will be good for action houses, and adequate generally as a result of Stewart's heavy marquee attraction plus the large audience who read the book. LeRoy, who also directed the film, fails to keep his direction at an even flow. When he concentrates on the various famous cases of the FBI his direction is taut and suspenseful, but when he turns to the family situations he loses control of his subject matter. Joseph Biroc's photography makes good use of on-the-spot locales: FBI interior, Washington, D.C., and New York City. Stewart capably handles the role of an agent who believes in the bureau and sticks with it from its disorganized, corrupt beginning to the efficient organization it is today. Vera Miles is appealing as his wife, who sometimes finds it difficult to understand why her husband stays with the Bureau. The plot centers around Stewart's decision to stay with the FBI after new director J. Edgar Hoover takes over and does away with political corruption. He tackles such cases as Ku Klux Klan terror during the Twenties: Indian murders in Oklahoma's rich oil lands; the tracking down of the gangsters of the Thirties: Dillinger, "Pretty Boy" Floyd, "Baby Face" Nelson and "Machine Gun" Kelly; enemy espionage during World War II, Communism after the war, and the capture of mass-murderer Jack Graham, who blew up a commercial airliner. In between we follow Stewart and Miss Miles' marital problems.

Warner Brothers. 145 minutes. James Stewart, Vera Miles. Produced and Directed by Mervyn LeRoy.
"That Kind of Woman"

**Business Rating**: 3 3 Plus

Moderately engaging romance starring Loren, Tab Hunter. Should be fair-plus metropolitan market grosser.

Producers Carlo Ponti and Marcello Giorisi have chosen Sophia Loren and Tab Hunter to head their second Paramount venture. Thanks to the agile direction of Sidney Lumet, Academy Award nominee for "Twelve Angry Men," this tepid Walter Bernstein screenplay, based upon a story by Robert Lowry, will attract fair-plus grosses in the metropolitan markets. As Hunter, an idealistic young paratrooper on leave in Manhattan during World War II, doggedly pursues Miss Loren, a girl who has already compromised her principles for security, the camera's eye follows them through fashionable Sutton Place, onto the Staten Island ferry and through Penn Station, Central Park and Greenwich Village, with cameraman Boris Kaufman providing some interesting views of New York. Miss Loren is appealing as the beautiful Italian girl who would rather be kept than return to the struggles of her youth. Hunter, still fairly wooden, manages to arouse a modicum of sympathy as the kid from Vermont. Jack Warden is good as Hunter's buddy, a wise-cracking cynic who knows the knocks of the world. One scene in particular—when after a long night's drinking, the pressures of war become too much for even the apparently carefree Warden—is a study in controlled acting. George Sanders is perfect as the suave millionaire who supports Miss Loren. Barbara Nichols adds humor and pathos to her role of a girl who does trade love and happiness for security, while Keenan Wynn rounds out the cast as the man who guards the girls for Sanders. Hunter and Warden encounters Misses Loren and Nichols on a New York bound train. Hunter falls madly in love with the former, although she tries to tell him he hasn't a chance. She is about to rejoin the wealthy Sanders, whom she does not love. Dauntlessly, Hunter trails her across New York and although she realizes she will sacrifice everything by seeing him, they spend an idyllic day roaming the city. Hunter proposes. Torn between economic security on one hand and her love for Hunter on the other, Miss Loren finally makes the obvious choice.

Paramount. 92 minutes. Sophia Loren, Tab Hunter, George Sanders, Jack Warden, Barbara Nichols, Keenan Wynn. Produced by Carlo Ponti and Marcello Giorisi, Directed by Sidney Lumet.

"Yellowstone Kelly"

**Business Rating**: 3 3 Plus

Rating will probably be higher in action market, based on presence of three top-ranked TV stars. In Technicolor.

Three popular television stars head the cast of this western entry. The combination of Clint Walker from "Cheyenne," Edd "Kookie" Byrnes of "77 Sunset Strip" and John Russell, the Dan Troop of "Lawman," plus some striking Arizona landscape handsomely mounted in Technicolor, will insure strong box-office returns in action houses and drive-in markets for this Warner Bros. offering. Additional exploitation of Byrnes should elicit strong response from the teenagers. Six-feet-six Walker is adequate as strong, silent Kelly, one of the pioneers who helped open up the American west. Byrnes, in his first starring role, turns in a sympathetic performance as the kid who teams up with Kelly. Russell is menacing as a Sioux war chief who helped work out the original Indian peace treaty. Under Gordon Douglas' fluid direction, Burt Kennedy's cliche-ridden script rambles along pleasantly enough. An interesting note is that the Indians win every battle against the U.S. cavalry and are shown in a sympathetic light. Plot opens when Walker and Byrnes are captured by the Indians. Walker successfully removes a bullet from the spine of Andrzej Martin, a captured Indian girl. As a result, Sioux war chief Russell allows them to leave in peace. Both Russell and nephew Ray Danton want the girl for their wife. She flees to Walker's cabin. When Russell and Danton arrive, Walker insists the girl remain until she decides which man she wants. While Walker is away, trying to persuade Rhos Reason, a glory-hunting cavalry officer, not to make war on the Sioux, Danton appears at the cabin, kills Byrnes and steals the girl. Walker sets out after Danton, kills him and encounters the remnants of Reason's troop. A final clash with the Sioux wipes out almost all of the remaining soldiers including Reason. Russell, realizing Miss Martin has chosen Walker, and embittered by the white men who have broken the treaty, leads his braves away in search of a peaceful place to live.


"For The First Time"

**Business Rating**: 3 3

Lanza sings beautifully, operatic arias to a popular ballad. Story, dialogue leave much to be desired. Technicolor-Technirama. For Lanza fans.

Mario Lanza is back in a slow-moving, syrup-coated romantic drama filmed in lavish Technirama and Technicolor against the backdrops of Capri, Salzburg, Vienna and Berlin. Initial returns might be strong where Lanza fans still hold sway, but word of mouth will hamper this M-G-M release. As the fans in Lanza's life there is Zsa Zsa Gabor and Johanna Von Koszian, one of Germany's leading actresses, making her American debut. Rudy Mate's direction is static and the dialogue rarely rises above the level of a grade school exercise in conversational English. Lanza's fine voice ranges from "Aida," "Othello" and "Il Pagliacci" arias to a ballad bearing the title. Miss Gabor as an international villa collector is delightful and Kurt Kasznar is amusing as Lanza's long suffering manager. Lanza, a self-centered American opera star, is heading for Capri incognito to escape his latest unpleasant publicity. Zsa Zsa offers him solace but (believe it or not?) he turns instead to Johanna, afflicted since birth with deafness. He learns from the doctors that her case is hopeless. Nevertheless, Lanza, now in love, enlists Kasznar to get the names of the best ear specialists in Europe. He goes on a concert tour, and finally, in Salzburg the operation is successfully performed, although the surgeon warns that the cure may only be temporary. Their wedding day approaches and suddenly Johanna loses her hearing again. Lanza blaming himself, becomes involved in a drunken fight. Complete recovery for Johanna and the emergence of a new, no longer self-centered, Lanza wind up the proceedings.

"‘Solomon and Sheba’ is in the greatest DeMille tradition... the best in mass audience entertainment with master showmanship. Looks like UA will have the biggest show in town at Christmas!"
—Earl Wilson, N. Y. Post
"But Not For Me"

Business Rating 0 0 3

Amusing comedy romance should draw well in general market. Gable heads good cast. Carroll Baker scores. With script makes this strong for class houses.

William Perlberg and George Seaton, following their success formula of "Teacher's Pet," have come up with another Gable comedy hit in "But Not For Me." This should please the mass market and register well at the box office. Heavy marquee power will be the big attraction (Clark Gable, Carroll Baker, Lilli Palmer, Lee J. Cobb). The rather shopworn theme of a May-December romance has been heightened by John Michael Hayes' generally witty and imaginative script, and Walter Lang's slick direction brings laugh results from the film's many hilarious situations. Clark Gable is most amusing as an aging, con-mannish, chance-taking producer. Carroll Baker gives a charming performance as his worshipful, actress-secretary who believes she is in love with Gable and also a young actor in Gable's play. Lilli Palmer is delightful as Gable's ex-wife who works unceasingly to preserve his health and wealth while trying to discourage the romance to save the alimony he provides for her. Lee J. Cobb's characterization of a Pulitzer prize playwright turned to drink is convincing and sympathetic. The plot opens when Gable, who refuses to admit he is no longer a young man, decides to invest his last penny in a rejected play of one-time-great Cobb. Without realizing it, he begins "using" Miss Baker's love for him as the basis for the play's revision. Cobb puts down the bottle and starts to work in earnest. Complications arise out of Carroll's romance as a result of: (1) Barry Coe, her young actor boyfriend who is opposed to her "throwing herself" at an older man, and (2) Miss Palmer who underwrites the play as alimony insurance. The play takes shape, and Gable gives Carroll the lead. The Boston tryout is not good and after Gable manages to sober up Cobb and Miss Palmer arrives to bolster her ex's confidence, it is re-written. In New York the play and Miss Baker are hits. Now Cobb and Miss Palmer try to break up the impending marriage using rather amusing devices. After much comic double play, Carroll marries Coe and Cobb arranges for Miss Palmer and Gable to reunite. A final humorous complication after Carroll's marriage almost upsets everything, but all ends happily with Gable's recognition that, after all, he really is fifty-six (sic) years old. This is probably the best release Paramount has had this season. It figures to draw well above average grosses in all situations.


"The Oregon Trail"

Business Rating 0 0 PLUS

Better-than-average western starring MacMurray. Will please outdoor-action buffs. C'Scope and color are plus factors.

The Oregon dispute of 1846 acts as background for this 20th Century-Fox, CinemaScope-DeLuxe Color release, and it shapes up as a first-rate entry for the action market. Richard Einfeld's production has the scope and flow that outdoor films today require to entice western fans away from their TV screens. The screenplay by Gene Fowler, Jr. and Louis Vittes covers familiar ground, but Fowler's direction keeps the story line going at a good pace, and the characterization have a bit more flesh than is customary in horse operas. Fred MacMurray's portrayal of a debonair, citified newspaper reporter is delivered in his usual polished style. There are some excellent supporting contributions by John Carradine, Henry Hull and John Dierkes. Newcomer Nina Shipman, although pretty enough, adds little characterization to her romantic lead. Story begins when U. S. President Polk warns the British ambassador that the American people have demanded a settlement as to which country shall have the Oregon territory. MacMurray is sent westward by his paper for first hand information. As the wagons roll, he encounters whip-slaughtering bully, Tex Terry, and the lovely Miss Shipman. MacMurray vies for her attention but loses out to William Bishop, an army captain traveling incognito. Before journey's end the pioneers run out of water and are attacked by Arapahoe Indians. Polk issues his famous "54-40 or Fight" ultimatum; America gets Oregon; Bishop gets Miss Shipman, and MacMurray ends up with lovely Gloria Talbott, half-breed daughter of villain Dierkes.

A special section devoted to the story behind the development of a striking new film personality

THE MOST BALLYHOOED NEW STAR OF THE GENERATION
No Cinderella story matches the magic that is the creation of a movie star!

Meet Miss May (pronounced "My!") Britt, newest in a long line of movie queens to rocket out of nowhere into the bewildering spotlight of movie stardom. May Britt . . . something sinuous, something sensuous, something sexy—something! This incandescent Swedish siren with the silken blonde hair, the curvaceous legs and the devastatingly attractive charms stands poised on the brink of a career that promises to make her the toast of moviegoers throughout the world. The forthcoming 20th Century-Fox production, "The Blue Angel", will mark that miracle of moviedom—the birth of a star.

The Discovery

Unlike her famed and adored Swedish predecessors in the international cinema—Garbo and Bergman—May Britt has not discovered until she had left her native Stockholm. Prior to her arrival in the U.S., her career had consisted of some minor roles in Italian films. But here she came to note quickly. Millions were captivated by May's striking beauty when they caught their first glimpse of her in "The Young Lions". And in that film most of her scenes were played opposite an actor who usually dominates the screen—Marlon Brando. Playing the role of the faithless wife of a German military officer to the suzzling hilt, she set audiences abuzz. It followed so naturally, it seemed, that when producer Jack Cummings and director Edward Dmytryk (he had handled her in "The Young Lions") thought of the all-important role of Lola Lola in planning the production of "The Blue Angel" they knew instinctively that the exotic beauty from Sweden had to have the part. This girl was just right for the role of the temptress whose fascination was fatal to one man who desired her more than his own self-respect.
MAY BRITT
“the BLUE ANGEL”

The Perfect Vehicle

Knowing the role of Lola Lola in “The Blue Angel”, one might suspect that May Britt had been born to it. Her golden tresses, her tantalizing eyes, the throaty come-on of her voice, her alluring body would do honor to the Marlene Dietrich of an earlier day. This is the dance hall seductress personified. The perfect talent for the perfect vehicle.

To make all the more fortuitous this blending of star and vehicle are the other talents that have been poured into “The Blue Angel”. Producer Cummings brings to this, his first independent production for 20th Century-Fox, all the know-how accumulated in years as one of the foremost film makers on the M-G-M lot. Among his successes are numbered “Teahouse of the August Moon” and “Seven Brides for Seven Brothers”. Director Dmytryk knows his star, having brought her so notably to first attention in “The Young Lions” and his credits include many of the screen’s finest offerings. And as her co-star, Miss Britt was fortunate to draw a superb actor. Curt Jurgens, who has been a great favorite abroad for some years, is rapidly coming into his own in our country. As Professor Roth, he makes the perfect foil for the warm-blooded, but cold-hearted witchery woven around him by Lola.

Symbolic of her climb to stardom, the enchantress is seen seductively climbing a ladder in one of her musical numbers in the Blue Angel Cafe. Below, she is seen in her first encounter with Curt Jurgens, the staid biology professor whose reserve is shattered by Lola’s charms. Theirs is a fatal fascination.
It started over a year ago . . .

So the discovery does possess undeniable talent. And, by all standards, she is perfectly fitted for the role. But an enormous task still lies ahead—"The Big Build-Up." The merchandising of a motion picture or the build-up of a fresh personality must be started long in advance of production and continued straight through to the release date. It is exactly such long-range planning which has marked the energetic promotion of "The Blue Angel" and its lovely blonde lead. It all started over a year ago, when the 20th Century-Fox promotional machine, with vice president Charles Einfeld at the controls, began to whirr and hum to make the name of May Britt a byword.

Countless "plants" were sown in hundreds of newspapers through the press services, movie columnists and numberless other vital pipelines. Then, by calculated step, each media was covered thoroughly and painstakingly, with every possible "break" sought out, gone after and achieved with military-like aggressiveness.

At left are a mere handful of the enormous volume of stories, photos, column plants and magazine covers and layouts chalked up for "The Blue Angel" during that span. This beehive of activity, the province of the publicity staff, involves a wide variety of approaches. Perhaps it may involve placing a cheesecake photo of Miss Britt in a popular men's magazine, or planting a story on how she got her start, a matter of extreme interest to most young girls. On behalf of May Britt, the 20th-Fox publicity force started the Big Build-up in big-time style.

The effect of each little story and each photo that appeared on Miss Britt had the cumulative effect of a snowball rolling downhill at an ever-faster pace. But that was merely the beginning of a campaign that intensified steadily as "The Blue Angel" was in production and as the release date neared.
The Big Build-up

The Big Build-up gathers momentum and, perhaps, the long-nurtured tide of publicity might be climaxed by a big break in one of the nation’s top-circulation magazines. The boys at 20th Century, who played their hand so adroitly for the Swedish beauty, saw their efforts culminated with a big word-and-picture story in the August 17 issue of LIFE. Starting with a cover picture and spread across two multi-color pages inside, was told the story of “May Britt, Star with A New Style.” The effect upon the enormous LIFE readership was bound to be vast. Once having partaken of even a glimpse of May’s deep-set eyes and striking blonde hair on the cover, the reader was bound to be intrigued with the picture story told inside: who she is, what she does and how she got that way. Bouncing around with tennis racket and nightgown, strolling with her husband on the Stanford U. campus or stretched out cat-like at the side of a swimming pool, the LIFE story is star-building material to be sure. For good measure, LIFE tossed in one full-color scene from the picture.
2 TRAILERS

Through the medium of a two-pronged trailer attack, the 20th-Fox boxofficers have made certain that the May Britt and "The Blue Angel" messages will enjoy ample telling on theatre screens. The star-building trailer already has drawn an enthusiastic response from exhibitors showing it in advance of playdate, while the regular production trailer promises equally good results.

NEW STAR TRAILERS

With director Edward Dmytryk serving as narrator and blonde May Britt as the exciting subject, the star-building "Blue Angel" trailer makes a perfect pre-selling teaser. The Fox showmen point out that maximum screen time for the new star trailer in advance of opening is of vital importance.

DEBORAH KERR TELLS THE MAY BRITT—"BLUE ANGEL" STORY BY REGULAR TRAILER

Production Trailer

As the playdate approaches, the exhibitor will be able to call upon a most effective production trailer that has actress Deborah Kerr telling the audience, in her familiar dulcet, soft-sell voice, about Miss Britt and the film. This is an excellent example of prestige-building via trailer. It will create want-see.
SMASH SPLASH IN ‘LIFE’, ‘LOOK’ TO HIT 25 MILLION!

Within the next couple of weeks, a magazine audience that totals the staggering number of over 25,000,000 will be talking about 20th-Fox’s “The Blue Angel” and the glamorous new star, May Britt. That huge readership representing the combined, unduplicated circulation of LIFE and LOOK magazines, will be gaping at a pair of the most spectacular advertising displays ever to appear in such publications. The eye-popping ads, both triple-page pull-outs were conceived by the film company’s vice president Charles Einfeld, seen at right with LIFE publisher Andrew Heiskell during one of numerous top-level meetings on the project.

What Einfeld and LIFE and LOOK executives hammered out after long months of planning has turned out to be an unmatched co-operative effort, with both magazines joining Fox in promoting the star and “The Blue Angel” to the showmanship hilt.

News of the LIFE ad—a double-cover, three-page, four-color extravaganza featuring Miss Britt in a full-length pose, opening off the cover of the Aug. 31 issue and costing Fox $147,000—is being blared to the public even now by the LIFE promoters. The Luce publication, which sponsors radio spot announcements in 252 markets each week, has tape recorded the exotic star in a special announcement about the issue—and her own distinctive appearance in it. LIFE also has prepared a special hanger which reproduces the Britt figure from the advertisement and will be displayed in almost every newsstand in the nation the week of the issue.

LOOK, too, which will carry a triple-page, four-color gate-fold ad in its Sept. 1 issue, is going well beyond the ad itself to plug the film. It will wage a tremendous radio spot campaign in almost all Fox exchange cities during issue week. This, as Einfeld points out, coincides with “our first splash of play-dates on the picture perfectly.” In addition, LOOK will employ newspaper promotional ads, 2,500 flat posters for truck displays and a special advance mailing of the ad to over 200 leading exhibitors throughout the country.

As additional ammunition for the drive, Einfeld appointed a merchandising team composed of Fox, LIFE and LOOK executives, to outline the promotional plans to the nation’s top theatre executives. And, to bolster the big offensive, the film company has arranged numerous supporting maneuvers, in the for mof a four-color ad in leading Sunday magazine supplements in important newspapers in 126 key cities in the U. S. and Canada. Among these supplements are numbered the high-circulation “The American Weekly,” “Parade” and “Weekend.”

All in all, “The Blue Angel” and May Britt figure to enjoy the most spectacular magazine campaign in movie history.
The Big Build-up

20th-Fox advertising director Abe Goodman (left), co-chairman of the "Blue Angel" Merchandising Team, and assistant advertising manager Nat Weiss discuss layouts for magazine and newspaper ads. Conceived after months of planning and design, the ads are being hailed by the trade as among the very best of recent seasons.

Over lunch, 20th-Fox and LIFE executives relax while discussing plans for the big ad splash. Left to right, Christy Wilbert, vice president of Charles Schlaifer Agency; Goodman; Earl Wakefield, of LIFE; 20th exploitation director Rodney Bush; assistant exploitation manager Eddie Solomon, Bert Lange and Charles Hogan, both of LIFE. Bush is a co-chairman of the Merchandising Team.

At left, Fox creative ad manager Max Stein (standing) and key copywriter Claude Lewis, Jr., discuss "Blue Angel" script. And at right, Joe Wolf (seated) and Harold Van Riel, 20th creative artists, discuss visual approach to ad art.

The Campaign Designed -- 20th Boxofficers Give Prominent Theatremen A Preview Glimpse

Smiling Texas exhibitor R. J. (Bob) O'Donnell peruses the big LIFE ad, while a pleased Alex Harrison looks on.

Loew's Theatres vice president in charge of ad-publicity Ernest Emerling (foreground) gives studious attention to the four-color ad running in "American Weekly," "Parade," and "Weekend," while Fox's N. Y. branch manager Abe Dickstein (left), Loew's Russ Grant observe.
Harry Mandel (right), vice president in charge of promotion for RKO Theatres, and the circuit's division manager, Charles Oehlrich, listen in on discussion of the campaign on "The Blue Angel."

The LIFE spread is the subject at a meeting of 20th-Fox showmen and theatre men. Left to right, Charles Schlaifer, head of Charles Schlaifer Agency; 20th radio and TV director Martin Michel; Goodman; Bush; United Paramount Theatres chief Edward L. Hyman; Dickstein; Robert L. Shapiro, managing director of N. Y. Paramount.

A group of prominent New York exhibitors listen to Ed Solomon describe some aspects of exploitation plans for "The Blue Angel."

Bob Seamon, director of motion picture advertising for LOOK Magazine displays the ad that will appear in his publication early in September.

Solomon describes effectiveness of one of "Blue Angel" ads to be employed in campaign.

Michel makes a point about radio-TV promotion, as Charles Hogan, of LIFE, and Bush listen intently.
May Britt spends a day aboard a yacht to meet Cleveland newspaper, radio and TV representatives.

The Big Build-up

An important part of the Britt Big Build-Up was the coast-to-coast tour the charming beauty made to meet the communications people. Peregrinating from coast-to-coast and across the border under aegis of 20th-Fox's staff of field representatives, she met and was interviewed by all the important men and women who transmit news to the public via every communications medium. She talked with disarming frankness, made a host of friends among the men and gals who make the news.

The Star Meets The Communications People

Here, the "Blue Angel" beauty stops at the LOOK offices to autograph an advance copy of the big ad, while vice president Tom Shepard, left, and a member of the art staff watch.
Something Spectacular in ADS!

From the very beginning of the Big Build-up, when the sketches were of the roughest form and copy still a series of lines on paper, 20th Century-Fox vice president Charles Einfeld's basic concept of what a really powerful star-making series of ads should be was the spark that triggered what has now burst forth as some of the most spectacular advertising in recent movie history. Advertising which promises to make "The Blue Angel" one of the most talked-about films in many years and May Britt, its sizzling star, a household byword from coast-to-coast. For, under the sketch-by-sketch, line-by-line supervision of advertising director Abe Goodman and his assistant Nat Weiss, the Fox artists have turned out a masterful piece of advertising craftsmanship. With Miss Britt as the central figure, they have presented her in the most alluring of poses, employing as the basis for most of the ads the striking LIFE and LOOK figures. Here she stands tauntingly, legs wide apart, hands on hips, a wicked smile and filmy black briefs her only adornment; there she lies on her side her deep dark eyes beckoning. Whatever the pose, the beautiful Swedish actress dominates the display. The copy—brief and most effective—likewise sizzles. Its major purpose is to deliver the provocative message of the storyline in the most irresistible of terms. Some of the best ads are revealed on the following pages. The observer will note the shrewd use of white space throughout the newspaper ads, blank areas cleverly employed to accent the Britt figure, whether erect or reclining. There can be no question but what these ads on "The Blue Angel" rank with the most impressive ones seen in many a moon. Turn the page for a view of the ads.
In the newspaper ad directly above the saucy pose employed in the forthcoming LIFE ad completely dominates in a white field. The compelling copy stresses the "fatal infatuation" phase of the story. This is a 4-column display. At right, the montage lays the emphasis on Lola, the enchantress, and the men who fall under her spell. This, likewise, is a 4-column ad.

The 6-column ad shown in miniature above features the siren Lola stretched out in her most come-hither pose. This is the figure that is to appear in the upcoming LOOK spread. Again, a white field is used effectively to set off May.
and the alluring figure of an intoxicating new star ★★!

At right is one of the most striking of 20th's ads on this film. It combines, in superb balance, the dominating full-length LIFE figure and exposition of the story elements in picture and word. This 4-column ad runs close to 200 lines in depth—a truly commanding display. Below, the star is shown in one of her most provocative and sexy poses, seemingly offering to all the allurements that trapped her aging lover in "The Blue Angel". It comes in 5-column width.

NO WOMAN EVER OFFERED A MAN MORE... GAVE HIM LESS!

The story of a fatal infatuation, of a man irresistibly drawn by the haunting, loveliness of the Blue Angel, and he could no longer resist this woman—nor the look of love...

EDWARD DMYTRYK, NIGEL BALCHIN

NO woman ever offered a man more... gave him less!

Could a man have a better reason for throwing his life away that taunt and tease and excite!

TEASERS

FILM BULLETIN August 17, 1959 Page 27
"The Story of a Girl Who Offered One Man"

Professor Immanuel Rath (Curt Jergens) is the epitome of a staid, dignified, middle-aged botany professor in a German boys’ school. His rather uneventful life is as carefully planned as the most intricate of his classroom problems. Each morning, his housekeeper Emilie (Edit Angold) brings his morning coffee and a spot can with which to water his potted plants. And each morning, he meets the principal (John Banner) as their routes converge on the way to school.

This bright spring morning, however, there is something new—and provocative—at the street corner—a billboard of Lola Lola, a blonde dancer newly arrived at the Blue Angel music hall. The scantily clothed poster draws his momentary attention, and it is immediately apparent that the boys in Rath’s class are well aware of Lola’s arrival. Student Ertzum (Ken Walken) blows gently at a novelty post card of Lola so that her feather skirt flips upward to the delight of the other students. Rach’s arrival brings them to attention, but when the class is over, Keiselsack (Richard Tyler) and Ertzum trip the teacher’s pet. Lohmann (Del Erickson) and a half dozen suggestive photos of Lola spill out of his books. Left alone, the professor glances furtively about him, then blows gently at the postcard.

Clad in opera hose, one silk garter and a revealing black show-me-off, Lola is singing a song in the crowded, smoke-filled Blue Angel as Ertzum, Keiselsack and Mueller (Voytek Dolinski) watch from the bar, smoking and drinking beer. The boys bolt, and Rath chases them backstage only to find himself alone in a dressing room as Lola enters. Flustered, the professor introduces himself and explains that he is seeking his wayward students. When Lola climbs the spiral stairs to her bedroom, she drops her panties down on Rath’s shoulder, and he quickly stuffs them into his pocket as the manager’s wife, Gussie (Ina Anders) enters. Kiepert (Theodore Bikel), owner of the show and its magician, loudly proclaims that he should have been told of the distinguished visitor.

The next day in class, it is apparent that all the boys have heard of Rath’s escapade at the Blue Angel. That night, the same trio of students visit Lola in her dressing room, but scurry away when Rath is announced, this time in top hat, cloak and boutonniere. He tells Lola he has come to get the hat he left there and ‘to return something of yours.’ He hands her a parcel containing the panties, at which they clink wine glasses, while the boys watch through a trapdoor.
So Much... and Gave Him So Very Little"

Keipert gets Rath drunk while Lola sings, and throws the spotlight on the professor, finding him very tipsy in a box, from where Keipert introduces him to the derisory cheers of the audience. Rath sleeps it off in Lola's bedroom, and the next morning it is obvious that he is in love. She tells him that the show is leaving the next day, and for the first time in his life, he arrives late for class. The prankish students have rigged the classroom maps so that they roll up to reveal sexy posters of Lola and caricatures of Rath in undignified poses. The class begins to chant "Lola Lola," and when the principal arrives, he dismisses the class. Rath sees no choice but to turn in his resignation.

He goes to Lola with a ring and proposal of marriage, and, after some hesitation, she accepts. Rath proposes that Lola quit and settle down with him when he gets another job, but he can't find one. He pawns his possessions, and when Lola goes back to the show, Rath is reduced to peddling her postcards. When the show's clown dies, the professor is induced to take his place, as the troupe gets ready to return to the Blue Angel, where it all began.

At the railroad station, Lola is greeted by one of her old flames, handsome Rolfe (Fabrizio Mioni), who kisses her, as Rath, now a truly pathetic figure, wrestles with the baggage. The principal begs Rath to persuade Lola to quit her job so that he can return to teaching, but when Rath asks his wife to quit. Lola laughs and tells him to leave without her. With a heavy heart, he done his clown costume, ready to face his home town.

Once onstage, he watches the wings, where Lola is in a passionate embrace with Rolfe. The audience roars with laughter at him in his anguish, and magician Kiefert humiliates him still further by pulling a chicken and an egg from Rath's head, then ordering him to crow like a rooster. His last shred of pride gone, Rath lets out a terrible, choking crow and rushes from the stage to seize Lola by the throat. Keipert and the stage hands finally drag him from the terrified girl.

As she goes onstage for her number, Rath dons his street clothes and leaves quietly with his friend, the principal. Outside, he pauses to gaze once more at the poster, then walks away. Inside, Lola sings, looking at Rolfe with a strange half-smile of resignation. What she seems to be saying is, "Here I go again".
POSTERS that Wow!

A completely new, fresh idea has been injected into the posters that will shout the message of "The Blue Angel" from billboards all across the country. The lithos have been designed to avoid having a single word of copy appears across any of the figures, thereby allowing the exhibitor complete freedom to make cutouts that can be turned to valuable use in a variety of ways. Also, the technical production of the posters has been carried out in a novel way, vivid reproductions of Miss Britt being made from kodachromes and the printing done on special quality stock. The exciting 24-sheet, above, is an excellent example of this new look in posters for "The Blue Angel". A 19-feet-high, four-color enlargement of the spectacular LIFE ad pose, using her vertical figure on a horizontal plane, it is perfect for cutout use on walls, marquees, truck panels, and standups.

This three-sheet, also features the lifelike kodachrome figure of May Britt adapted from the LIFE ad. Standing six feet high, it is ideal for cut-out display, especially for sidewalk or lobby standees.

That provocative, reclining Britt figure—the same one that will adorn the big LOOK Magazine ad—is available intact out of the 6-sheet, pictured above. From head to toe, the luscious blonde measures 6 feet, 8 inches—an eye-popper!

Here is an excellent example of how easily—and effectively—the exhibitor can employ the striking and unusual 24-sheet figure for cut-out purposes to fit his individual needs. The Fox Theatre in San Francisco turned the use of Miss Britt's vertical figure on a horizontal plane to his advantage by cutting it out, adding his own specialized copy and putting it up on the large side wall of his house, where it is attracting the attention of thousands of passers.
UA Proclaims Intent To Lead Industry In International Merchandising

Air World-Wide Promotion at First Intercontinental Session

"We want to take full advantage of this one world idea. This is no longer a business of those two paths—domestic and foreign. From now on, we will be thinking of 158 exchanges in 57 countries."

Within that all-inclusive sphere described by United Artists president Arthur B. Krim at the company's first "intercontinental meeting," the UA showman are determined to prove themselves the very best. And just to make sure the rest of the industry is well aware of the challenge, dynamic vice president Max E. Youngstein made it clear that United Artists intends to follow no other distributor in the vital promotion field. "Being," he growled, "as blunt and belligerent as can be, let me throw down the gauntlet. We are determined to service our producers so that there is no doubt in the rest of the world that we are the best advertising-publicity company in the business. Let them (the other film firms) drag their feet if they want; we're going to stay ahead. In eight years we've more than tripled our manpower ... and, we've backed it up with money. UA will be the best promotion outfit in this business. And, whoever doesn't like it—let them stuff it!"

Taking the cue from a joint message to personnel around the world delivered by Krim and board chairman Robert S. Benjamin—"In the distribution of films today, we think of the world as one market"—top-echelon promotion and sales executives from both sides of the Atlantic gathered in New York to hear the firm's new global thinking outlined by vice presidents Arnold M. Picker, William J. Heineman, Youngstein and Roger H. Lewis.

Understandably pleased with the whole idea, vice president in charge of foreign distribution Picker translated the unification of domestic and foreign operations into a colorful comparison. "For years, we in the foreign field have been the younger brother, getting the cast-off clothing," he said. "Now we are being measured for new suits, at the same time." And about time, according to Picker's figures, which reveal the "younger brother" as the robust lad he is. UA foreign revenues have increased more than six-fold from $5,000,000 in 1951 to more than $32,000,000 last year. And foreign grosses for the first six months of 1959 are running some 20 per cent ahead of the similar 1958 figure. "It is clear," Picker said, "that the film industry of today has grown into a global enterprise. The big pictures of today are conceived and prepared for global audiences. It is only logical," he concluded, "to carry through the marketing on the same world-wide scale."

Heineman reviewed the growth and resultant merging of interests of what were once treated as two distinct and unrelated markets, citing the growing liaison between domestic and foreign departments as an important contributing factor to UA's recent steady expansion. Heineman, too, had figures to bolster his contentions. He reported that domestic grosses for the first six months of 1959 amounted to an all-time high of $21,842,000.

Backing the global program, pointed (Continued on Page 32)
our Youngstein, will be a deep product slate. A feature program of more than 40 films valued at $65,000,000 will underwrite the company’s plan to reach and penetrate every major world market next year. “This represents the greatest concentration of top quality product ever marketed by the company,” Youngstein said. “Our production experience in the past has taught us that there is a very real and vital potential for quality entertainment throughout the world.”

Lewis, vice president in charge of advertising, publicity and exploitation, motivational lay in company history will bolster the global campaign. “What we’ve done,” he declared, “has been to unify all of our promotional activities to carry our message through to every potential audience of the world. Our plan is to find out the specific needs and requirements of individual markets and then to fill these needs for maximum ticket-selling impact.” Included among those needs, of course, will be the employment of radio, television, music, records, press books, field kits and photo layouts. Even more vital, however, Lewis pointed out, are “money, the best manpower available and the best creative thinking in the business.” And that UA plans to provide in abundance.

Lewis also called the appointment of Morton Nathanson as director of international advertising and publicity an “important step forward in our plans to unify our merchandising activity.” Nathanson, incidentally, directed the conference program and, along with newly-appointed national promotional chief Fred Goldberg, supervised the convention sessions. “For the first time,” Lewis declared, “we are thinking and acting on a global level . . . We intend to develop and exploit this vast potential on a scale that has never before been achieved.”

Just how United Artists plans to develop and capitalize on this potential was revealed at the various conference meetings. Overall, a program of close coordination between the booking and promotion of UA releases in the overseas market was mapped out in discussions led by advertising manager Joseph Gould. Instead of converting domestic promotion materials—such as ads, posters and trailers—for foreign use after their completion, the needs of the overseas market will now be met in the initial planning for each picture. In addition, international promotional campaigns for such films as “Solomon and Sheba,” “On the Beach,” “Some Like It Hot” and “The Horse Soldiers” were formulated at the conferences.

If its forward thinking and ambitious promotional plans are any indication, United Artists is, indeed, well on its way to becoming the number one showman company in the world.
Midwest Exhibitor Makes
Showman Muscle to Lift B.O.

There is still room for the little exhibitor—provided he is energetic enough to merchandise his wares. In a recent bulletin Allied ITO of Iowa, Nebraska, S. Dakota, a letter was reprinted from one of its members to president Al Myrick, to prove that showmanship still pays off.

"Either a fellow is in business or he's not," wrote the enterprising exhibitor. "And here running one change a week and grossing $45,00. per week was not being in business, so in my spare time I repainted the foyer, lobby and front, bright but not flashy; then," he added, "I booked the pictures." He followed that by running a "big ad in the newspaper to tell them what I did."

The results proved only good news for the theatreman. "I have bucked a new swimming pool and a grand opening of it," he noted, "plus night softball and baseball, and everything they could throw at me, and . . . I'm doing business, gross now about $200.00 per week."

Tours for Behind-Scenes
Folk To Puff 'Pillow'—Lipton

Having turned extensive tours for behind-the-scenes personalities into boxoffice success with "Imitation of Life" and "This Earth Is Mine," Universal is lining up similar tours in connection with key city openings of "Pillow Talk," vice president David A. Lipton revealed.

Director Michael Gordon, the first of the personalities to embark, will visit New York, Baltimore, Washington, Detroit and Cleveland—the latter hosting the world premiere of the film on Oct. 8. In each city, Gordon will meet exhibitors, hold press conferences and make radio and TV appearances. Other behind-the-scenes personalities set for tours are producers Ross Hunter and Martin Melcher.

Columbia Plans Use
Of TV to Exploit 'New Faces'

Columbia’s talent development program is getting a shot in the arm via "New Faces," a seven-minute film featurette designed to introduce its newest stars to the nation’s TV audiences, national promotions chief Robert S. Ferguson announced last week.

Ferguson anticipated that the subjects will be viewed by some 55,000,000 people over a four months period.

'Blue Denim' Tag-Line
Sends Audiences Out Talking

A gimmick that is bound to create plenty of post-viewing talk by audiences who saw 20th-Fox's "Blue Denim" this past week at the Victoria Theatre in New York. Immediately following the film's end, a tag-line was heard from the screen, with this brief, arresting message:

"One moment, please! Everybody is discussing the subject matter of 'Blue Denim.' We will appreciate your giving your opinion of this important motion picture to your friends. Thank you."

The audience reaction at the Victoria was good and this stunt appears to be a most effective word-of-mouth pro-voker. Fox, in fact, is now tacking the tag-line to every print of "Blue Denim."

Marcus Calls COMPO Meet
To Map Area B-B Campaigns

Taking a cue from the recently-successful area business-building campaign in Wisconsin, chairman Ben Marcus has called a meeting of the COMPO B-B committee for Aug. 24, in New York, to develop a national program for area business-building drives. Other members of the committee are Max Cohen, Ernest Stellings, Abe Montague, Solomon Strausberg, Horace Adams, Albert M. Pickus, Harry Brandt, and Charles E. McCarthy.

The plans for the campaign include employment of the industry's business-building record with radio spot announcements on specific pictures and a concerted effort by exhibitors and distributors to exploit individual films. Marcus said that the meeting also will explore the possibility of integrating with whatever plans are made by the ACE-MAAA subcommittee on advertising.


Val Coleman, since 1956 a United Artists feature writer, is the new assistant publicity manager of the firm, it was announced by vice president in charge of advertising, publicity and exploitation Roger H. Lewis. Coleman assumes the post left vacant when Burt Stone was named publicity manager following the promotion of Morton Nathanson to the position of director of international ad-publicity.
Bull’s-Eye Circulation!

The Policy-Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

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!
Hyams Named Ad-Pub Head of Batjac Productions

Joseph Hyams, former Eastern press representative for "Porgy and Bess," has been appointed director of advertising and publicity for Batjac Productions, John Wayne, president of the independent production firm, announced.

Hyams, who will work with UA's ad-pub-exploitation department on all phases of promotion of "Alamo," a UA release, will head-quarter in New York and in Brackettville, Texas.

Si, Si' Fox's 'Holiday' Get Foreign Language Push

Twentieth-Fox's "Holiday for Lovers" recently enjoyed the most extensive foreign language radio and newspaper push in company history.

In New York, prior to the opening at the Paramount, a total of more than 300 radio announcements covered the airways, with WOR-TV, which has a large Spanish-speaking audience for several programs, employing a special program of announcements. Similar campaigns were waged for "Holiday for Lovers" in metropolitan areas throughout the country.

Schine Theatremen Reach Kids Through Announcements

The Schine circuit's publicity department, in a recent bulletin, informs its member theatres of an excellent young-angle gimmick which, while it has been employed for summer vacation shows, is calculated to produce boxoffice dividends any time there is a group of children in the audience.

Both Lou Hart, of the Auburn Theatre, Auburn, N. Y., and Paul Pearson, of the Capital Theatre, Newark, N. J., report the Schine boxoffice, have devised a profitable stunt to make each of their weekly "merchants vacation movie programs" pave the way for the next one. Just before the show starts, according to Schine, the two theatremen make announcements to the kids in the audience, telling them about the outstanding children's pictures that will be playing their theatres during the summer. For example, continues the Schine bulletin, "they started out by telling the kids that 'Darby O'Gill and the Little People' would be playing their theatres on August 13 and asked that the kids remember the date. The following week they went out on the stage and asked the kids when 'Darby O'Gill and the Little People' would be playing. This has been done on succeeding weeks," concludes Schine, "and has really caught on with the youngsters."

Exhibitor Hart advises that whenever the kids meet him—or Pearson—on the streets, they invariably pipe up with the title of the film and the date of its opening. As Schine points out what better—or more inexpensive—way of "getting the message across to over a thousand kids each week!"

NSS Issues 'Screen Time'

Operating on the theory that "movies and showmanship go together like the words and music of a hit song," National Screen Service has introduced a new promotional publication entitled, Screen Time. Containing exploitation and sales tips for all exhibitors, descriptions of special announcement trailers and other important features, Screen Time will be made available six times a year.

The publication will include all the promotional material previously issued in various special flyers and promotional brochures. The first issue devotes its 16 pages—some in color—to a variety of subjects designed to boost boxoffice business, including a page of Labor Day showman angles.

UA Backs 'Fugitive' Globally

United Artists is backing "The Fugitive Kind" with two types of global promotional planning. One stresses the casting of a star trio with the great international popularity of Academy-Award winners Marlon Brando, Anna Magnani and Joanne Woodward. The other involves global promotion campaigns and materials to exploit the widespread appeal of the film, itself.

'CIRCUS' BALLY. Above, touring circus was employed by Charles Whitaker, manager of Detroit's Palms, and Allied Artists to plug opening of "Big Circus" there. Traffic was blocked off, as crowds viewed the elephants. Below, huge crowd of 1,530 New York orphanage children are thrilled by antics of circus clown Felix Adler at picture's opening at Roxy Theatre.

Costly 'Image Makers' Tie-up

In one of the most extensive and expensive movie-book tie-ups, Columbia and Bantam Books will launch the paperback edition of Bernard V. Dreyer's "The Image Makers" at least six months before the start of production. The deal was announced recently by Bantam president Oscar Dystel and Columbia vice president Paul N. Lazarus, Jr.

Lazarus said the joint venture represented a "marked departure from the usual book tie-ups arranged to coincide with the film's release." Dystel noted that the tie-up will cost more than triple the amount usually spent on similar projects, adding that this is "the first time a motion picture company has contributed financially and creatively to promotion of a book so far in advance of the film's release."

A "world premiere" of the paperback in Cleveland, hometown of the book's author, recently touched off the campaign. Local exploitation included full-page advertising in both newspapers and book trade press, truck banners; point-of-sale rack cards and display pieces; street bally, and full-scale publicity penetration. Similar saturations were launched a week later in Chicago, Los Angeles and Indianapolis.

Initially, 500,000 copies of the paperback, with appropriate credits for the film, will be shipped to dealers throughout the country. And when "The Image Makers" is released, the book will be re-issued and a new promotion drive set in motion, featuring a "read the book, see the movie" approach.
February

**FIRST MAN INTO SPACE**

Marshall Thompson, Thompson Land, Producers: Charles F. Yeret, Jr., Director Robert Day. Filed from news from space trip as monster. 77 min. 7/22.

**JOURNEY TO THE CENTER OF THE EARTH**

Yul Brynner, Deborah Kerr. Producer-director Anatole Litvak. Couple flee from Communists. 125 min. 7/15.

**NIGHT OF THE QUARTER MOON**


March

**MATING GAME**


**NOWHERE TO GO**


**COUNT YOUR BLESSINGS**


**GREEN MANSIONS**


April

**ANGRY HILLS**


**THE LAST OF THE HEAVENS**


May

**WATUSI**


**WORLD AND THE DEVIL**


**MYSTEREANS**


June

**BEAT GENERATION**

The CinemaScope. Steve Cochran, Mamie Van Doren, Producer Albert Zugsmith. Drama with 'beatitude' background. 95 min. 8/3.

**NORTH BY NORTHWEST**


August

**BIG OPERATOR**


**SCAPEGOAT**


September

**FOR THE FIRST TIME**

Technirama, Technicolor, Marlo Loren, Zsa Zsa Gabor, Producer Alexander Gruter. Director Rudy Mate. Great singer falls in love with deaf girl. 97 min.

**TARZAN, THE APE MAN**

Dennis Mello. Producer Al Zimblist, Director Joseph M. Newman. Former U.C.L.A. basketball star is now a Tarzan. 79 min. 9/21.

October

**LITTLE GIRLS' TOWN**

Mamie Van Doren, Mel Torme. Romance. 92 min. 9/23.

November

**WRECK OF THE IRIAT**

Darrin O'Barry, Joy Brillman. 90 min. 11/5.

December

*Film Bulletin — This is Your Product*
LAST TRAIN FROM GUN HILL Kirk Douglas, Anthony Quinn, Carolyn Jones, Earl Holliman, Producer Hal Wallis. Director John Sturges. Western. Drama. Leo - law officer hunts rascal of his Indian wife. 94 min.

August


September


October


November


December


January


February

ALASKA PASSAGE RegalScope, Bill Williams, Nora Hayden, Producer B. E. Benda. World's adventures of truckers who maintain Alaska's lifeline. 71 min.


MARCH


April


May


WOMAN OBSESSED CinemaScope, Deluxe Color, Susan Hayward, Stephen Boyd, Producer Sydney Boxer. Director Henry Hecht. Filmization of Man's Fate novel. 103 min. 5/25.

June


August


BLUE DENIM CinemaScope. Carol Lynley, McDonald Carey, Producer Frederick Brininstool. Director Philip Dunne. Based on famous Broadway play. 89 min.


September


October


November

JOURNEY TO THE CENTER OF THE EARTH Pat Boone, James Mason, Aline Daum

UNITED ARTISTS

January


GUNS, GIRLS, GANGSTERS Mamie Van Doren, Gerald Mohr. Producer Roger Corman. Director Edward L. Cahn. Las Vegas drama. 70 min.


February


MARCH


April


NAKA TECHNICAL. Alex Gardner, Anthony Franciosa, Producer Ralph Lombardo. Director Henry Koster. Love affair of artist Goya and Duchess of Albu. 111 min. 3/17.


May

GUNFIGHT AT DODGE CITY, The CinemaScope, Deluxe Color. Joel McCrea, Julie Adams, Producer. Western drama about Bat Masterson. 81 min. 5/11.


JUNE


**Warners' traveling salesmen for 'Yellowstone Kelly'**

Millions and millions will see 'em on their twin 2950-mile personal 'sell' tours starting August 15th. Thirty-four cities and all surrounding areas covered with gala press luncheons and dinners, mass interviews and saturation appearances on radio and TV. It’s just one of the ways in which Warners are going all out to tell 'em all how big they are together on your big theatre screen!

**Clint Walker • Edward Byrnes • John Russell**

*Yellowstone Kelly* TECHNICOLOR®

with RAY DANTON • CLAUDE AKINS • RHODES REASON • ANDRA MARTIN Screenplay by BURT KENNEDY Directed by GORDON DOUGLAS
ACE JUSTIFIES ITS EXISTENCE

Viewpoint

Where Do Canada’s Exhibitors Stand on The Telemeter Invasion?

REVIEWS IN THIS ISSUE

The Blue Angel  Tamango  30 Foot Bride of Candy Rock
Look Back in Anger  The Tailor’s Maid  Back to the Wall
"Exhibitors will be laughing ALL THE WAY TO THE BANK."
—MOTION PICTURE DAILY

"To be laughed at by adults, juniors and the exhibitor ON HIS WAY TO THE BANK!"
—FILM DAILY

"U-I's hilarious moonshot for top boxoffice grosses...it's sure to hit the target!"
—HOLLYWOOD REPORTER

"Here’s a fun-fest without a single message... highly original, handsomely mounted... it may well snowball to Universal’s top-money picture of the year."
—BOXOFFICE

"A sock box-office comedy."
—VARIETY

"PILLOW TALK"
IS NOW THE BIG TALK OF THE ENTIRE INDUSTRY

ROCK HUDSON DORIS DAY

...THE PERFECT PAIR FOR

"PILLOW TALK"
...IT'S WHAT GOES ON...WHEN THE LIGHTS GO OFF

CO STARRING
TONY RANDALL • THELMA RITTER

with NICK ADAMS • MARCEL DALIO • JULIA MEADE
Directed by MICHAEL GORDON
Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Produced by ROSS HUNTER and MARTIN CREED
AN ARWIN PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE
IN EASTMAN COLOR • CINEMA cope
SATURATION PROMOTION GROWING IN FAVOR. As the experience of both film companies and exhibitors grows in connection with saturation releases supported by localized promotion campaigns in the large cities, it is becoming increasingly evident to them that this is the logical, economic method for distributing films that lack the substance to warrant extended first-run engagements. Some of the grosses rolled up by key neighborhood theatres via this system of distribution has opened the eyes of everyone in the industry. Of course, the sensational "Hercules" is regarded as the exception, but there have been a number of other instances of program-quality pictures hitting high grosses when given this treatment. A recent case in point was Universal's handling of its horror combination, "The Mummy" and "Curse of the Undead", in one territory. Realizing that the market for such films today is dubious in first-run situations, the combo was booked into a mass of neighborhood houses and drive-ins in the Philadelphia area on reasonable terms, and backed with a well-conceived TV, radio and newspaper campaign. The result was surprisingly good for the exhibitors and Universal, both. There is a growing conviction that costly advertising campaigns for first-run engagements of programmers or "nervous" A pictures is a waste. Distributors are learning that the impact of the promotion for brief downtown runs is dissipated by the time such pictures reach the big neighborhood houses 21 or 28 days later. In almost every case during the past year or so when the mass-release method has been employed—and supported by adequate promotion—the results have been far more successful than leaving off with a first-run exhibition.

BIG THEATRE CUTS. Everyone in movie business is conscious about size today — bigger pictures and smaller theatres. Following on the heels of the streamlining job done on Loew's State, and the subsequent success achieved by that Broadway showcase, Loew's is plunging ahead with plans to modernize and reduce the seating capacity of its New York flagship, The Capitol. And over in Philadelphia, Stanley Warner will give the same treatment to its top house, The Stanley. In each instance, the renovations will entail outlay of over half a million dollars. The Capitol seating capacity will be reduced from some 4400 to 3700, while the Stanley is expected to drop 500 of its 3000 seats. Both houses will undergo extensive refurbishment, with larger, more comfortable chairs being placed in staggered position to afford clear views of the screen. The Capitol will introduce a traveling curtain in the balcony to make the seating capacity up there flexible. The Stanley will close down about mid-September for some six weeks, while the Capitol will shutter just after Thanksgiving and reopen for Christmas. Thus continues apace the trend toward imbuing motion picture theatres with comforts that compete favorably with the living room at home. Newer, more attractive and more convenient theatres everywhere are furnishing a stream of proof that the public will come out to the movies when the enticements are offered.

CHURCHIREISING. Hitherto complacent industryites are stirring uneasily these days as the tide of outspoken resentment rises against the alleged emphasis on sex and violence in films. Some film executives and theatremen are saying it's time for the industry to take a look at the Production Code machinery, lest the business find itself the object of widespread public resentment. Trade members were given a start by the criticism levelled at films by spokesmen for the Protestant Church. Unlike the Catholics, who screen movies for their faithful, the Protestants rarely attempt to enforce any kind of censorship. However, recent statements by officials of the National Council of the Churches of Christ have warned that measures might be taken to "encourage Protestants to speak their mind" about films they find offensive. The more sensitive film people fear that this could lead to a campaign that would have a telling effect on the moviegoing of many churchgoers.

AD CAMPAIGN SWITCHES. The importance of finding the right promotional tack for films has long given sleepless nights to movie showmen, although some theatremen—and film men, too—seem to believe campaigns are plucked out of thin air. It is not unusual for complete promotion plans to be scrapped before a picture goes into release, and sometimes after it is playing its initial engagements. Two recent examples of switches in the direction of advertising campaigns point up the need for showmen to remain alert to public reaction. "The Big Fisherman", Buena Vista's biblical roadshow entry found a lukewarm reception to its ads featuring a spiritual-looking, bearded face of Howard Keel, in the role of Simon called Peter. The impression apparently acquired by some viewers of the advertisements was that this was another version of "The Old Man and the Sea." Result: the ads have been revised to include a muscled, less-bearded figure of Peter, plus some action scenes. Another mid-stream switch has been made by Metro in its campaign on "It Started with a Kiss", which did not start off with exciting grosses. A new series of ads are being tried out stressing the sex-with-a-laugh angle.
Seven Snarling Strangers...
They Took
The Town By Storm...
And The
Women By Force!

SECURITY PICTURES, INC
Presents
ROBERT RYAN & BURL IVES & TINA LOUISE

The Academy Award Winning Titan
In Another Rugged Role!

"DAY OF THE OUTLAW"

Also starring ALAN MARSHAL and NEHEMIAH PERSOFF as "Dan"

See DAVID NELSON
...he's terrific in his first starring role!

Screenplay by PHILIP YORDAN
Produced by SIDNEY HARMON
Directed by ANDRE DE TOTH

"ACTION TENSE!" -- FILM DAILY
"STRONG MARQUEE NAMES!" -- M.P. HERALD

BOOK IT
NOW!
The American Congress of Exhibitors justifies its creation and its existence.

First, by bringing about the long-sought "summit" conferences with the heads of the films companies and now, by eliciting from them consideration of a concrete program to relieve one of our industry's most pressing problems, ACE has demonstrated what can be accomplished by an exhibitor body united.

From the decision by both distribution and exhibition to employ conciliation as a means of combating the problems that plague the little theatreman stems a most significant outshoot: the key policy-makers of the major film companies have finally been made cognizant of the difficult situation in which the small exhibitor has been laboring for the past few years. In one history-making session, they have acknowledged the actual important stature of the small theatre and pledged themselves to the task of helping to keep it in business.

There is no certainty, of course, that the ultimate results of this undertaking will be realized and that the small film houses will be reestablished on firm footing. But the accomplishments thus far are not trivial. A number of top film executives, who had steadfastly refused in the past to sit down with organized exhibitors, have attended the conferences. They have conceded, publicly and, we can assume, in good faith, that the small theatres are a vital segment of the industry and that steps will be taken to aid them. And they have expressed a willingness to pursue the other basic problems that beset our business.

We hope that these results will convince those who have doubts about the efficiency of a united exhibitor front. It is our judgment that had the two national exhibitor organizations—TOA and Allied—"gone it alone," they would not have got this far in so relatively short a time. By any standard of measurement, a meeting of minds as fruitful as that which resulted from the latest conclave is excellent progress for two branches of a business with so unharmonious a history as distribution and exhibition.

There are admittedly problems besetting the great mass of theatremen today which have yet to be plumbed at future meetings. The shortage of product is a well recognized fact throughout the industry, and no formula to induce a step-up in production has yet been put forth. That difficulty, however, is on the agenda for the next "summit" session, and MPAA president Eric Johnston's announced hope that the questions of product and advertising be resolved at that time should be taken with a great deal of thought—and expectation—in view of the dispatch with which the conference dealt with the small theatre problem.

With what it has thus far achieved, and what it promises to achieve in the immediate future, the American Congress of Exhibitors certainly has justified the idea which Film BULLETIN was happy to propose in a Viewpoint entitled, "A Congress of Exhibition," in the Oct. 31, 1955, issue. Four years later, the compelling reasons for the existence of such a united exhibitor body remain strikingly similar to the ones we put forth then.

"At a time when exhibition is sorely in need of a devout community of purpose and interest," we declared at that time, "it seems to be splitting further and further apart." That need is still vital today, and the dust from the last TOA-Allied skirmish is still settling—although, happily, it appears to have been overlooked in the fervor with which both groups rallied behind the latest "summit" meeting.

"It is not intended," said Film BULLETIN, "that the Congress of Exhibition would intrude upon the autonomy of the individual organizations. The purpose is to establish liaison, to obviate the clash of personalities that has been a stumbling block to unity, and to create machinery for organized action." We are now witnessing the first impact of such action.

It is in the area of interaction with distribution, however, that the advantages of a congress of exhibitors we listed in 1955 ring truer today: "In effect, the determinations of this body would bear all the urgency inherent in the wants of some 18,000 theatres. We believe the leaders of production and distribution would heed most respectfully the resolutions of this Congress, and, perhaps, even solicit its guidance." The production and distribution leaders have, to be sure, listened intently to the urgings of the Congress—and patterned their decision to aid the small theatres accordingly.

ACE has truly justified its existence. And it promises to continue to do so for quite some time.
A PRACTICAL ANSWER TO TV. Sooner or later, in the diggings and scratchings known as business, answers to apparently insoluble problems come to the fore. As often as not they arise from little expected sources.

Financial BULLETIN readers have taken toasty issue with a recent rendition entitled "The Chastened Ones," (August 17 issue), a piece dealing with a study by the Calvin Bullock Fund heralding the prodigious post-war influence of TV and the short shrift it has made of the movies.

For instance, this comment came from a prominent southern exhibitor: "Television is a reflection of the times rather than the merits of the medium. But this line of reasoning fails to solve our problems. Perhaps the only remedy, as your article indicates, is to call a swift moratorium on the cute calamities by Hollywood gag-writers which deal with the artistic impoverishment of TV, and find some solutions of our own. Let television worry about television. Let's worry about ourselves."

A midwesten theatre executive wrote: "Three cheers for TV as exemplified by the Calvin Bullock report. Statistics never fail to amuse me, because they can prove, in my judgment, anything the writer desires. Television is made to appear so impressive because its total progress to date is crammed into a 10 year period, which, by coincidence, happened to coincide with a post-war economy and a prolonged inflationary spiral. Statistics could also prove that the airlines have decimated the railroads... We are not victims of a superior entertainment form nearly so much as we are of a constantly diminishing novelty. By developing novelties of our own could we not expect much the same results...?"

From a long-time independent producer: "I am struck by your terminology. 'Chastened' is perhaps more applicable to the networks than to motion pictures in view of the recent record. I would that this condition were fostered exclusively by movie competition. But it comes, alas, from within TV itself... Let them scan their psyches... The vanishing American Ticket-Buyer is not yet totally invisible, as this summer's business seems to be proving..."

And a motion picture advertising man offered this: "Nuts to movie vs. TV polls; a plague on comparisons. The whole business smells of too much mother-saying: 'Sonny, why can't you be more like Cousin Tom?' Sonny can no more be Cousin Tom than Xavier Cugat a channel swimmer. We are what we are and I submit a more useful discourse would examine what we might best do with what we're already got—which some of us hereby movie people believe is plenty."

No shilly-shallies, these. Judging by the response to our quotations from Calvin Bullock, a militant temper is abroad in filmdom, with underlying emphasis on immediate constructive activity. This reflects a decided switch from the sarcasm, the dejection, and the self-pity of the early and middle Fifties. Today, we sense a disaffection with TV-baiting, a willingness to give the competitor his due, an urgent, almost restless desire to cast off the old and to don the new clothes of movie business. The exhibitor still says give me the worthwhile film and I'll show you a good gross, but he is keenly aware of the need to make his theatre and his style of operation different than it was for forty years. He's begging the picture companies to provide him with fresh showmanship weapons, hoping they, for their part, will cast off the old fashions in promotion and take up the modern media of radio and TV—and spread their campaigns to bolster the neighborhood, the suburban and the drive-in theatres. They point to the miraculous results that are garnered with a film like "Hercules" and argue that this need not be a rare incident. Many first-rate exploitation pictures never approach their potential because of the timidity of the film executives, who have never shed themselves of the notion that a public sits and waits for their product to be exhibited.

The thinking of those who ultimately will have the biggest hand in remaking movie business is simply this: the fresh, the unusual, the novel is what is required to accelerate the momentum of filmdom's comeback. Whether it be in picture-making, in exhibiting, or in promotion, these future leaders of the business hunger for the incandescent novelty to spur and stimulate the audience. To be perfectly blunt, the movie industry has been novelty starved.

Those who answered the Calvin Bullock upbeat movies report are, we are quite sure, of the stripe who pin their hopes for the future of film business on the fresh approach. They're of the don't-tell-me-what-you-did-last-year, what-have-you-done-lately school. Novelty, they'll tell you, is the spice of movie life. And consider, dear reader, how true that is. Hark back to the contrivances that have stimulated film business at those periods in its history when public interest was flagging. The talkies, color, the outsize screen dimensions and new sound techniques, even short-lived 3-D—each of these inspired new enthusiasm for motion pictures. No, not all have been enduring, but they served the purpose at critical times. Novelty will always be an integral ingredient of show business.

Right now, novelty in various forms is responsible for the new vigor the movie business is showing. The films that are being offered today deal with subject matter that is novel; stories once taboo, either by choice of the producers themselves or by censorship codes, have opened a whole new field of adult entertainment in film form. New distribution methods are being organized to present these pictures in a manner that will draw the largest possible audiences. The movie theatre, itself, is taking on a novel form in many situations. The drive-in has become an enormous factor in exhibition. Old-fashioned, oversized film palaces are being cut down to more intimate capacity and modernized. Off-the-main-stem theatres are being converted to first-runs to accommodate burgeoning populations. In effect, the same kind of enterprising spirit that once made the motion picture a great international institution is abroad again.

This is the practical way for movie business to answer TV's intrusions, to win new friends for theatre boxoffices and influence old ones to resume their moviegoin' pleasures. This is the hope and the promise of a revived film industry.
I want to take this opportunity to advise the trade that I believe we will have one of the prime box-office attractions of the season in the first screen appearance of THE FABULOUS FABIAN. This recording and television personality has taken the country by storm, and his film debut should repeat our historic experience with ELVIS PRESLEY in LOVE ME TENDER and PAT BOONE in BERNARDINE.
The motion picture in which he makes his debut is titled THE HOUND DOG MAN. It will be in the tradition of the finest and warmest entertainments of Movieland, and will come to the screen endowed with an unmistakable set of values, including a story of broad appeal, exciting situations and youthful and electric personalities. In addition to THE FABULOUS FABIAN, the players include:

**STUART WHITMAN**
who registered as a fiery newcomer in THE SOUND AND THE FURY

**ARTHUR O'CONNELL**
newly celebrated in ANATOMY OF A MURDER

**DODIE STEVENS**
the red-hot recording sensation of "Pink Shoelaces"

**CAROL LYNLEY**
who made such a fine impression in BLUE DENIM

**BETTY FIELD**
who made a notable contribution to PEYTON PLACE
In consultation with the producer, Mr. JERRY WALD, we are selecting the ideal playing time for this attraction, predicated on the availability of the entire family audience to enjoy this rich entertainment together. A limited number of prints will become available October 29, with a full supply ready in time for the November holiday period—Election Day, Veterans' Day, Thanksgiving Day.

THE HOUND DOG MAN will be launched with all the showmanship and excitement that you have come to expect of a top Twentieth attraction. It is my suggestion that you set aside playing time for it now.

ALEX HARRISON
GENERAL SALES MANAGER
The View from Outside
by ROLAND PENDARIS

Just a short time ago, I returned from a family vacation in New York State and Canada. I was surprised, on my return, to read that the motion picture theatre business was riding the crest of a summertime boom far greater than in most recent years. If I had been asked to judge on the basis of the evidence I found on my vacation, I would have had to guess that rigor mortis was setting in.

These are pretty harsh words, but I think you will have to agree that they are justified. In two weeks of travel, we did not see a single piece of motion picture promotional material. We passed any number of billboards, road signs, placards and the like. We saw displays advertising restaurants, country stores, souvenir shops, caves, glens, picnic areas and what have you. But not one single reminder of the existence of a motion picture theatre, other than the front of the theatre itself.

The motels at which we stopped had all kinds of literature for their guests. Local businesses provided them with leaflets, souvenir postcards, maps and address cards. There were bulletin boards in several of the motels, showing the names of nearby restaurants, the visiting hours and principal attractions of local museums and many other types of vacation information. Not once did we find any information about picture theatres.

On the last night of our vacation, we were in a community with a motion picture theatre on its main street. The children were fairly anxious to see a movie; but although we were in and out of town and riding along Main Street a good part of the day, they never noticed until too late what picture was playing. They didn’t notice because the theatre wasn’t even using its marquee to advertise its current attraction. Only a solitary poster on either side of the entrance gave away the identity of the feature presentation.

Admittedly, my recent experience may be exceptional. After all, I am dealing with one small geographical territory, and basically with the smaller cities in that territory. But we did cover 1800 miles of driving on our trip, and I think it is rather shocking to have to report that in all those miles we were never exposed to any salesmanship or showmanship on behalf of the motion picture industry.

It is worth noting that the whole family went to the movies back home on the first day after our vacation. Obviously, our “want-to-see” was fairly strong. If our vacation experience is at all indicative, it should mean that the potential movie audience is still considerably larger than the boxoffice suggests.

The other day a copy of The New York Times revealed that the big movie display ads were three quarters text and barely one quarter illustration. Just to make sure that was not a freak day, I turned back to the Sunday Times and inspected the ads there. The only film being sold with a dominant photograph was “The Blue Angel,” using the leggy May Britt theme picture. “Anatomy of a Murder” used its stylized trademark figure for a 3rd month reader advertisement. Most of the other films, except for the imports and the tiny neighborhood theatre insertions, were confined to text.

One of the things which seems important in building the esprit de corps of the boys at United Artists is that the company is forever in what a friend of mine there describes as “a ferment of advancement.” It is difficult to recall any other company where so many young fellows have moved ahead so fast or where there still seem to be so many opportunities for future progress.

A couple of years ago this could have been explained on the basis that United Artists was trying to catch up with the other companies; but by now UA has certainly caught up all the way, and it has hardly been understaffed meanwhile. The secret of this company’s ability to offer a greater promise of advancement is simply the firm conviction of its top management that this is how you keep a good staff.

UA’s policy is just that, policy, not happenstance. Sooner or later every other company will have to do the same thing in order to hold on to its bright young men. This has already begun to happen in Hollywood, where television can siphon off what independent production doesn’t, unless the major studios make employment there potentially more attractive.

There seems to be a new transfusion of overseas production plans in the blood stream of the American motion picture industry. The other day I read that 50% of the pictures distributed by one of the major companies would be films produced outside the United States. While this same proportion does not apply to all the other companies, there is no doubt that the tastes, standards, stars and subjects who appeal to the foreign audience are likely to be packaged for the domestic audience here as well.

I have the impression that we are going to see more of this, and I can only hope that we don’t see too much. It is fine to make pictures speak a universal language around the world, but at a time when the American theatres need more and more product with an appeal to their grass roots customers it seems to me that there is a strong reason for making domestic market family entertainment. I am thinking of the occasions of late when we wanted to take our family to the movies and found plenty of pictures for adults but none immediately available for the kids; for, let’s face it, with the exception of a “Hercules” now and then, pictures from abroad are not designed for the kiddies, nor are those U.S. pictures which are made for the foreign market.

Perhaps the renewed strength of the U.S. boxoffice will have a salutary effect. It has seemed previously that producers were willing to foist weak pictures on the U.S. market in the hope that foreign revenues would bring the films onto the profit side of the ledger. If the U.S. market is strong again then it will not have to play second fiddle to overseas taste.

This may sound like chauvinism. It isn’t. Our point is merely that the U.S. market should not be a subordinate or merely equal market for U.S. pictures. I don’t know of any other important American industry which derives 50 per cent of its operating income, under healthy conditions, from the overseas market, and the reason is based in economic horse sense.

Page 10  Film BULLETIN  August, 1959
From the Summit—

A Plan To Preserve
The Sub-Run Theatre

Amid what MPAA president Eric Johnston called "a spirit to cooperate never seen in this industry before," the Exhibitor Relations Committee of the MPAA and the Executive Committee of the American Congress of Exhibitors took the first concrete step toward solving one of the motion picture industry's most pressing problems: aid to the small theaternman. And if, as one happy exhibitor exclaimed after the conference, other possibly insoluble perplexities remained untouched upon, at least this one extremely important area was being tapped by policy-making industryites determined to find an answer.

Taking the cue from the chairman of the American Congress of Exhibitors, Si Fabian, who was speaking for the great mass of the nation's theaternmen when he said at the first ACE-MPAA "summit" conference: "Small-theatre problems were viewed as most urgent," the second history-making meeting between exhibition and distribution decided to implement the almost-forgotten conciliation system adopted by the industry in 1957.

To little theaternmen pleading for relief from restrictive rentals and an antiquated system of runs and clearances, the announcement came as most welcome news. For, according to Johnston, the individual exhibitor will be able to seek conciliation on any issue, including the thorny questions of rentals and co-operation of other theatres. Johnston said that ACE will establish a committee to help small-town theatres in the drive to promote the use of conciliation, adding the hope that big theatres, too, will take advantage of conciliation to solve problems.

The joint statements issued after the conference sounded like a glowing testimonial to the small theatre as an American institution. Those representing distribution, according to the statement, were of "the unanimous opinion" that "everything possible be done in the shortest time to make conciliation effective in order to help the small theatre in distress. The grass-roots theatres represent the foundation of the industry and must be preserved," the statement continued. And, the distributors promised, "they will alert all in their organizations from the home office to local salesmen in the field to cooperate and participate to make conciliation effective for this purpose." Waxing even more laudatory, distribution noted that "the small theatre is not only the center of entertainment but is a genuine community asset and the community's life is centered around it. It performs an invaluable service to the public, stimulates business in the community and . . . serves to stimulate attendance."

Where had the system of conciliation been hiding, then, for two problem-wracked years and why had not a troubled exhibition heretofore uncovered it as a possible solution to its problems? The simple fact of the matter, according to Fabian, was that exhibitors merely overlooked it in their frantic searching for relief. But that was all in the past, he declared, tacking on a plea for wider use of the conciliation machinery, which, he pointed out, can be employed to help solve "any subject involving the relationship between distribution and exhibition."

Although "various ideas," in Johnston's words, were proposed at the conference on how to obtain more product, a more thorough exploration of that vital area was postponed until the sub-committee on product, to which suggestions at the conference were referred, reports to ACE and MPAA representatives at a meeting scheduled for "the latter part of September," according to the chief of the MPAA.

Advertising also came under the scrutiny of the meeting, but it, too, was put off for the next ACE-MPAA conclave, after the following suggestions were put forward: (1) budgets for promoting pictures on the grass roots level, rather than exclusive concentration on key metropolitan areas; (2) a reduction of credits, and (3) display by theatres of more still shots from the studios.

Once again, distribution was represented by a number of the presidents of the film companies, including Abe Schneider, Spyros P. Skouras, Irving H. Ludwig and Barney Balaban. In addition, Robert S. Benjamin, Abe Montague, Jack Byrne, Ben Kalmenson, Ed Morey, Adolph Schmel and Max Greenberg composed the distribution forces. ACE was represented by Fabian, Max A. Cohen, Irving Dollinger, Emanuel Frisch, George G. Kerasotes, Albert Pickus and Sol A. Schwartz. Johnston headed the MPAA group, which was comprised of Ralph Hetzel, Kenneth Clark and Sidney Schreiber.

Names such as these compose the top stratum of moviedom, and, as one observer wisely pointed out, they are the only ones who hold the keys to the two industry treasure chests marked, "Amity" and "Prosperity."

From joint statement
by Eric Johnston-Si Fabian

"The distributors stated that the grass-roots theatre represents the foundation of the industry and must be preserved . . ."
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"The Blue Angel"

Business Rating 3 3 3

Vast advertising campaign backs updated version of classic tale of temptress and the professor. Slick C'Scope-color production well played by Curt Jurgens, new star May Britt. Grosses should be above average on strength of promotion.

Seldom has a motion picture been so firmly supported by promotional effort as the updated version of the 1930 German classic that vaulted Marlene Dietrich to stardom. It should be stated at he outset that no small measure of whatever success this CinemaScope-DeLuxe Color production from 20th-Fox will be attributable to the mammoth showmanship effort expended by the merchandisers whose labors also should be rewarded by the emergence of lovely Swedish star May Britt as a front-rank name. The popular appeal of German star Curt Jurgens figures to bring strong returns in the class market. To succeed in the mass market, "The Blue Angel" will require heavy exploitation and word-of-mouth. The former has been supplied in abundance, and the latter will be forthcoming once enough patrons get to see the luscious Miss Britt display the tantalizing charms that ruin the life of a responsible professor. Although this Jack Cummings production hardly approaches the status of a classic, it will stand sturdily on its own merits. Portions of this tale of the relationship between a staid German professor and a seductive night club singer appear to move rather leisurely, yet on the whole the film makes for quite absorbing drama. Jurgens is splendid as the cultured though unworldly Professor Rath, who slowly sinks into the role of a stooge-clown and allows raw eggs to be broken across his forehead. Miss Britt combines sex and sympathy in her role of Lola-Lola. Theodore Bikel, actor and folk-singer, is positively sinister as the night club impresario-stage magician indirectly responsible for the story's final tragedy. Supporting performances are all commendable. The Nigel Balchin screenplay, based on the German original, gives new depth to the main characters and although his ending is less tragic, it is still acceptable. Edward Dmytryk's direction is slick and well-paced. The story finds Jurgens, a bachelor professor of botany, falling in love with Lola-Lola, a night club singer many years his junior. They marry and for a while are happy. Lola-Lola has left the theatre, but when Rath finds he cannot obtain work as a teacher, Bikel appears and persuades her to return to her trade. Jurgens begins his downhill journey: taking to drink, becoming insanely jealous with the realization she no longer loves him. He reaches bottom as a cheap clown ridiculed in front of former associates and friends on the stage of the Blue Angel. He tries to strangle Lola-Lola who has found a new lover, but is stopped by his old high school principal who convinces him to quit this kind of life and return to the world of the classroom.

"Tamango"

Business Rating 3 3

Lurid tale of a slave trader and his mulatto mistress. Should do rather well in ballyhoo, action market. 'Scope and color.

This CinemaScope-Eastman Color French import being released by Hal Roach Distributing Corporation will pose a problem for many exhibitors. Because of its lurid inter-racial love story, it will probably have difficulty getting any playdates in the south. Action and ballyhoo houses in other sections of the country might roll up fairly decent grosses where the subject matter is exploited. Boxoffice prospects are bolstered by two well-known names—Curt Jurgens and Dorothy Dandridge, but hampered by a third-rate script, inadequate dubbing, and some murky direction by John Berry. Some good action, all aboard ship, heightens the pace at intervals. Jurgens carries off his portrayal of a slave ship captain with a certain amount of credibility although he is restricted by the lines, but Miss Dandridge's acting leaves much to be desired. Jean Servais, best known in this country for his performance in "Rififi," is adequate in the role of an ex-doctor now relegated to drink and illegal practice, and Alex Cressan is first-rate as the leader of the slaves. Plot finds Jurgens buying a load of slaves for transport to Cuba. Miss Dandridge is his beautiful slave mistress. Among the captives is Tamango (Cressan), who is determined to fight for the slaves' freedom. His task is complicated by the girl becoming attracted to him. Hunger strikes are quelled, a shackled native is tossed overboard, and the rebellion by the natives is brutally put down when Jurgens fires a cannon into the midst of the slaves.

"30 Foot Bride of Candy Rock"

Business Rating 3 PLUS

Disappointing finale for the late Lou Costello. Has a few gimmicks that should get it by in family situations.

It is unfortunate the late Lou Costello's final offering should be as flimsy as this Columbia release. For those who fondly remember the blundering antics of the "fat half" of the team of Abbott and Costello, this Lewis Rachmil production will prove to be a sad swan song, even for the kiddies who now laugh at Lou on TV. Sidney Miller's direction is uninspiring and only the special effects created by Jack Rabin, Irving Black and Louis de Witt save this slim and silly script from being a total loss. Costello struggles for laughs, but he has little to work with. Returns might not be too disappointing where the younger set will be intrigued with the few gimmicks: a 30 foot woman, Costello, flying through space. Regardless, this one can only be used as a supporting dualler in family houses. Story finds Costello, Candy Rock's rubbish collector by vocation but scientist by avocation, in love with sensuous Dorothy Provine. Needless to say, her uncle, blisteringly played by Gale Gordon, heartily disapproves. When Costello takes his blonde lovely to Dinosaur Springs, a legendary spot of mysterious powers, she suddenly finds herself to be 30 feet tall. This creates problems: she must have something to wear—and something to eat, for no ordinary sandwich will satisfy a woman her size. Costello hastens to inform Uncle Gordon and the latter, about to launch a political career via television, suspects the worst and insists the two marry to avoid a scandal. Somehow the army becomes involved and they decide Miss Provine is from outer space. The situation grows sillier but not amusing. In the end, Costello's scientific genius restores his 30 foot bride to normalcy.


"Look Back in Anger"

**Business Rating ✩✩ ★★ PLUS**

Engrossing version of stage hit dealing with England’s "angry young men". Looks good for class houses, but questionable in general market.

Based on John Osborne’s Broadway stage hit, and expertly acted by Richard Burton, Claire Bloom, and Mary Ure, this Warner Brothers story about England’s "angry young men" has been brought intelligently and engagingly to the screen. It should roll up good grosses in the class market, but difficulties can be expected elsewhere. Mass audiences will probably reject the wholly-British atmosphere and tone of the story, while in the hinterlands, some resentment may be encountered to the subject matter of unmarried people living together. Nigel Kneale’s screenplay, with additional dialogue by Osborne, explores the reasons behind the restlessness of some of England’s current day angered. Tony Richardson, who also directed the play, maintains tight control over the entire production. Burton’s portrayal of Jimmy Porter produces a gambit of emotions, fluctuating between a seething, discontented, out of place member of society, to an individual of deep and sincere understanding. Miss Bloom sensitively handles her role of the girl whose disgust and fear of Burton turns eventually into love, and Miss Ure, Osborne’s wife, recreates her stage role of Alison, the lovely and unsure wife of the tortured protagonist. There are fine supporting performances from newcomer Gary Raymond, the friend afraid to live alone who shares the Porter’s flat, and Dame Edith Evans, responsible for setting Burton up in business. Oswald Morris’s photography captures the starkness of a northern English town, and Chris Barber’s jazz score adds effectively to the overall mood. Story centers around the explosive relationship between Burton, with his unstable attitude toward life, and Miss Ure, who has married him against her parents’ wishes. Only the catalytic temperament of Raymond keeps them going. When Miss Ure invites old friend Claire Bloom to move in, the explosion comes and the former walks out, whereupon Burton and Miss Bloom become lovers. Raymond, sickened by Burton’s callous abandonment of Miss Ure and his relationship with Claire, decides to break away and make a fresh start in some other place. The ending is unbelievable when Burton and his wife are reunited, each realizing that their lives are tragically bound up together.

*Warner Brothers. 99 minutes. Richard Burton, Claire Bloom, Mary Ure. Produced by Harry Salzman. Directed by Tony Richardson*

"The Tailor’s Maid"

**Business Rating ✩✩ ★★**

Rating is for art houses. Fine performance by de Sica.

From Italy comes a moving and at the same time humorous exploration of the timely problem: lack of communication between parents and children. Although this film is being promoted on the basis of the antics of a skirt-chasing father in the romance of his headstrong teen-age daughter, the overall impression is one of a lighter, Italian "Blue Denim." With Vittorio de Sica heading a convincing cast, this Trans-Lux release should certainly appeal to all art house regulars. Mario Monicelli’s direction is generally good as he shifts from one set of problems to another. A collective screenplay attempts to penetrate the age-old questions of why children do not understand the wisdom of their elders, and why the elders in turn fail to comprehend the problems of youth. De Sica turns in another suave and sympathetic performance, this time as a Don Juan type tailor more interested in horses and women than his shop, which he leaves in the hands of Riccardo Garrone, his rather humorless son. Lovely, young, Loretta de Luca, a de Sica protege making her screen debut, puckishly plays the tailor’s 16-year-old daughter in love with a schoolmate, Gabriele Antonini. As if this weren’t enough to cope with, Antonini’s father, Ruggero Marchi, a prosperous physician, also has to contend with an older ne’er-do-well son whose only desire is the easy life. A third set of problems arises when neighbors temporarily boarder out one of their five children to childless relatives. The child, charmingly played by Franco di Trocchio, eventually teaches the couple the meaning of love and companionship as opposed to self-styled loneliness. All ends well, and the addition of Leonida Barboni’s splashes of Roman scenery make "The Tailor’s Maid" most satisfactory fall entertainment.


"Back to the Wall" ("Le Dos Au Mur")

**Business Rating ✩✩ ★★ PLUS**

Well-played, suspenseful French melodrama rates OK for art houses. Might be playable in class market.

Although this psycho-mystery-melodrama import from France isn’t quite up to the par of its outstanding predecessors, it still provides enough suspenseful action to make a successful entry for art houses, and it might serve as a useful dualler in other situations where foreign films are acceptable. Basic ingredients are good: a husband returns from a hunting trip and discovers his wife is being unfaithful. Wanting only to punish, not destroy, he sets about erecting a curious revenge: blackmailing his wife through anonymous letters. Unfortunately, Edouard Molinaro, one of France’s "New Wave" directors, allows his camera to dwell unnecessarily on too many incidents, sometimes destroying the full impact of the suspense he is attempting to create. There are polished performances from Gerard Oury, the betrayed husband; rising French star, Jeanne Moreau, the wife who eventually kills her lover because she believes he has betrayed her, and Philippe Nicaud, Mlle Moreau’s out of work actor-lover. The opening scene, typical of the current trend of French film making, strike the picture’s keynote of suspense: Oury, sans dialogue or background music, drives to Nicaud’s apartment, wraps his dead body in a blanket, carries it to his own factory and buries it in a wall which is under construction. From this point on the story is told in flashbacks; Oury’s discovery of betrayal, his blackmail schemes, their backfire and the death of Nicaud. The ending assumes ironic proportions as both Oury and Mlle Moreau pay in full for their actions. Heavy exploitation by exhibitors might raise the tally on this better-than-average melodrama.


**REVIEWS DESIGNED TO SERVE THE THEATREMAN**
Under the spell of the pagan queen who had come to destroy him . . . Solomon, Wise King of Jerusalem, speaks—

“Sheba, behold, thou art fair, my love. Thine eyes are as doves. Thy lips are like a thread of scarlet.”

and Magda, Queen of Sheba, whispers—

“Hold me, beloved. Hold me!”

From the script of SOLOMON AND SHEBA
And when the queen of Sheba heard of the fame of Solomon because of the name of the LORD, she came to prove him with hard questions. Thus, in I Kings of The Holy Scriptures, is recorded the first meeting of the wise Solomon, King of Israel, and the beautiful Magdla, tantalizing Queen of Sheba, a thousand years before the birth of Christ.

It is from this biblical thread that Edward Small and King Vidor have woven their version of SOLOMON AND SHEBA, a tale of love and lust, jealousy and sacrilege, amid scenery as splendidiferous as any described in The Holy Scriptures. With an enormous cast, headed by two of the great boxoffice lures of our time—Yul Brynner as Solomon, Gina Lollobrigida as Sheba—this $6,000,000 spectacle will be presented by United Artists as its dazzling Christmas attraction. And, as is befitting a film of its vast scope, the limited, initial engagements will be exhibited in 70mm. Super Technirama. And, too, as befits so important an attraction, for months past United Artists' irresistible promotion forces have been grinding out a campaign that is reputed to cost one million dollars.

Against a background every bit as majestic as the biblical land of the Israelites, with as much sweep and scope as the stories of man through the ages, “Solomon and Sheba” relates the passion-filled story of the leader of a people who succumbs to the intoxicating wiles of a pagan queen, only to rise up again to destroy the forces bent upon his own destruction. In wide-vista Technirama and brilliant-hued Technicolor, the majestic mein of King Solomon emerges in bold relief against the lush splendor of his land of wealth and plenty; the pagan orgy planned by Sheba fairly sizzles the celluloid, and the clash of battle resounds mightily across the plains, as the shining shields of the Israelites send the enemy to a blinding finish. But above all, towers the moving story of a human being. In the words of the XVI Century scholar, Brother Felix, the tale, as told in I Kings and II Chronicles, is “a torrid love story of bloody intrigue and fraternal strife.” As brought to the motion picture screen by United Artists, “Solomon and Sheba” makes the imposing figures of the bible come to life.

SOLOMON AND SHEBA

If any actor today is suited perfectly to portray a majestic figure propelled by the lusty desires of a man it is the idol of the females of movie fandom, Yul Brynner. Completely at home in the role of a ruler—he has played Pharaoh and the King of Siam, among others—Brynner wears the lordly robes of King Solomon as if he had been born to them, and, at the same time, generates a masculinity toward his co-star, Miss Lollobrigida, which should keep the patrons talking long after the picture is over. As for Gina, this ravishing Italian beauty was born to the role of Sheba, the luscious temptress, the warm-blooded woman. Backing these two luminaries are suave George Sanders, who has more than once been dubbed “the perfect villain,” and Marisa Pavan.

Who else to handle the directorial reins of such a lavishly immense spectacle that retains the essence of man and his passions but King Vidor, the new grand master of the grandiose. Once second to the late Cecil B. DeMille in the ranks of the large-scale directors, Vidor now stands alone at the head of his field. Be it the immense forces he commanded in his classic treatment of war, “The Big Parade”; the vast plains over which was spread his bold story of love and hate, “Duel in the Sun,” or the sheer enormity of his spectacular, “War and Peace,” Vidor brings to mind movie bigness.

From the star-studded cast to the passionate Biblical story, from the sweep and spectacle painted by a master director to the intense promotional effort expended by United Artists, “Solomon and Sheba” is truly a Gilt-Edge Production every bit as glittering as the gold which abounded in Solomon’s land.
Battle Scenes that Rock the Screen!

Battle scenes assume gigantic proportions in the skilled hands of director King Vidor. In "Solomon and Sheba" he has fashioned warfare of epic proportions. Faced with the monumental task of translating into spectacular screen fare one of the greatest military campaigns in Biblical history, Vidor pooled every resource at his command, combining a rich imagination with authentic historical records, to portray the dramatic clash between the Israelite and Egyptian forces. Filmed on location in Spain, the exterior sequences were filled with a cast of many thousands portraying the adversaries.

Practically the entire Spanish cavalry, assuming the roles of the mounted troops who slash and cut at each other during the battle scenes, provided the manpower to make these battle sequences vastly exciting. Several different units shot various sequences simultaneously at a complete disregard of cost that contributed greatly to the final $6,000,000 production figure. A freight train 40 cars long was commissioned to transport the company, crew and equipment from Madrid to Los Monegros desert near Zaragoza, Spain, for the filming of the historic struggle. One of the highlights depicts Solomon receiving a vision from God to order his troops to polish their shields, blinding the Egyptians as they attacked and plunging them to their unseeing death in the bottom of a deep ravine.
A Great Director . . . an

Although the hallmark of King Vidor has always been Spectacle, he has never overwhelmed his characters with sheer size. No matter how wide the sweep or full the scope of the production, this superb craftsman always conceives his players as flesh-and-blood characters, and in Edward Small's $6,000,000 production of "Solomon and Sheba" he again displays this flair for creating people of warmth and passion in a background of spendidorous magnitude.

In the story of the wise King Solomon and the bewitching Queen of Sheba, Vidor had the bare framework of a meeting between the two rulers as related in The Holy Scriptures. The elements for an epic tale of Biblical days, however, were there to be captured by the searching artist and brought to the screen in all the lush splendor that marked the early days of the Israelites. An all-powerful ruler, wise beyond his generation, and a queen who was considered the most beautiful creature of her times—these two figures in the dexterous hands of realist Vidor were shaped into a man and a woman swept up in a love of passion, yet tempered by a spiritual quality that should please the most devout of movie patrons.

Despite a strong faith in the Holy Writ—or, perhaps, because of it—the skilled and imaginative director conceived Solomon and Sheba as turbulent lovers. Was it not written in the Bible, Vidor might well ask, that "King Solomon gave unto the Queen of Sheba all her desire."? And operating from that emotional starting point, screeplay writers Anthony Veiller, Paul Dudley and George Bruce created Solomon not as a somber preacher of sermons or a sweet singer of psalms, but rather as all man—a man of strength and leadership: a man with the force to maintain the unity of his land and his people against all obstacles; a man who could lead and inspire—but, above all else, a man who could love and be loved.

Such a man, of course, and the full and violent life he led pose tremendous obstacles to any attempt to put it all onto celluloid. The making of "Solomon and Sheba" was rife with
His $6,000,000 Production

such difficulties. For one, there was the most daring and realistic pagan orgy ever filmed, a sequence which ranks with the best of DeMille in its lavishness and opulence. The orgy, and accompanying ballet, which cost more than $100,000 to bring to the screen, is the end-all of the bacchanals, a pulsating ceremony played to the soul-stirring rhythm of Prokofieff's "Scythian Suite." Truly a memorable film experience.

Actually, King Vidor came well equipped for the task. One of the truly great and distinguished pioneers of the motion picture industry, he engineered the transition from silent classics to spectacles with blaring sound with the ease and skill of a man born to the job. The first of his large-scale successes was the unforgettable "The Big Parade." The coming of sound brought forth from the small director with the big talent such epically-proportioned pictures as "Hallelujah," "Street Scene," "Our Daily Bread," "Stella Dallas," "Northwest Passage," "Duel in the Sun," "The Fountainhead" and "War and Peace." Mere size, however, claims Vidor, is worthless unless accompanied by scupulously-observed attention to the simple human values. It is with this theory in mind that the gifted director says of "Solomon and Sheba": "My aim in this film is to make the great figures of the ancient world real human beings instead of awesome animated symbols. Audiences don't fall in love with symbols. They do fall in love," he adds, "with human beings, whether they're as up-to-date as tomorrow or as ancient as the great cast of characters of the Old Testament." Vidor certainly has succeeded.

And, with as powerful a tale as the passionate love of two great rulers, set against the sweeping backdrop of two warring nations, yet retaining the full measure of human quality, the entire nation may very likely prove Vidor's contention and fall in love with United Artists' "Solomon and Sheba."
Thus is it related in The Holy Scriptures, First Kings:

And it came to pass in the four hundred and eightieth year after the children of Israel were come out of the land of Egypt, in the fourth year of Solomon's reign over Israel, that he began to build the house of the Lord, And the house which king Solomon built for the Lord, the length thereof was threescore cubits, and the breadth thereof twenty cubits, and the height thereof thirty cubits. And the porch before the temple of the house, twenty cubits was the length thereof... And against the wall of the house he built a side-structure round about, against the walls of the house round about, both of the temple and of the Sanctuary...
The Startling Quiescence in Canada on Toll TV's Invasion

In striking contrast are the reactions of theatremen in the U. S. and Canada to the question of toll television. While the great majority of exhibitors in this country have risen up in arms against all attempts to introduce any form of pay TV in this country—and in the early skirmishes, appear to have set back any further attempt on invasion for quite a few years—there is surprisingly strong sentiment across the border for giving the toll system a chance to prove itself. As surprising as the expressed opinions of those who support the forthcoming Telemeter Test in Etobicoke was the reluctance of other theatremen across the border to voice opposition to pay TV.

A check of Canada's leading theatremen during the past few weeks revealed a startling lack of opposition to the tests. In the main, the Canadian attitude appears to be "let this thing have its trial; it might bail us out."

Among the most avid advocates of the Telemeter test is N. A. Taylor, who has large Canadian theatre holdings, some of which are in the very area scheduled for the Telemeter trial. He takes direct issue with Joseph H. Strauss, head of the Canadian TOA unit, who termed the Telemeter experiment "another plan of U. S. moguls to be thrust on the public to see how effectively The Canadian Cow can be milked" (Film Bulletin, Aug. 3).

Taylor, who contributes a regular column to the Canadian Film Weekly, wrote in a recent issue of the trade paper that any attempt to stop pay TV is analogous to the derision directed at the first automobiles.

"We have stated," he declares, "that any attempted maintenance of the status quo in our business is dangerous, if not impossible, and that progress in this electronic age cannot be stopped. Telemeter may represent real progress and the proponents are prepared to test it at their own gamble and expense. Public acceptance will open to us a wide avenue of potential profits, beyond our fondest dreams, and many may participate. Feature films are being shown on TV every hour of the day and night for free and it is becoming increasingly difficult to sell in our theatres what is being given away through this medium. Theatres continue to close and fewer attractions are being produced. It is possible that the selling of feature films on TV will help our business, but the answer to this remains clouded and in the future. In the meantime, what is heretical about suggesting that we do not try to stop the testing of a new idea and invention?"

Taylor concludes: "We remember when the introduction of talking pictures was met with skeptical derision and prognostication of failure by many in high places in our business. It is the same with Telemeter. We are all keenly aware of the capriciousness of the public. Soon we shall have the answers we are seeking. In the meantime, name calling will serve little purpose. Nor will it stop the wheels of progress."

Another outspoken supporter of the Telemeter test is R. Simpson, general manager of the Ottawa Valley Amusement Co., operators of a half-dozen houses. Simpson prefaced his remarks by pointing out that he regarded the upcoming Canadian test as "different from those of the Burtlesville and Palm Springs efforts and, as such, may have a greater chance of success."

"If the medium is vigorously exploited," continued Simpson, "and if the operators of Telemeter are sincere in their statements that they want exhibitors as partners and operators of the Telemeter system, then it may very well be a worthwhile development in the progress of exhibition. The theory of increasing your seating capacity by the number of Telemeter installations controlled by the exhibitor is basically good. Unfortunately, there is no way of knowing, as yet, whether the proposition will be too rich for the average exhibitor's blood and he will be forced out of the picture, even though desirous of participating. From present figures, it would appear that this could be the case."

"We are watching the enterprise with the greatest of interest, and it is our feeling that, if it can be proved saleable to the public and it can be applied to the exhibition field, then we are for it."

J. J. Fitzgerald, president of Famous Players Canadian circuit, the Paramount subsidiary that is sponsoring the upcoming toll-TV test in a Toronto suburb, recently declared that the Loew's and Odeon Theatres were expected to participate in the test. Loew's Theatres president Eugene Picker subsequently denied that there was anything "definite" set, but did not quash rumors of his reported interest in the deal.

It is not quite certain whether a large segment of the Canadian exhibitor body is willing to give subscription-TV a fair trial, or merely resigned to the inevitability of the system. At any rate, whether it will help them—or slaughter them—they are giving it the green light.
Which trade paper has the most "DRAG" with exhibitors?

Film Bulletin of course
Skouras Asks
Soviet Play-off

To those who have been blasting away at the U.S.-Soviet film exchange, 20th Century-Fox president Spyros P. Skouras recently offered these words of advice: "The American film industry has a mission to play Russian pictures here so that U.S. films can get their proper play-off in the Soviet Union." Looking fresh and vigorous after a trip behind the Iron Curtain, Skouras told a group of invited guests at a dinner at New York's "21" that Russia is the greatest frontier for American films, which, he added, are in need of broader markets. As illustration, the Fox top- per noted that Russia has 200,000 theatres, 20,000 of which, in his opinion, are comparable to American houses. In addition, he said, Russian theatres use a tremendous number of prints.

'Solomon' in Big 70mm.

Sufficiently impressed with both the product and the process, United Artists' vice president William J. Heineman announced that Edward Small's $6,000,000 production of "Solomon and Sheba" will be presented in Super Technirama 70 in its premiere engagements both here and abroad. The engagements will enjoy a special promotion campaign designed to acquaint the public with the advantage of the wide film system—and to deliver the "Solomon and Sheba" message. UA vice president in charge of advertising, publicity and exploitation Roger H. Lewis will handle that drive. Heineman noted that initial playdates will be limited to 30 top cities in the domestic market. In some cities, Heineman revealed, there will be ten performances a week; in others, the film will run continuously. The UA vice president pointed out that his company will not offer "Solomon and Sheba" in 35mm. until all 70mm. possibilities have been exhausted. He also revealed that the company is considering three other releases for the big film process.

Cinerama Moves into Story Field

Cinerama, Inc., is finally emerging from the travelogue field to enter story production. Shortly after announcing that the firm planned to turn out at least two pictures a year in the wide-screen process, president Hazard Reeves (r.) revealed: (1) election to the board of Walter Reade (l.) veteran theatreman and board chairman of Continental Distributing, Inc., and (2) acquisition of the film rights to "The Lion," the Joseph Kessel best-seller. Reeves announced the announcement of Cinerama's first property with a promise that formal contracts will be signed as quickly as possible and that additional films in the Cinerama process will be made available "as soon as practicable".

Honored

To the tributes of more than 125 industryites, Edmund Reek, vice president and producer of Motionpix, Inc., marked his 40th anniversary in the business.

[More NEWSMAKERS on Page 26]
Happy Signs

Smiles wreath the faces of Universal executives and their customers these days. Signing for Christmas engagement of "Operation Petticoat" are (above, seated) Radio City Music Hall head Russell V. Downing, U assistant general sales manager F. J. A. McCarthy, Standing U's ad man Charles Simonelli and regional sales manager Joseph B. Rosen. And (below) RKO Theatres head Sol A. Schwartz, (seated, left) and McCarthy sign for world premiere extended run engagement of "Pillow Talk" at RKO Palace, while Rosen, and RKO v.p. Harry Mandel watch.

Heading West

Having told the concluding session of United Artists' first intercontinental promotion conference that the company now has a product investment of $115,000,000 in features completed and ready for release, vice president Max E. Youngstein revealed he would be keeping a close eye on production matters by establishing temporary headquarters in Hollywood shortly after Labor Day. Youngstein said the move would help him to serve better United Artists producers, "whether in matters of promotion, production or records." In addition, he will be able to spend more time with his family than if he stayed in the East and made numerous trips to the West Coast. Youngstein declared that the mammoth program embraces a greater concentration of double 'A' features than ever before released by his firm. Emphasis, he said, will be on blockbusters of "big grossing potential".

Anniversary Party


Comment...

MICHAEL GORDON (director of Universal's "Pillow Talk"): "There isn't enough of screen comedy; and the public wants more. (Movie comedies today have) more freedom of expression in keeping with the general trend of sophistication animating foreign films. Boundaries are getting broader in the treatment of (comedy) material, but (writers, producers and directors) are rougher censors (on their own work) than the Production Code Administration ever would be."

KIRK DOUGLAS (at "Spartacus" press luncheon): "The trend, right or wrong, (to independent production) is best for movies. (It will continue) not to do 'big' pictures, but pictures so good they will get people out to the movies. The biggest spectacular doesn't guarantee the best picture."

ERIC JOHNSTON (following latest ACE-MPAA "summit conference"): "(The meeting displayed) a spirit to cooperate never seen in this industry before. Almost any subject involving distribution and exhibition can be taken up under the (conciliation) system."

SI FABIAN (following latest ACE-MPAA meeting): "With the new implementation by top officials of the film companies and with ACE pushing it, there will be a revitalization of conciliation."

SAMUEL PINANSKI (on movie adoption of modern department store merchandising): "Our business can become more lucrative once we find the manufacturers (producers) making more of what we need to sell to the public."
You don’t have to scout around... just follow the leader and blaze a trail to your box-office with coming attraction trailers.

Trailers take all the merit badges for delivering your message clear and direct!

Result:

MAXIMUM AUDIENCE IMPACT!

NATIONAL SCREEN SERVICE
ALLIED OHIO VALLEY INDOOR AND OUTDOOR THEATRE CONVENTION

Sheraton-Gibson Hotel, Cincinnati, Ohio

September 15-16, 1959

HEAR
These Outstanding Speakers
RUBE JACKTER  A. F. MYERS
JAMES NICHOLSON  BENJAMIN BERGER
Special Guest Speaker, SENATOR JENNINGS RANDOLPH, W. Va.

SEE
The Demonstration of 70 mm Projection Equipment

DISCUSS
Equipment Problems with HUGH McLACHLAN, member of SMPE and Chm. National Allied's Equipment Study Committee, who will be available throughout the convention for free consultation.

ENJOY
Gala Nite Club Party at Beverly Hills with Ted Lewis Entertaining,
Cocktail Party and Banquet MC'd by Indiana's Marc Wolf
Special entertainment for attending ladies.
Univ. Lavishes Large Ad Budget on ‘Pillow’—Lipton

Taking a showmanship cue from the great success enjoyed by extensive national magazine advertising campaigns to “pre-sell” “Imitation of Life” and “This Earth Is Mine,” Universal is lavishing one of the largest ad budgets in company history for the upcoming “Pillow Talk,” vice president David A. Lipton announced.

“Universal’s own enthusiasm and confidence in ‘Pillow Talk,’ augmented by the overwhelming trade-press reaction and that of U-I’s sales department and exhibitors who have seen its early screenings,” said Lipton, “are responsible for the decision to earmark an even larger national advertising budget than was accorded ‘Imitation of Life’ and ‘This Earth Is Mine.’"

Over 160 million readers will be reached by the drive for “Pillow Talk” in 20 national publications, magazines and Sunday newspaper supplements. And, as in the past, Lipton noted specially tailored ads for particular media, with an eye toward specialized readership, have been prepared.

Weston Named Assistant Advertising Manager at UA

Continuing its system of promotions and new appointments, United Artists recently named Robert Weston assistant advertising manager, it was announced by vice president in charge of advertising, publicity and exploitation Roger H. Lewis. Weston, who comes to United Artists from Donahue & Coe, where he had been an assistant account executive on the Columbia Pictures account, will work under the supervision of advertising manager Joseph Gould. Previously, Weston had been a copywriter for Columbia Pictures.

Rosenfield Sees Worldwide Promotion Starring Unit Man

Promotion has gone international, and as a result, the unit man is “finally coming into his own,” Columbia executive in charge of advertising and publicity Jonas Rosenfield, Jr., told a trade press conference after returning from a three-week trip to Europe.

The plan to raise the status of the unit man, Rosenfield pointed out, stems from an experiment Columbia conducted with “Once More, With Feeling.” An American publicist skilled in every phase of his job was assigned as unit man to the film. The results were “so conclusive,” according to the Columbia executive, that the plan “will be standard operating procedure” from now on. “We are attempting to give our producers based abroad the same promotional treatment as those based in Hollywood,” he said.

The unit man sent abroad will be learning new methods at the same time he puts American angles to work to promote his picture, Rosenfield declared, adding that many foreign stunt are “imaginative and daring.”

Selig to Chairman Showman Session of TOA’s Convention

“The Show in Showmanship,” the program of the 12th annual Theatre Owners of America Convention devoted entirely to business-building and ticket selling, will be chaired by Robert W. Selig, president of Fox Intermountain Theatres, Denver, TOA head George G. Kerasotes announced. The showmanship program is slated for Nov. 10, the third day of the five-day conclave in Chicago.

Kerasotes also said that he had appointed Myron N. Blank, president of Central States Theatres and chairman of the Great Plains States Business-Building Council; himself, and Albert Floersheimer, TOA director of public relations, as a three-man committee to aid Selig.

‘Movie Month in Detroit’ Means Oct. Showman Harvest

October will be “Movie Month in Detroit.” Plans recently were formulated there for a heavy advertising and promotional campaign on a co-operative basis, with indications that all—or most—of the major houses will participate.

To date, the United Detroit Theatres, the Wiper and Wetsman circuit, the Cooperative Theatres of Michigan and Community Theatres have promised support. The Solomon-Sayles advertising agency will handle advertising in radio, television and newspapers.

Participating theatres will run a series of trailers, and plans are in the works to book big pictures during October to allow for a concentration of promotional effort. In addition, there will be a substantial number of personal appearances by stars and personalities. Wilson Elliott, manager of the Jewel Theatre in Mount Clemens, is covering part of the co-ordination with theatremen for Solomon-Sayles.

WALKING ‘MUMMY.’ Some theatremen carry the notion of energetic showmanship to the limit, and Nick Semos, of Detroit’s Broadway Capitol Theatre is a fine example. Semos devised the costume and acted out the silent horror of his screen counterpart, “The Mummy.” The result was top-flight business.
COMPO Acts to Sell Majors
On Exchange Area Showmanship

The COMPO merchandising committee has begun arranging meetings with the general sales managers and advertising executives of the major film firms in the hopes of implementing on the exchange area level a showmanship program already successfully executed by Wisconsin exhibitors. The widespread employment of the plan, according to Ben Marcus, a member of the COMPO triumvirate, "could increase the national attendance at theatres by fifteen to twenty million people a week."

The plan calls for special exploitation of individual films on the local level, with radio and television used wherever possible, in addition to newspaper advertising. In Wisconsin, the institutional radio record of jingles distributed by COMPO was tied up directly to radio plugs for specific pictures at individuals theatres.

Marcus listed boxoffice figures on pictures that had enjoyed the plan in the Milwaukee exchange area, adding that this individual exploitation resulted in a tremendous increase in boxoffice receipts for both small films and big films with established drawing power. But, he cautioned, the operation must be limited to the exchange area level. "Enthusiastic as I am about this program," he said, "I think it would be most unwise to try to put it into effect on a national scale at once. On the contrary, I think we should take it up, step by step, in exchange territories, so that in each area the program would be adapted to local requirements." This, I believe," Marcus added, "is most important, and I am prepared to make great personal sacrifice of time and effort to get it put into operation

MGM's 'Kiss' Gets 'First National Radio Spectacular'

MGM recently launched what it termed, "The First National Radio Spectacular"—a saturation push for "It Started with a Kiss" in the nation's 31 top markets—in New York and Cincinnati, and before it's all over, more than 70 per cent of the radio listeners in the entire nation will have heard the message.

Developed with MGM's advertising-publicity department by John Blair & Co., station representatives and Donahue & Coe, MGM's ad agency, the campaign involves 36 leading independent stations in 31 key cities. It will afford the film a minimum of 126 announcements on each station—at least one per hour every day from six a.m. to midnight, from the Monday before opening straight through the first Sunday. In addition, each station will lend full promotional support to the drive, thereby creating intense penetration.

The programming structure of each station will be utilized for a substantial number of announcements tied-in with weather reports, traffic bulletins, sports news, women's service shows and similar broadcasts, and station disc jockeys and personalities will sell "It Started with a Kiss" personally to their listeners.

LANZA BONANZA. MGM and RCA have combined their promotional efforts to push Mario Lanza's "For the First Time" and the RCA Victor sound-track album. The result of their cooperation can be seen in this window display in the big Woolworth's, 50th St. and 7th Ave., N. Y., near Roxy Theatre, where film is playing. Stills and the album are featured.

'ANATOMY' OF A CAMPAIGN. (1) Three models paraded through streets of downtown Boston to plug opening of "Anatomy of a Murder" at Gary Theatre. One wore enlarged copy of best-seller later used in tie-up window displays. (2) In Cleveland, this tie-up and promotion plugged film's opening at Allen Theatre. The Seaway Green drug store lent its 22-foot window to this display. At left, two models dressed as "Anatomy logos" flank Allen manager Howard Higley, who routed their tour of downtown Cleveland. (3) A merchandising tie-up with Schenley Affiliates, as seen in this window display in New York's Rosoff's Restaurant, pushed dual engagement of picture at Criterion and Plaza. (4) This window display in Boston's Peck & Peck store was part of national merchandising tie-up centered around wardrobe used in film.

'Devil' Strikes New York

The 16,000,000 residents of the metropolitan-New York area recently were bombarded by a multi-media campaign that touched off the Broadway engagement of United Artists' "The Devil's Disciple."

The campaign was focused upon the strong ticket-selling power of the three stars—Burt Lancaster, Kirk Douglas and Laurence Olivier—the former two appearing in town to spotlight the opening of the picture.
BEST YET!!!

Allied Theatre Owners of Michigan

40th ANNUAL CONVENTION

SHERATON-CADILLAC AND STATLER HILTON HOTELS
DETROIT, MICHIGAN
SEPTEMBER 23rd-24th

• Luncheons and Cocktail Parties
• Dinner Dance
• Latest Equipment Demonstrations at Equipment Seminar
• Business Building Session at which an Engraved Trophy will be Presented to the Theatre Owner who submits the Best Idea for Increasing Business in Theatres
• Preview of forthcoming Product by General Sales Managers of Major Distributors

Plan NOW to attend

For tickets, registration and information contact:
ALLIED THEATRES OF MICHIGAN
607 Fox Building, Detroit 1, Michigan
ALLIED ARTISTS

January
COSMIC MAN, THE  | The Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry. Director Herbert Green. 72 min.
HOUSE ON HAUNTED HILL  | Vincent Price, Carol Ohmrat. Producer-Director William Castle. Eerie ghost story. 75 min. 1/22.

February
BATTLE FLAME  | Scott Brady, Elaine Edwards, Robert Blake, Producer Lester Sansom. Director R. G. Springsteen. War, romance in Korea. 75 min.

August

September
CALLING NORTH POLE  | CinemaScope, Color. Dawn Adams, Curt Jurgens. Spies and counter-spies' activities during WWII.
WELL OF EVIDENCE  | John Vera Miles. Filmination of A. J. Cronin's novel. 88 min.

Coming
CONFESSIONS OF AN OPIUM EATER  | Mike Take. CRIME AND PUNISHMENT, U.S.A.  | George S. Hamilton, Mary Murphy. Producer Terry Sanders. Director Dennis Sanders. La-student torn criminal. 88 min.

October
RATMIE AND THE BARRACUDA  | Producer A. C. Lyle. Director Frank McDonald. Small boy's dream to capture huge bull fish in full color.
STREETS OF MONTMARTRE  | Lana Turner, Producer-director Douglas Sirk.

COLUMBIA

January

February
DADDY-O  | Dick Contino, Sandra Gaines. Music-action. She was rich and spoiled and he represented everything she wanted—from hotrods to rock n' roll.
ROADRUNNERS, THE  | The CinemaScope, Modern weapons in the form of sports cars with daring youths at the wheels.

March
OPERATION DAMES  | Eve Meyer, Charles Henderson, Don Drvitn Edwin Craig. War-action. Four gorgeous show girls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on the way back to safety of their U.S.O. unit.
TANK COMMANDOS  | Wally Campo, Maggie Lawrence, Robert Barron. Producer-Director Bert Tooper. War-action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge.
HORRORS OF THE BLACK MUSEUM  | The CinemaScope, Color, CinemaScope. Michael Gough, Graham Curnow, Producer Herman Cohen, Director Arthur Crabtree. A cold, calculating madman proceding from one attractio to next to create material for his horrendous museum. 94 min.
GRAY STRIP GIRL  | Fay Spain. REFORM SCHOOL GIRL  | Ed Byrnes. July
DIARY OF A HIGH SCHOOL BRIDE  | Anita Sands, Ronalld Foster. Teen-age action. 80 min.

September
BUCKET OF BLOOD  | Barcarossa, Morris, Dick Miller. Horror. 85 min.
GOLIATH AND THE GOLDEN HORDE  | Color, CinemaScope, Steave Reeves, Bruce Cabot. Spectacle. 95 min.

December
JAILBREAKERS, THE  | The Robert Hutton, Mary Castle. Melodrama. 65 min.
TAKE ME TO YOUR LEADER  | Walter Dana, Paul Muni. Science-fiction. 85 min.

Coming
ALADDIN AND THE GIANT  | David and Goliah
EVE AND THE DRAGON  | In the Year 2998  | MYSTERIOUS HOUSE OF USHER Color, CinemaScope, 5 December

February


March


April


May


July


August


September


October

GWEN'S TOWN Mervin van Doren, Bette Davis. Producer Albert Zugsmith. Director Charles Haas. Drama. Topical gangland drama. 91 min. 10/1.

November


December


LAST TRAIN FROM GUN HILL Kirk Douglas, Anthony Quinn, Carolyn Jones, Earl Holliman. Producer Hal Wallis. Director John Farrow. Western Drama. Law officer hunts rapist-killer of his Indian woman. 94 min.

August


September

THAT KIND OF WOMAN Sophia Loren, Tab Hunter, George Sanders, Producers Carlo Ponti, Marcello Giordina, Director Sidney Lumet. Comedy-drama. Rich man's paramour chooses between financial security and love of a young paragrapher. 92 min. 8/17.

October


November

CAREER Dean Martin, Anthony Franciosa, Shirley Mac- Laine, Carolyn Jones, Producers Hal Wallis. Director Joseph Anthony. Drama. Ambitious young actor, struggling toward stardom, encounters love, hardship, frustration. 100 min.

JAYHAWKERS, THE Technicolor. Jeff Chandler, Fess Parker, Nicole Maurey, Producers Norman Panama, Melvin Frank, Director Melvin Frank. Frontier Napo- leon strives to make pre-Civil War Kansas his empire. 100 min.

December


January

**January**

**MONEY, WOMEN AND GUNS** CinemaScope, Eastman Color, Directed by Robert Aldrich, Produced by Burt Lancaster, Directed by Robert Aldrich, Produced by Burt Lancaster. A film noir thriller based on the life of the notorious gangster, Al Capone.

**Perfect Fugly** The CinemaScope, Eastman Color, Directed by Tony Curtis, Janet Leigh. A film noir thriller based on the life of the notorious gangster, Al Capone.

**SILENT ENEMY** The Laurence Harvey, Addams Family, Producer Bertram Ackerman. Directed by William Fairchild. A dramatic film noir thriller based on the life of Commander Crabb. 92 min. 11/16.

**February**

**NO NAME ON THE BULLET** Eastman Color, CinemaScope, Directed by Anthony Mann. A film noir thriller based on the life of the notorious gangster, Al Capone.

**JULY**

**HERCULES** CinemaScope, Color, Directed by John Huston. A film noir thriller based on the life of the notorious gangster, Al Capone.

**YELLOWSTONE** Technicolor, Directed by Vittorio de Sica. A dramatic film noir thriller based on the life of the notorious gangster, Al Capone.
Universal
Proudly Announces

RADIO CITY MUSIC HALL
HAS SELECTED FOR ITS
CHRISTMAS ATTRACTION

The Granart Production

CARY GRANT • TONY CURTIS
“OPERATION PETTICOAT”

CARY GRANT • TONY CURTIS
“OPERATION PETTICOAT”
Co-starring
JOAN O’BRIEN • DINA MERRILL • GENE EVANS
with DICK SARGENT • ROBERT F. SIMON
and ARTHUR O’CONNELL

Directed by Blake Edwards • Screenplay by Stanley Shapiro and Maurice Richlin
Produced by Robert Arthur • A Universal-International Release • A Granart Production
in Eastman COLOR
Tactics in the War Against Censorship

- SHALL WE RETREAT?
- HOLD OUR GROUND?
- OR ATTACK?
FOR THAT TICKET-BUYING YOUTH AUDIENCE!

Metro-Goldwyn-Mayer Presents
AN ALBERT ZUGSMITH PRODUCTION

GIRLS TOWN

When young rebels go bad! Powerhouse drama of these times. Anything goes in "GIRLS TOWN," last stop on the road to nowhere!

SILVER
who wanted a thrill a night ... every night!

SILVER

The drag-race! No hands! 60 miles an hour!

Starring
MAMIE VAN DOREN • MEL TORMÈ
RAY ANTHONY • MAGGIE HAYES
PAUL ANKA

And Introducing
HEAR HIM SING
"Lonely Boy," "A Time To Cry"
and the rocking title song.

Co-Starring THE GIRLS
CATHY CROSBY • GIGI PERREAU • ELINOR DONAHUE
GLORIA TALBOTT • Guest Stars SHEILAH GRAHAM • JIM MITCHUM
DICK CONTINO • HAROLD LLOYD, JR. • CHARLES CHAPLIN, JR.

THE PLATTERS
Screen Play by ROBERT SMITH • Story by ROBERT HARDY ANDREWS • Directed by CHARLES HIS...
THE LUMP IS UP IN TV CIRCLES. Despite the greatest advance publicity fusillade to herald a new telecast year in that medium’s history, seasoned insiders are a queasy and worried lot. Apprehension stems from a closer second look at the product at hand. The ringing phrase of TV 1959-1960 session will be for the most part a more extravagant carbon copy of earlier years. Westerns and private publicists is “freshness”, but a rundown indicates that the eye series hold a more dominant sway than ever with the sugary situation comedy close to the pack in reproductive capacity. Chief source of relief for the more discerning viewer (and chief pride of the networks) is the roster of so-called “specials” or non-recurring shows, generally of 60 to 90 minutes duration. Yet it is this class of entertainment which most worries informed TV circles. In the first place, “specials”, because of their non-recurring nature, present selling problems, since sophisticated sponsors demand season-around exposures and any one-night venture of whatever distinction, represents a gamble. More ticklish is the question of content. Dramatic shows are not top audience-getters. Musical extravaganzas usually come off in confused and disorderly fashion. Best bet is the relaxed song-and-gag of an Astaire, Crosby or Godfrey which capitalizes on the unique intimacy factor of medium. But, ask the insiders, how many performers of this ilk abound? And how often can they be exposed with maximizing results?

STOCKHOLDERS DISSATISFIED? While the resumption of dividends by Loew’s, Inc. after a two-year lapse was generally regarded as being glad tidings for the company’s stockholders, there is some evidence that not all of them were quite satisfied with the 30 cents quarterly declaration. What with an estimated net of $8,000,000 anticipated for the fiscal year ended August 31 and the vast grossing potential inherent in the upcoming “Ben Hur”, some shareholders feel that a $1.20 annual dividend is too conservative for their taste. They point to the $2 rate paid by Paramount, the $1.60 paid by both 20th Century-Fox and United Artists. Brokers, who had expected heavy volume and a sharp rise in the price of Loew’s shares when the dividend news came through, have found neither response. How much of the decline from a high of 33 just before the declaration to the approximate 30 the stock reached late last week is attributable to disappointment and how much to the general dip in the market is difficult to say.

However, there is some feeling that the price should have resisted the bearish trend on the basis of anticipated earnings and the promise of “Ben Hur”. It is rather generally agreed by observers that the Wall Street elements in Loew’s tend toward conservatism and that this is being reflected in some aspects of the company’s operations, particularly promotion. Banking and investment people, it seems, find it almost impossible to comprehend that showmanship is second only in essentially to the product itself.

“I LOVE TV’S MONEY. BUT—”. “Television Land’s a nice place to visit, but I wouldn’t want to live there.” That old saw seems more and more to be the thinking among TV’s creative personnel—whether it be writers, directors, producers or actors. Nobody denies that selling oneself to the TV merchants can be a source of quick coin, but there’s a yearning among practically all of Hollywood’s TV denizens to penetrate the feature film field. It is in real movie that prestige lies for the talent. This notion got some further impetus when Martin Manulis, who was hired less than a year ago to launch 20th Century-Fox’s TV film production program, just announced that he has elected to turn his talents to feature film-making. In his new position, also under the Fox banner, he’ll produce three top budget films in the next three years. Although the scuttlebutt in the television vineyards has it that 20th is actually “kicking Manulis upstairs” to get a more commercial-minded TV production head, insiders say the bright video producer has long wanted to work on theatre films. There’s plenty of reason for this stepping-stone psychology. To say nothing of TV’s shoddy production standards, television product is as ephemeral as the electronic impulses that broadcast them, while films—certainly great ones—lay claim to a measure of permanency. After all—who in show business wants to be forgotten?

INSIDE CANADA’S PAY TV GAMBOl. The cooperation being accorded by Canadian exhibitors in the Etobicoke toll test (Film Bulletin, August 31), have drawn some suspicious glances from anti-toll U.S. theatre sources. Charging that the Canadian experiment is tacitly supported by most or all of the major film companies, U.S. independent theatremen point out that Canada is the last outpost of integrated distributor-exhibitor relations on the North American continent, and it is obvious, say they, that controlled theatre chains will go along under these circumstances. Sensing that the fight to introduce the pay TV system in the U.S. would be a long-drawn out, perhaps endless, affair, they suspect that members of the MPAA simply decided jointly to move across the border to give it a try in that friendly climate.

Film BULLETIN September 14, 1959 Page 3
The Inquiring Photographer

THE QUESTION:
Everyone wants “The Best of Everything” – but everyone differs as to what it is.

What’s your idea of “The Best of Everything”?

THE ANSWERS:

Caroline, just graduated from Radcliffe, played by Hope Lange: “I can’t answer that till I’ve tried everything. I may not wind up with the best, but I’ll sure as Satan have the most!”

Mike, Executive, played by Stephen Boyd: “Escape. In a bottle, or maybe in a girl, provided you don’t get too involved. There’s always the danger of committing yourself in that weak moment.”

Barbara, secretary, played by Martha Hyer: “Just one man to whom a divorcée isn’t a blank check to quickie Heaven — who won’t think that because I once said ‘I do’ it means that I always will.”

Mr. Shalimar, publisher, played by Brian Ahern: “To have the office harem I’ve got, with after-hours dictation privileges. A man in my position isn’t easily satisfied with under-the-table-pinning.”

April, secretary, played by Diane Baker: “A wedding — any kind, any place, just so long as it’s quick and legal. If only I’d gotten by that first date without giving myself away.”

Gregg, young actress, played by Suzy Parker: “Last year I’d have said to be a part of the theatre. But now it’s to be part of the producer — that he’d as soon stop breathing as let me go!”

Dexter, man-about-town, played by Robert Evans: “Girls! Is there anything else?”

David Savage, producer, played by Louis Jourdan: “Creating for the theatre. I’d use anything, anybody, to stimulate my creative juices. I’ll give them everything in return, short of myself.”

Amanda Farrow, editor, played by Joan Crawford: “Success in business — the feeling of power that comes with it. It makes up for the bit I have to play at night to keep what I’ve got in the daytime.”

This message goes to the 267 million readers of Life Look Saturday Evening Post Redbook Photoplay Good Housekeeping McCall’s Motion Picture Ladies Home Journal Ebony Silver Screen Seventeen Charm Movieland & TV Time Mademoiselle Glamour Screen Life Esquire Screen Stars Group Playboy Dell Screen Unit Cosmopolitan Ideal Movie Group Argosy Sterling Movie Group Sports Illustrated Vogue Harper’s Bazaar
Some time ago a jaded English poet wrote in prose essay, "Truth and understanding are not such wares as to be monopolized and traded in by tickets, and statutes, and standards." The Englishman's name was John Milton and the essay was called "The Areopagitica." Although it was published on a clandestine printing press to evade the very oppression it condemned, it has survived to this day as the most eloquent refutation of that recurring mania known as "censorship." The motion picture industry has rarely been free of the encroachments of censorship for any extended period of time. The Production Code, since 1933, has attempted to standardize and consolidate the peevings of most major and minor pressure groups—but its success in warding off state and municipal censorship has always been a function of the zeal with which it prosecuted its aims.

This month, industryites reading their morning papers were confronted with a new resurgence of state and church censorship that would have caused old John Milton to bellow with wrath.

On the West Coast, George A. Heimrich, west coast Broadcasting and Film Commission director of the National Council of Churches, seemingly speaking for America's 60,000,000 Protestants, expressed "deep concern" over "the increase in sex and violence in Hollywood films" and hinted at a boycott to bring wayward producers and the Code Administration back into line.

And across the country, the State of Pennsylvania Legislature, smarting from the U. S. Supreme Court's burial of Pa.'s blue-pencil laws in 1956, exhumed most of the old nixing apparatus, with variations, for another run. Moved to act by fever-pitch religious pressure, both houses passed three bills that permitted state-wide banning of any "obscene" film by either the state censorship board or by zealous district attorneys in the hometown. Of course, the Pennsylvania lawmakers provided for all the "tickets, statutes and standards" necessary to ban movies.

Industry reaction, running from quiet discussion to outrage, was most vocal and properly outraged. MPAA president Eric Johnston, promptly moved to test Heimrich's blunt statements and countered Pennsylvania's action with a crackling rebuttal.

In a move to test the depth of the Protestant protect, Johnston solicited the views of Robert W. Spike, Christian Church leader and vice-chairman of the Broadcasting and Film Commission, who revealed that there was no bedrock of Protestant assent behind Heimrich's outburst, rather a sharp split.

"At no time has this Commission considered the views of Mr. Heimrich," answered Spike, "and he in no way speaks for the members of this Commission." Terming the Heimrich charges "ill-timed and inappropriate" he went on to disqualify the veiled threats by saying: "Boycott and censorship are most reprehensible to traditional Protestant thinking."

Johnston turned on the sarcasm full steam in commenting on Pennsylvania's new blue law for movies.

"What a sad day for Benjamin Franklin's Pennsylvania," he declared, "when individual liberty becomes the property of three little censors. When the people of Pennsylvania discover what has been put over on them this time, I predict an outrage of cries from the Schuykill to the Monongahela."

More infuriating to industry observers was the fact that the law, which declared governmental open season on any movie screened or advertised within the Keystone State's borders, stirred up only one opponent (a lawyer) in among the hundreds of legislators who rump-slappeed the bill on its way to Governor Lawrence's desk. Seemingly the only cool head in the over-heated law-making body, this dissenter was "convinced beyond any reasonable doubt the bill in its present form is unconstitutional."

But what is most worrisome to both Johnston and COMPO information director Charles E. McCarthy is that the Pennsylvania restraints will be the spark to ignite runaway incendiary censorship in other states.

What is responsible for this sudden unleashing of the forces of censorship on the movie industry, pet target of the bluenoses? Much of it stems from religious and political efforts to supplement the dictates of the most "relaxed" MPAA Code in years, which (Continued on Page 8)
So here we are again defending the freedom of the screen. The American Legion, which was bothered not a bit by the whites-only policy of its adjunct, The 40 & 8, was bothered aplenty at its recent convention by the fact that a few commie characters were finding occasional employment again in Hollywood. Since one of the pictures scripted by such a character dealt with the relationship between a white and a negro, the American Legion was certainly being consistent.

On another front a representative of the film and television arm of the National Council of Churches, subsequently somewhat disavowed by his organizational parent, looked with disfavor upon the moral content of recent films. A few people in Hollywood were concerned. Most seemed to be unbothered.

Actually, in a reverse sort of way, both these recent public criticisms of theatrical motion picture operations in Hollywood are tributes. Movies have come back. They are once again sufficiently popular and sufficiently important to be targets for the extroverted critic.

The American Legion still has a large national membership, though it is certainly not even close to a majority of the eligible veterans; but no one in his right mind would contend that the action of the Legion's recent convention necessarily represents any strongly held opinion on the part of its members. I would imagine, by the same token, that the fine Americans who make up the bulk of the Legion's membership would hardly be enthusiastic proponents of the lily-white politics of The 40 & 8. Who speaks for them?

Nevertheless, while discounting the weight as well as the substance of their criticism of the movie industry, and while also discounting the officialness of Protestant religious derogation of recent Hollywood product, I should think that motion picture people would be having second thoughts about the trends in the content of their medium and related media. All entertainment media must be concerned today with trying to find out how and where they can best contribute to the public good. If we are having a problem with juvenile delinquency, then all media should be playing down those themes which contribute even remotely to this evil.

In a midwestern city the other day I walked through a bookstore. The paperback edition of "Lady Chatterley's Lover" was prominently displayed not among the cultural or literary paperbacks, but rather among the sensational volumes with seminudes on the covers, dissertations on sex and "hot" cartoon volumes. This is a perfect instance of how a book or any work of art cannot be judged in a vacuum. Plenty of respectable critics have said that there is nothing immoral or offensive about the D. H. Lawrence opus, but it is not being sold, at least in this midwestern book store, as anything other than a "Hot" book, and I think the people who read it for smut will be able to find smut in it.

Similarly, a picture may be a great preaching in favor of law enforcement, but if it is studded with bedroom undressing scenes, sadism or the like, there is an element of the public which will buy it for these scenes, not for its moral.

By no means should we reduce motion pictures to the status of juvenile fairy tales. The industry has come back because it has bad guts. It has dared to say something. It must keep this up. But it must not fall into the trap of pandering.

I think it is well to keep in mind that when a communications medium is most vigorous and most down-to-earth it is apt also to be earthy. You can't expect the movies to attract an audience of tens of millions by being prissy. It would be unfortunate for the industry and for the world if a few bad judgments by a few occasional producers were to be used to muzzle and "tame" an industry which has finally reached maturity. We must keep in mind that motion pictures are not just another business; they are an art as well.

The responsibility for maintaining the freedom of the screen is not, however, one which rests solely on the shoulders of the producers. Pictures are sold at retail establishments called theatres. The theatre owner must and usually does know the standards of his own community.

Just the other day I read a few lines of copy that a theatre manager ran about a picture he was soon to present. He told his potential patrons that "the picture contains an open and frank discussion of the subject of rape. We therefore do not recommend this picture for children or anyone who might find the subject offensive." He was honest with his public. He labeled his product fairly.

This example of responsible management should give the public confidence in its motion picture establishment. The time is long since past when every motion picture had to be all things to all men. Some pictures are not for children and it is silly to pretend otherwise. It is also bad business, for a deceived customer becomes an ambassador of ill will.

The Production Code of the motion picture industry might well consider the possibility of labeling adult pictures as such. I do not believe that a single standard of acceptability can be maintained any longer, any more than there is a single standard for books or for courses in biology. Nor are children usually invited to discussions on marital relations. And I think that if the industry does not itself properly label its product then outside groups will proceed to do the labeling unilaterally.

In the course of this column, we have come a pretty far piece from our original discussion of the viewpoint of the American Legion. Perhaps, however, we have come full circle. The American Legion at its convention was not concerned with what was in the movies, merely with who was in the movies. Perhaps the industry, as well as the Legion, could benefit from a greater appreciation of the fact that it takes all kinds of movies to keep the theatre going, and that the industry must be judged by its over-all performance rather than its case of characters.
COLUMBIA'S
TINGLER
STILL DOING TREMENDOUS
BUSINESS!

BROADWAY
CAPITOL,
DETROIT
WAS
SENSATIONAL
HIPPODROME,
BALTIMORE
WAS
SHATTERING
NOW WATCH THE TINGLER IN SAN FRANCISCO,
PITTSBURGH AND LOS ANGELES.
Viewpoints

(Continued from Page 5)

applied minimum shackles to both dialogue and action as well as general artistic intent of a screenplay.

There can be no doubt that the Code has been relaxed since the reign of the Hays Office, which rendered it an instrument of strict Puritan morality, devoted to the mechanical obliterating of sinfulness from the nation's film output. What resulted, unhappily, was a kind of puerile standard of film fare acceptable to the "12-year old mentality," but scorned by discriminating grown-ups. Today's Code does not lay down the pitfalls of its predecessors to the dramatic exploration of true human beings in true life situations, permitting a new, virile and stimulating breed of "adult" films.

"As every movie-goer will tell you, the fact is that the film industry has recently begun to show increased maturity and artistic sensitivity in what it is producing," says churchman Spike. "This is not true of all productions, of course, but the Church should be grateful for this new fact and not simply castigate the entire industry."

But this is precisely what the proponents of movie censorship strive to achieve: to generalize a minority of "quick buck" efforts or those moving offensive to their own narrow set of moral standards into a blanket condemnation of the motion picture industry as a whole.

What concerns industryites is the deleterious effect these moves by the censorious professionals might have on filmdom's public relations. Like the fever of witch-burnings, it takes hold in strange places. For instance, nationally syndicated columnist Ralph McGill recently issued the most denunciatory kind of an attack on movies, ascribing the screen's newfound liberality to its struggle against TV competition.

"The film industry is sick," he announced in his column. "Without any question it is putting a lot of sex and trash on the market to try and defer the death rattle ... No one dislikes censorship more than I ... BUT ..." And columnist McGill then proceeded bithely to nullify several articles of the Constitution in the name of denying "sex trash" to children. Nor did he have any compunction about lumping movies with the pornography racketers bent on exploiting adolescents.

Now faced with this combined attack from witch-burning editorialists, professional churchmen and vote-hungry politicos, producers may be jostled into "purifying" and dehumanizing their product simply to bring it within the grasp of the moppet brigade. While the censor crowd would deny it as their objective, the effect of applying their standards would be to stifle the entire industry—from its production pinnacle to its exhibition base—and stifle in the most injurious manner—in the making and presenting of stimulating motion pictures for the vital, broadminded adult audience.

The device of classification, or barring the unflunged from header fare is proposed in some quarters. Perhaps we will have to adopt some form of classification although the idea has its weaknesses. Besides being hard to administrate judiciously, such an exclusive system is a form of censorship in itself and can resultantly become tyrannical. Enlightened parental control is far more preferable.

And who can ignore the fact that movies weekly attract an audience of 45 to 50 million spectators, the overwhelming majority of them adults of varying ages. With Television Land flooding kidsuff on kids and adults alike, increasing segments of the public have come to look upon the movie medium as the exponent of a frank and truthful portrayal of modern man and his problems. Clearly, satisfying the entertainment needs of this mature audience must be our prime concern, to say nothing of the cinema's commanding obligation as an unfettered art form.

What then is to be done? What tactics are to be adopted by a beleaguered film industry in its war against the persistent forces of censorship? Will producers and exhibitors alike elect to retreat, hold their ground, or attack? With the alarm already sounded in Pennsylvania, and other reconvening legislatures likely to follow that precedent, certain forthright action must be taken.

If we retreat, the rage to censor is bound to continue unabated and, more than ever, the movies become the foil for every pressure group that holds them to be the cause of the woes of the world.

Holding the ground—failing either to give entrance to the blue-prints or bolt the door against them—still extends an invitation for snow-balling regulation, and it precludes the possibility of the third alternative—attack.

By moving forward aggressively, employing all the rights and resources at filmdom's disposal as its weapons, Film BULLETIN believes our industry has its best chance of defeating those who would shackle it by imposing their own, very personal criteria as the standards for all.

When Eric Johnston properly and heately chided the Quaker State lawmakers, he was on the attack. When he invited re-election from the Protestant Church of the Heinrich charges, the MPAA leader was attacking again. Mr. Johnston is to be congratulated for speaking out boldly.

This must be the industry's strategy: take our case to the public. Whether censorship is allowed to continue un-checked or simply peters out, it could leave a legacy of ill will toward movies in the public mind. We must avert this gathering disaster in our public relations by presenting through the medium of every forum in the land that motion pictures—and, of course, we do not speak of the occasional piece of trash—are entitled to the same broad freedom that is taken for granted by other art forms, by literature, by the stage, and by the media of communication, too. As a matter of fact, we should think in still millions of people who have not onstrating that a new kind of motion picture—bold, mature and more entertaining than ever—has preempted the baubles of old. Undoubtedly, there are terms of capitalizing this threat by dem-become aware that American-made films have grown up, still nurturing the notion that movies dealing truthfuly with life come only from abroad. Yes, a forthright and intelligent campaign of enlightenment can turn this latest outburst by the suppressors into a boon.

We will betray our audience, our product and the very survival of motion pictures if we make any other decision than to do battle with the forces of censorship.
A FEAST FOR PRODUCT- HUNGRY EXHIBITION...

Affirmation of Faith Spelled $60,000,000 & Showmanship

Time Magazine, for whom sly needling of cinemoguls is a more customary posture, posited in its September 14 issue: "Other movie companies can sell out to television and other moviemen can collect the fast bucks that come from making TV quickies. But at 20th Century-Fox, President Spyros P. Skouras clings to the old-fashioned notion that Hollywood ought to make lots of money by making lots of movies."

To be sure, Time's saucy and succinct reportage wasn't far from the truth.

At the recent convention of his company's national sales and promotion forces in New York, Skouras had just announced jointly with executive producer Buddy Adler that Fox had a giant total of 60 films in various stages of video lure at every step. Both revelations were welcome news to theatre men, on the crucial front line of the movie business.

It was made crystal clear that this wealth of motion pictures would not merely be deposited with exhibitors, but that it would be supported by all the powerful promotional assets 20th-Fox's capable crew of showmen can put behind it.

When vice-president Charles Einfeld stepped up to the speaker's rostrum he prefaced his remarks by saying, "Never in the history of this company have we had product more loaded with showmanship." And, he told the convention, the promotion campaign on each 20th release will be devised to provide maximum aid for the individual exhibitor.

Added Skouras: "This $60,000,000 production program for 1960, along with the 1961 production schedule, shows the exhibitor that he will be guaranteed a steady flow of top quality motion pictures for the next two years."

Einfeld, referring to the balance of the 1959 release schedule, declared: "One of the most impressive arguments for this schedule is the fact that not one of the subjects could be treated on television. Only the motion picture medium can provide the scope for the subject matter contained in these attractions. Each has already been packaged and slanted so that the exhibitor will be provided with a particular aid in each situation."

Members of the 20th promotion staff outlined various phases of the campaigns designed for upcoming fall and winter attractions. Particular attention was devoted to the pre-selling program for Jerry Wald's "The Best of Everything" (an October release). The promotional session also covered "The Hound Dog Man," "Journey To the Center of the Earth" and the Christmas attraction, "The Beloved Infidel."

To provide added impetus to the 20th-Fox program, general sales manager Alex Harrison announced the Spyros P. Skouras Drive, effective through the year's end. The Drive—which the sales chief termed "the most vigorous business-building drive ever sponsored by any company — awards $500,000, in bonuses to Fox distribution personnel throughout the country."

"We anticipate a four-months boxoffice boom," (Continued on Page 16)
Newsmakers

Skouras Announces Big Program

In a dollars-and-cents reaffirmation of his confidence in the future of movie business, 20th Century-Fox president Spyros P. Skouras announced a program of forty features to be produced by his company during 1960. The statement was made at the conclusion of the recent national sales convention. (Details Page 9.)

V. P. Frankovich

Columbia president A. Schneider announced that M. J. Frankovich (r) board chairman of Columbia Pictures Ltd. of Great Britain and Ireland, has been named a vice president of the parent company. Frankovich supervises Columbia production abroad. Schneider also revealed that Samuel J. Briskin has been elected a member of the company's board of directors, filling the vacancy left by the death of Ralph Cohn. Briskin is v. p. in charge of U.S. production.

United Artists Just Grows and Grows

There appears to be no ceiling for United Artists. Net earnings for the six months ended July 4 were 21 percent higher than in the prior year's first half, it was revealed by board chairman Robert S. Benjamin (above). The half-year net was $1,597,000 (96c per share) against $1,319,000 (79c per share) in 1958. World-wide gross income for the six months this year was $44,844,000, compared with $37,517,000 in the '58 period. Elsewhere on the financial scene, Universal Pictures reported net profit of $3,772,036 for the 39 weeks ended Aug. 1. The bulk of this income, $3,667,387 came from the sale of the studio. However, the report revealed that U showed a profit of $637,915 on ordinary operations for the 13-weeks to Aug. 1, presumably wiping out a loss sustained in the fiscal year's first 26 weeks.

AA Sets 15 In Six Months

Steve Broidy (r), president of Allied Artists, highly enthusiastic about his company's recent showing, stated that fifteen features will go into production during the next six months, a new five-year high in activity for AA. Topping the program is the Lana Turner starrer, "Streets of Montmartre," Ernest Borgnine in "Pay or Die" and "The George Raft Story."
Vogel Hitched Star To Big Movies Wagon, and It's Paying Dividends

Facts and portents make it clearly apparent that the Metro-Goldwyn-Mayer lion has returned to the position of eminence he long enjoyed in the movie jungle. He may not yet rule the Beverly Hills and environs, but Leo's roar is being clearly heard these days in the canyons of Wall Street.

Convincing proof of the company's rebound was furnished in the style stockholders best appreciate—by declaration of the long-awaited dividend. The quarterly 30 cents per-share, payable October 14 to shareholders of record Sept. 22, marks the resumption of payments after a dry spell of over two years.

And from the perspective of the industry's economic observers, Loew's should have no difficulty in continuing and accelerating the upbeat swing, largely because in November M-G-M's "Ben Hur," the most costly picture in motion picture history, promises to capture the world movie audience with epic force.

It is reported that Loew's, Inc. will show a net of some 8 million dollars for the fiscal year ended August 31 (compared to a loss of $1,076,000 in the prior year), and like a snowball, gaining in girth as it picks up speed, this profit is bound to pick up accretions when "Ben Hur" goes into release.

President Joseph R. Vogel, whose aggressive management has put much of the vitality and viability back into M-G-M, noted that, although all divisions were happily functioning in the black, the feature film production and distribution legs has made the strongest and most heartening recovery. Explaining the optimism of his communiqué, Vogel nodded to the formidable line-up of M-G-M product in current circulation and hailed the phalanx of upcoming releases as promise to maintain and intensify the rosy picture.

Looming far to the fore of this stable of embryonic blockbusters is William Wyler's "Ben Hur," a production so massive that the immediate hereafter of Loew's is undeniably tied up with its boxoffice performance. By hitching its wagon to this $15,000,000 heroic spectacle, the company has put itself on a roller coaster that promises to lead Leo the Lion on one of the dizziest profit rides every experienced by any motion picture company.

Also expected along for the ride are those Wall Street observers waiting with ears cocked for the first favorable reports on "Ben Hur." If early grosses flash the green light, they can be expected to plunge into Loew's via stock purchases that are bound to push the market price much higher than present $30-32 range.

With the stage thus set for success, the one crucial question remains: "How will the great body of film fans greet this titanic tale of early Christendom?"

A first measure of the public's future enthusiasm for this biggest of all motion pictures was taken at the initial "Ben Hur" sneak preview in Denver, Colorado, September 11, when an overpowering 288 of 340 balloteers awarded the film the top rating of "Outstanding." The balance of comment advanced "Excellent" and "Very Good" appraisals.

Film BULLETIN's Denver correspondent called audience reaction "overwhelming" and said that many in the preview audience praised as "the most exciting ever put on film" the scene which pits Ben Hur (Charlton Heston) against as his protagonist, Messala (Stephen Boyd) in a nine-lap chariot race around the giant track of a Roman coliseum. Comments like "I'd pay five dollars just to see that race again" were par for the capacity preview throng.

The report from Denver continues: "'Ben Hur' is an unusual epic film in that the spectacle does not overpower the personalities. Under Wyler's direction Heston gives a moving, subtle performance, his best yet.'"
NOW THAT THE HONEYMOON'S OVER--

Are Allied and ACE on The Verge of Divorce?

It is quite apparent that the "honey- moon" enjoyed, or endured, by some of the leaders of exhibition's divergent groups during the first year of the American Congress of Exhibitors is fast deteriorating. While it doesn't appear certain just yet that the marriage of Allied and TOA will end up in the divorce courts, the neighbors all know by now that ACE isn't the happy household it was intended to be.

Basically, the trouble stems from the refusal of die-hard Allied and TOA leaders to submerge their organizational loyalties deep enough to cooperate within the framework of the Congress. Politics, always a dirty business, rears its ugly head, spirits are inflated, and men who understand full well that a solid exhibitor front is the best hope for achieving end results suddenly are ready to kick over the apple cart. Charges of communist tactics and Hitlerite tactics are tossed back and forth—and unity goes out the window. This, at the moment, is the TOA-Allied situation, with well-intentioned ACE being made the scapegoat.

Allied takes umbrage because, they claim, TOA is trying to make some membership hay while the bright sun shines on ACE. When called on this, TOA responds with a snide reference to Abram F. Myers as the paid chairman and general counsel of the rival organization. Meanwhile, claims and counter-claims of membership numbers fly back and forth, serving the edification of no one in the industry except the leaders of the two organizations, themselves.

It is surprising that anyone at TOA should believe there is ammunition in the "revelation" that Myers is paid a fee for his services. Loyal Allied members have always been free with the opinion that he has never been paid his worth.

On the other hand, TOA members resent the fact that their own Si Fabian has come under attack by some Allied leaders, despite the fact that he is contributing liberally of his time and effort to make ACE an effectual instrument for the betterment of exhibition as a whole.

While it is admitted by Alliedmen that ACE won a substantial victory in inducing the MPAA, including some hitherto remote film executives, to sit down in round-table "summit" conferences, the decision to resort to the long-dormant conciliation plan as the instrument for aiding the small theatres leaves them cold. They regard it as merely a dodge by the film companies to avoid any concrete commitment to benefit the disabled little theatres.

While it was dissatisfaction with the conciliation plan that set off the blast against both ACE and TOA by Ruben Shor, former National Allied president and now a fighting independent circuit operator, with headquarters in Cincinnati, his basic quarrel with the ACE leadership derived from its failure to set up a financing plan for additional independent production to relieve the product shortage. He laid out his full complaint in a statement to the press last week.

Quoting from a letter he had written to Fabian last February, Shor revealed that the ACE committee on ways and means to increase motion picture production had agreed to undertake the raising of a fund of not less than $5,000,000 a year to finance new production. The plan was to be kept secret, but, Shor declared, since nothing has been done to further the project, he now feels free to make it public. His disappointment with the conciliation program set off the spark that brought forth the press release, in which the Cincinnati independent made it clear that he is ready to swing the axe on ACE.

He declared: "I have read trade reports where certain individuals were tagged dissidents. This may be right, but I doubt it, as I do not know of an exhibitor personally that did not hope for the success of ACE. There were probably many doubting Thomases amongst distributors and exhibitors.

I, for one, had my doubts but certainly was not a dissenter, for I am a member of an important ACE committee, the committee on ways and means to increase motion picture production."

Shor's statement then recited the details of his attempts, via a letter to Fabian, to push the establishment of the organization, based on the old First National framework, to sponsor fresh independent production. Disappointed in the lack of action on this proposal, and misled by Fabian's failure to reply to his letter, Shor declared he feels "more than justified in bringing the workings of ACE and the TOA into the open." His blast continued: "The resurrection of the conciliation plan, insofar as I am concerned, was the breaking point. Prior to this, (George) Kerasotes has been following the Hitler tactics of spreading untruths and hoping to make them stick by continuously

(Continued on Page 16)
“Pillow Talk”

**Business Rating** 0 0 0 PLUS


Universal-International has fluffed up a bouncy, Cinema-Scope-Technicolor comedy designed to keep audiences laughing and exhibitors happy from beginning to end. Stuffed with a combination of sure-fire ingredients like the socko marquee power of lovely Doris Day and handsome Rock Hudson; the droll antics of Tony Randall and Thelma Ritter; a number of eye-catching sets, gorgeous gowns and several possible jukebox winners, this Ross Hunter-Martin Melcher production will delight the adults everywhere, especially in the metropolitan markets. It is certain to be one of the season's top boxoffice attractions. Although there is a lot of joshing about sex, it's clean fun and shouldn't offend anyone. Word of mouth will pick profits up in all areas. Miss Day is engaging as an interior decorator with telephone problems and Hudson is handsomely adequate as the playboy song writer who shares her party line. Randall as a millionaire with three ex-wives and a steady analyst, and Miss Ritter as a maid who suffers from hangover issues turn in polished performances. Under Michael Gordon's sprightly direction, the Day-Hudson complications move merrily and, occasionally, hilariously. The Stanley Shapiro-Maurice Richlin script has Miss Day and Hunter sharing a party line telephone. Although they have never met, they have exchanged words over Hudson's hugging the phone to gab with his many girl friends. When his long-time buddy Randall divulges he's in love with Hudson's phone mate, the latter becomes intrigued, calls to apologize for his selfishness and is turned down when he asks for a date. They meet accidentally and Hudson poses as a shy, chivalrous Texan. A well-plotted campaign by Rock finally wins her over. However, Randall gets wind of what is going on, but before he can expose his friend for the rat he is, Miss Day finds out for herself. Hudson, now in love, takes maid Ritter's advice and hires Miss Day to redecorate his apartment. The result is a nightmare of hilarity. Infuriated, he storms into her apartment and drags her—nightie, blanket and all—back to the scene of the crime. Naturally, all ends well.


“Subway in the Sky”

**Business Rating** 0 0

Mild melodrama about drugs and murder. Van Johnson, Hildegard Neff head cast. Fair action market entry.

Filmed at England's Shepperton Studios, this is a rather lukewarm melodrama about drugs and murder runs long on dialogue and short on suspense. However, the theme makes it acceptable dual bill fare for the action market, with Van Johnson and Hildegard Neff furnishing mild marqueee power. Muriel Box's direction is slow-paced and Jack Andrew's script, adapted from a play by Ian Main, follows a familiar route. Johnson, as an American major on the run, struggles valiantly with his part, but there's not much he can do with the banal dialogue. Miss Neff, as a divorced cabaret singer who hides Johnson, renders a sympathetic performance. The supporting roles are well handled by Albert Lieven, Miss Neff's lawyer who has designs on marrying her; Cec Linder, a cynical American MP captain on Johnson's trail; Katherine Kath, Johnson's unstable French wife, and Vivian Matelon, Johnson's sinister step-sis. The plot finds Johnson, a doctor stationed with NATO forces in West Germany, wanted on charges of black marketeering drugs. Strongest evidence against him is a large sum of money discovered in Miss Kath's bank account. He deserts to her Berlin apartment in hopes she will be able to clear him but discovers she has left and subleased the apartment to Miss Neff. The sultry singer believes his story and thwart's Linder and Lieven at every turn. But when Lieven informs her that Johnson is also wanted for murder, she begins to have doubts. Miss Kath returns to the apartment in search of her safe deposit key and is murdered by Matelon, the true culprit. Johnson is discovered with the body and placed under arrest. Matelon, still hiding in the apartment, tries to kill Miss Neff but she manages to knock him out. The last scene has Johnson and Miss Neff driving off in Lieven's Mercedes convertible.

— United Artists, 85 minutes, Van Johnson, Hildegard Neff, Produced by John Temple-Smith and Patrick Filmer-Sankey. Directed by Muriel Box.

“The Crimson Kimono”

**Business Rating** 0 0

Good exploitation angles in over-plotted murder meller with Japanese-American romance. OK dualler for action and drive-in markets, if sold.

— There are some good exploitation angles for the exhibitor in this murder melodrama, which eventually evolves into a Japanese-American romance. Columbia's showmen can be counted on to make the most of the promotion aspects, giving the Samuel Fuller production a better-than-ever chance as an attraction for action houses and drive-ins. Fuller, also responsible for the screenplay and direction, unfortunately seems to have been unable to make up his mind where his focal point should be. He starts off with an exciting opener, a Skid Row stripper being shot down on a Los Angeles boulevard, but his story then switches to a tri-cornered relationship between a pair of detectives and a girl. One of the detectives is an American-born Japanese, reluctant to assert his love for the girl, first because he knows how his war-time buddy feels towards her, and secondly because he is Japanese. Fuller's script concentrates too long on the racial theme without taking full advantage of its potentially good subject matter. Cast, headed by newcomers Victoria Shaw, Glenn Corbett and James Shigeta, is effective, particularly Shigeta as the American-Japanese detective guilty of only the prejudices he wants to see. Corbett is adequate as a cynical, world traveler, while Miss Shaw's portrayal of a pretty artist responsible for the portrait of the dead girl, and in love with Shigeta, is believable. Story concerns the attempt of Corbett and Shigeta to track down the killer of stripper Sugar Torch. Their search carries them to the campus of U.C.L.A. where Miss Shaw appears, and through the “Little Tokyo” section of the city. As the love interest flares, there are judo fights in a pool room, an unsuccessful attempt on Miss Shaw's life, and a colorful Nisei Week Festival. The killer is eventually unmasked and Shigeta gets Miss Shaw.

— United Artists, 85 minutes, Victoria Shaw, Glenn Corbett, James Shigeta. Produced and Directed by Samuel Fuller.
“Third Man on the Mountain”

Business Rating ☀ ☀ ☀ ☀

Latest Disney live-action adventure is OK attraction for family audiences, will satisfy action fans. In Technicolor.

Walt Disney's latest live-action adventure concerns man's insatiable desire to conquer the obstacles of nature. Mounted in striking Technicolor, enhanced by some suspenseful gripping mountain-climbing scenes shot in the Swiss and French Alps, this Eleanor Griffin adaptation of James Ramsey Ullman's novel, "Banner in the Sky," should fill the bill as a dualler in all situations. Although a bit overlong, the family trade, grown ups and youngsters alike, should go for it, since it contains enough human interest and excitement—enough of the latter element to satisfy the action market. As a youth determined to climb the unconquered peak which claimed his father's life, James MacArthur, who scored so well in "The Young Stranger," delivers another sensitive and moving performance. Michael Rennie is fine as a famous English mountaineer who has faith in the boy's ability to become a guide, as are James Donald and Herbert Lom, guides from rival villages. Janet Munro who delighted audiences in "Darby O'Gill" provides the disaffection interest. Ken Annakin's direction is top-notch in the exciting mountain-climbing scenes, but back on terra firma things slow down a little too often. Story centers around the Citadel, a cursed mountain no one has attempted to climb since MacArthur's father, a guide of legendary prowess was killed many years before. MacArthur, wanting desperately to become a guide and climb the Citadel, even though his mother and uncle are against it, is befriended by Rennie after saving the latter's life. A careless accident brands the boy unfit to climb. Rennie and rival village guide Lom decide to tackle the mountain. MacArthur sets out to join them. Accidents and bad weather besiege the trio, and when Donald and his group arrive, prodded by jealousy of Lom, tempers begin to flare. The boy discovers his father's approach to the summit, but after Lom falls from a ledge, elects to return him to safety rather than finish the trip. Rennie and Donald make it to the top and fly the boy's red shirt, thereby crediting him also with the victory.


“The 400 Blows” (Les Quatre Cents Coups)

Business Rating ☀ ☀ ☀ ☀

Superb, moving French import about an adolescent's torment. Strong art house entry; OK for class spots.

For his first feature film, French director Francois Truffaut, a former critic, has tackled the painful period of adolescence, and the result is one of the most poignantly moving imports since "Shoe Shine" and "Forbidden Games." It will be a must for art house patrons and could serve well as a dualler in class situations where foreign films are acceptable. Truffaut, who also produced and co-authored the film, believes top quality productions can be achieved on small budgets, with unknown actors, in the natural setting of the story plot, "The 400 Blows" netted him the "best director" award at the Cannes festival. Equal honors must, however, be shared with young Jean-Pierre Leaud, who, in his first screen role, brilliantly creates a tormented and pathetic hero, victim of an adult world's erratic patterns; a world he cannot fathom. Roughly translated, the title describes the headstrong "shoot the works" behavior of a young boy who suffers from a bad home life, and fails to fit into the rigid patterns of school routines. At 12, Leaud already knows his father only married his mother after he had been illegitimately born of an unknown man. His mother still follows her unfaithful ways, his father is an easy-going weakling, his teachers appear more warriors than educators. He loves his love and guidance, but finds only loneliness wherever he turns. Failing to distinguish between pranks and crime, his world becomes one of deceit and theft. Eventually he is caught and, on the request of his parents, sent to a juvenile delinquent home. He manages to escape, but his road leads only to the edge of the sea. There is no place further to go and so he must turn back. The camera freezes him into a still photo: an expression of bewildered inertia. Filmed entirely on location, the piercing camera of Henri Decae follows Leaud into the classrooms where he is constantly reprimanded, the cramped top floor apartment he barely shares with his parents, the streets of Paris, his playground, and the caged confinement of a police station where he is placed with thieves and prostitutes.

Zenith International Film Corp. 98 minutes. Jean-Pierre Leaud. Produced and Directed by Francois Truffaut.

“The Lovers” (Les Amants)

Business Rating ☀ ☀ ☀ ☀

Sensitive and sensuous French import dealing with illicit love. Introduces fine young director Malle.

The brilliant, 27 year-old French director, Louis Malle, unknown as yet to American art house viewers, has turned out a film which might well rank with the now legendary "Ecstasy" and "And God Created Woman." Already described in some quarters as "amoral" or "immoral," yet winner of last years Silver Lion award at Venice, "The Lovers" displays some of the most sensuous love scenes ever dared on the screen. If this Zenith release receives the Code approval, which at this point appears doubtful, exhibitors operating better class situations should find themselves with one of their biggest art grossers in years. Malle's story of a woman living in a spiritual desert and how she is led out is unfolded in stark black-and-white and with a very minimum of dialogue. Unfortunately, Malle, still experimenting with the cinematic form, leaves certain sections of the film sporty and certain character developments somewhat vague. This idyll of love centers around lovely Jeanne Moreau (who, not without reason, has been called the French Bette Davis), neglected wife of provincial newspaper publisher, Alain Cuny. Goaded on by a superficial Parisian friend, Judith Magre, Mlle Moreau begins an affair with an equally superficial man-about-town, Jose-Luis de Villalonga. Cuny, suspicious over his wife's frequent visits to Paris, insists she invite Mlle Magre and de Villalonga to the country for a weekend. Returning from Paris, Mlle Moreau's car breaks down and she accepts a ride from Jean-Marc Bory, a young archeologist, unimpressed by the society in which she moves. When the pair arrive the other two guests are already there. Cuny insists Bory stay for the weekend, and after an unpleasant dinner, Mlle Moreau suddenly desires to be free of both her husband and her lover. She discovers Bory in the garden and is attracted by his simplicity and honesty. He is equally drawn to her and they become lovers. It is here that Malle's story reaches its highpoint, and it is over this section that the controversy has arisen. Sans dialogue, and with Brahms' Second Quartet as background music, their night of love unfolds. The next morning, watched by astonished husband and guests, the lovers leave together.

NOW AVAILABLE FOR IMMEDIATE BOOKING!

2 GREAT ACTION PACKED COMBO SHOWS!
FROM LOPERT FILMS INC. 50 WEST 57th STREET, NEW YORK 10, N.Y.

THE RAPE OF MALAYA

THE ARMORED DIVISIONS STRIKE AT NIGHT...
and not even at Hiroshima was there a blast more awesome than the destruction of Marseilles...

FROM LOBERT FILMS INC.
50 WEST 57th STREET
NEW YORK 10, N.Y.

THE BEASTS OF MARSEILLES

CONTACT YOUR LOCAL LOPERT FILMS SALES REPRESENTATIVE AT THE UNITED ARTISTS BRANCH IN YOUR TERRITORY

ABLAZE WITH THRILLS, EXCITEMENT, DANGERS SUCH AS THE SCREEN HAS NEVER KNOWN!

SEE! Wild animal spectacle such as the screen has never shown!
SEE! The Takalophe... unseen evil demons whose mark means murder!
SEE! The wheel of his careening jeep in one hand... in the other a deadly cobra!

ELEPHANT GUN

SEA FURY

STANLEY BAKER
VICTOR McLAGLEN
LUCIANA PALUZZI

STARRING GREGORIE ASLAN
FOX'S AFFIRMATION

(Continued from Page 9)

office earning by exhibitors at their theatres that will develop a film rental justifying the $500,000 bonus,” Harrison declared.

The 40-picture program for ’60 includes some of the most promising properties any film company can boast. The producers’ list bears some of the most distinguished names in Hollywood. There will be Jerry Wald’s “The Story on Page One” and “The Billionaire,” Sydney Boehm’s “Seven Thieves,” Mark Robson’s “From the Terrace,” Elia Kazan’s “Time and Tide,” Samuel Engel’s “The Story of Ruth” and two from Walter Wanger, “Cleopatra” and “The Dud Avocado.”

Two of next year’s big spectacles will be “Can Can,” to be produced in Todd-

AO by Jack Cummings and Sam Engel’s “The King Must Die.”

And from the Darryl F. Zanuck stable is anticipated the largest output in many years. His program will include: “Crack in the Mirror,” “Requiem for a Nun” (to be produced by Richard Zanuck), “Ballad of the Red Rock,” “Deluxe Tour,” “The Big Gamble,” “Patate” and the controversial “The Chapman Report,” among others.

Nor do the 20th Century plans halt there. Projecting into 1961, Skouras and production boss Adler termed these properties as being already in the “reality” stage: “Return to Peyton Place,” “Marriage-Go-Round,” “Sons and Lovers,” “The Jean Harlow Story,” “Big River,” “Big Man” and “Loss of Roses.”

And, to top this appetizing feast: “The Greatest Story Ever Told,” to come from the fine hand of producer-director George Stevens; “John Brown’s Body”; “The Battle of Leyte Gulf” and “The Comancheros.”

Appraisal of this program must serve to convince everyone that the Skouras organization is asserting its “faith and optimism in the motion picture industry” in terms of cold cash, 60 million dollars worth in the one year to come.

ALLIED-ACE CONFLICT

(Continued from Page 12)

repeating them; while Allied has kept quiet in the hopes that ACE was sincere in trying to help the small exhibitor. Allied has played the game clean, and has gone about its commitment on the white paper and its disclosures of the antitrust department in order to save the small exhibitor.”

While it might be gathered from Shor’s swinging attack that Allied is on the verge of applying to the orphan’s court for separation from ACE—perhaps on grounds of non-support for its children—the break apparently is not so imminent, Blaster Shor, himself, was quick to inform Film Daily that he has no intention of withdrawing from the Congress: “I will stay with it to fight for the interests of the small exhibitors.”

Thus, like the perpetually-torn countries of the United Nations determinedly stick together (because the alternative is unthinkable), Allied and TOA might still find ACE the cohesive force that will keep them united for the common good.

JOE VOGEL HITCHES HIS WAGON

(Continued from Page 11)

And one theatre man in the audience commented that “the impact of the final scene, Christ’s crucifixion, left the audience emotionally limp.”

The gathering triumph of “Ben Hur” cannot be justly laid at the door of any single individual, for this gigantic production demanded a number of large talents. Certainly William Wyler’s creative and organizational feats in production of the picture will be heralded for a long time to come. But it was none other than Joe Vogel who squared this epic production from conception to the hard world of financial reality. It was this determined, and sometimes isolated, man, who, shortly after coming to the helm of M-G-M, posed “Ben Hur” as one big answer to a lackluster product roster and proceeded to sell it to the jaundiced-eyed, hard-nosed money powers at Loew’s. With this single maneuver Vogel courageously wrapped up his own future and that of M-G-M in a single picture. In a very real sense the great scope of “Ben Hur” derives from the great scope of undertaking initiated by Vogel. Similarly, the triumph of “Ben Hur” will represent a very substantial triumph for him.
What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

Rogers, Wayne Blueprint
'Alamo' Promotion Campaign

No grass is to grow under the feet of United Artists showmen as far as "The Alamo" is concerned. That was made evident last week when it was announced that vice president Roger H. Lewis, UA promotion chief, was heading for Brackettville, Texas, where the $10,000,000 Batjac-Wayne production will be on location, for a series of conferences with producer-star John Wayne and members of his staff to blueprint the promotion plans for the big Todd-AO roadshow.

The 3-day session was intended to prepare the global advertising-publicity-exploitation program for the picture a full half year prior to the release of the historic story of the battle for Texas independence, which Wayne will direct, as well as produce, with Richard Widmark co-starring. Attending the sessions with Wayne and Lewis were James Henaghan and Joseph Hymans of Batjac, and Maurice Segal, UA west coast publicity coordinator.

Youngstein, Levine to Speak at TOA Showmanship Session

Max E. Youngstein, vice president of United Artists, and Joseph E. Levine, Embassy Pictures president, will address the business-building session of the TOA convention in Chicago, Nov. 10.

Full-Scale Local Level Aid Promised
Exhibitors by Einfeld at Chi. Session

"Twentieth Century-Fox will do more for the exhibitor than any other motion picture company," Charles Einfeld told some 200 exhibitors in Chicago last week. The vice president's statements highlighted this first in a series of area showmanship meetings following the recent national sales and promotional conclave in New York, which saw 20th-Fox pledged to wed high quantity of product with intense, exhibition-oriented selling efforts.

"We have nineteen regional advertising and publicity managers throughout the U.S., more than any other company in the business," declared Einfeld, relaying his message through exploitation manager Eddie Solomon. "We will continually aid the exhibitor at the local level through our sales force and our advertising-publicity force. It is this kind of cooperation between 20th and the exhibitor which will maintain the company's position as the number one motion picture organization in the world."

Fox used the Chicago merchandising seminar to showcase promotion techniques in the realms of fashion, comic books, radio, television, department stores, paperback books and a host of other media, as well as to introduce numerous non-industry spokesmen representing a myriad of outlets untapped by the movie business.

"Just as our doors at the studio in Hollywood are open to independent producers, so are our doors open to merchandisers who will help presell 20th productions at the local level and who will aid the exhibitor in each situation," Einfeld added.

As exemplars of this high-pitched local-level telling, 20th's chief promotion executive detailed two mammoth tie-ins that would boost Jerry Wald's forthcoming production of "The Best of Everything." He said the hook-up with Allied Stores for the biggest department store push in Fox history, and the sales promotion with Harper's Bazaar culminating in an entire section of the October issue, would benefit every exhibitor—"large and small."

"One of the main reasons we are holding these area showmanship meetings, is to acquaint the exhibitor with the material he will have going for him on each of the pictures," he told the assembled theatremen. "With the proper cooperation between our branch managers, advertising-publicity managers and the exhibitor each of the promotions entered into will be utilized to the fullest."

Huge Campaign Planned for Col.'s 'Warrior and Slave Girl'

A promotion campaign in keeping with the spectacular theme of its upcoming release, "The Warrior and the Slave Girl", will be launched by Columbia. The company "will spare neither resources nor manpower" to sell the Super-Cinescope production, declared advertising-publicity chief Jonas Rosenfield, Jr.

A special unit, headed by Steve Edwards, will coordinate the campaign, which will be aimed, in the main, at local level penetration. One highlight of the exploitation will be a touring fleet featuring wild beasts and slave girls.

Promotion and charity can be made to mix most attractively, as witness the above. The kissing booth in front of the Palace Theatre, Dallas, plugged Metro's "It Started With A Kiss" and provided ample donations for the Will Rogers Memorial Hospital fund. Stunt, arranged by Hal Cheatham, Interstate ad manager, his assistant, Bob Kinser, and M-G-M's Norm Levinson, drew plenty of newspaper space, too.

A couple of merry Olds, promoted from a local auto dealer, were employed to push "The Devil's Disciple" for the Viking, Phila.

Models in attractive devil costumes drove them, and stopped traffic. Credit Max Miller and Morry Yuter, UA field reps.

[More SHOWMEN on Page 18]
Keep Upbeat Trend Going, Seadler Urges Reade Staff

How can we capitalize the "new upbeat" in movie business? Grasp the new opportunity by beating the showmanship drums to the limit, Si Seadler, M-G-M's eastern advertising manager, told the managers of the Walter Reade Theatres at their annual meeting.

"You can feel the quickening pulse of promotion from one end of the country to the other," he declared at the New Jersey circuit's headquarters in Oakhurst.

"Every day brings reports of new excitement in every showman's activity. Citing national surveys and other signs of revitalized audience interest, Seadler posed the question to the assembled showmen:

"What does this mean to you and to all live-wire theatre managers? It means new opportunities, if we grasp it. It means more business, if we work for it. It's time to take stock, to go right down the list of our showmanship activities; to ask ourselves: Are we beating the drum to match the new upbeat? The business is there to get. It takes pictures, and the industry has fine things ahead. It takes enthusiasm and never let up on that score. When you have enthusiasm you communicate it to your town."

Seadler outlined for the Reade staff Metro's own program for the months ahead, laying particular stress on "It Started with A Kiss", "The Wreck of the Mary Deare" and "Never So Few", the Sinatra-Lollobrigida film, not to mention the fall season's biggest event, "Ben Hur".

"Many folks in our industry take pictures for granted", he said. "It's wrong thinking. We must always remember it takes blood, sweat and tears— and risk money— to make great screen entertainment. Each step of the way is carefully planned. Yours is the final step, you, the managers, are our ultimate contact with the public at the point of sale. The producers must depend on you to bring out every last dollar that's in the picture's potential.

"Embrace the new opportunity that exists for you today," he urged. "Beat the drum to match the new industry upbeat!"

New Teen-age Idol Gets The Big 20th Build-up

The Fabulous Fabian, teen-age Juke idol who has consistently topped disc-jockey request polls in recent months, will skyrocket to the top of a new medium if the power of Fox vice-president Charles Einfeld's all-media star build-up is any indication. Unleashing the same strength of publicity that catapulted Elvis Presley into the motion picture spotlight, the Einfeld tub-thumpers are determined to give the handsome young rock 'n' roller a similar launching for his debut in Jerry Wald's forthcoming production of "The Hound Dog Man." For top advance exposure, Einfeld slotted Fabian on Ed Sullivan's top-rated CBS-TV variety show and followed that with an appearance on teen-dean Dick Clark's ABC-TV spectacular. For further penetration, Fabian junketed across country on the way to the "Hound Dog" cameras and wherever he was stopped (Atlantic City Steel Pier, Detroit, Cincinnati, Chicago, Milwaukee, etc.), he was greeted wildly by his admirers (see above) and a barrage of publicity and exploitation was uncovered. Moreover, the Fabian bally will seize on all the trappings of the Presley drum-beat—notably, the huge fan magazine, national magazine and newspaper campaign to implant the rising star in national consciousness. "The Hound Dog Man," also enunciates Fabian with a potent line-up of teeth-pulling figures—including Carol Lynley and Stuart Whitman—all of which bodes uncommon penetration of the youthful mass audience for Fabian and "The Hound Dog Man."
This is the Combination that Backs up Your Hospital

AMUSEMENT INDUSTRY EMPLOYEES and their WILL ROGERS MEMBERSHIP CARDS

Everyone — repeat, EVERYone — who has any kind of job in any phase of the Amusement Industry should always have his Will Rogers Membership Card in his pocket or purse... and should have it renewed every year. Do you have yours? This card signifies that you 'Really Ours' and have joined the greatest of all help-our-neighbor-as-ourselves movements — our industry's own Will Rogers Memorial Hospital and Research Laboratories.

It is evidence that you are helping to support your hospital for chest diseases, where Entertainment Industry Employees, and their families, are given AT NO COST WHATEVER the finest personal care and medical and surgical treatment available in the world today for any of fifteen serious chest diseases — and this includes lung cancer, tuberculosis, and heart disease. This combination — You and Your Will Rogers Membership Card — keeps your hospital going.

Get Your Card Now
JOIN YOUR ANNUAL CHRISTMAS SALUTE
Where you work
“ ’A Will Rogers MEMBERSHIP CARD IN EVERY Amusement Employee’s POCKET or PURSE”

10th Anniversary of Present Policy

Though your hospital was started thirty-three years ago, this year marks the 10th Anniversary of the eminently successful New Approach to Healing which was created when the present operational group assumed the hospital's responsibilities in 1949. Since that time your hospital’s growth has been phenomenal — in healing of more kinds of diseases, in patients’ personal care, and in Research.

And you are a part of all this!

WILL ROGERS MEMORIAL HOSPITAL FUND
Saranac Lake, New York

The Amusement Industry's WILL ROGERS MEMORIAL HOSPITAL AND RESEARCH LABORATORIES . . . . No Charge to Patients

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK
THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features

(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

January


February


April

AL CAPONE: Rod Steiger, Fay Spain, Producers John H. Barrows, Leonard J. Ackerman. Al Capone takes over top spot as Chicago's crime chief during prohibition era. 104 min.

May


June


July


August


September


WEB OF EVIDENCE: Van Johnson, Vera Miles. Produced by Maxwell Silton and John R. Sloan. Filmed from A. J. Cronin's novel "Beyond This Place." Young man resists 20 year old murder case to free his father. 88 min.

Coming


CONFESSIONS OF AN OPIUM EATER: Miko Taka


RAYMIE AND THE BARRACUDA: Producer A. C. Lyke, Director Frank McDonald. Little boy's dream to capture big fish is fulfilled.


AMERICAN INTERNATIONAL

March

OPERATION DAMES: Eve Meyer, Charles Henderson. Don Devin, Edgar Craig, War-action. Four gorgeous show girls trapped behind North Korea lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit. 94 min.

TANK COMMANDOS: Wally Campo, Maggie Lawrence, Robert Barron, Producer-Director Kurt Topping. War-action. A G.I. demolition team fighting their way through a wall of German armor to blow up a bridge. 83 min.

May


HORRORS OF THE BLACK MUSEUM: Color, CinemaScope. Michael Sough, Graham Crowton. Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one strictly to the next to create material for his horrendous museum. 94 min.

June

DRAG STRIP GIRL: Fay Spain, Producer-director Ed Byrnes. 65 min.

DIARY OF A HIGH SCHOOL BRIDE: Anita桑, Ronald Foster. Teenage action. 80 min.

GHOST OF DRAGSTRIP HOLLOW: Jody Fair, Russ Bender. 80 min.

September


October

BUCKET OF BLOOD: Barbora Morris, Dick Miller. Horror. 65 min.


GOLIATH AND THE GOLDEN WORDE: Color, CinemaScope, Steve Reeves, Bruce Cabot. Spectacle. 155 min.

December

JAILBREAKERS: The Robert Hutton, Mary Castle. Melodrama. 65 min.

January

MAKE YOUR ALibi: Color, CinemaScope, Science-fiction. 86 min.


COMING

COLUMBIA

January


GOOD DAY FOR A HANGING: Eastman Color. Fred MacMurray, Maggie Hayes, Producer Charles H. Schnee. Director Nathan Juran. Western. 88 min. 1/5.


SOLICITOR, JILL COREY. Paul Hampton. Producer Harry Roman. 7/6. Poster: David Laddin Robert woman, true love, talent triumph over wealth, snottery in camp musical. 82 min.

February

CITY OF FEAR: Vince Edwards, John Archer. Producer Leon Chahwuck. Director Irving Berlin. Prisoner escapes jail with what he thinks is heroin—but is really deadly cock. 81 min. 1/19.


FORBIDDEN ISLAND: Columbia Color. Joe Hall. Produc-
der-director Charles B. Griffiths. Murder, blackmail on a diving expedition, 66 min.


JUNE


July


WOMAN EATER: George Coulouris, Vera Day. Producer-Director Charles Saunders. Mad doctor leads young women to killer tree. 70 min. 6/8.

August

ANATOMY OF A MURDER: James Stewart, Lee Remick, Ben Gazzara, Producer-director Otto Preminger. Filma-
tion of Robert Traver's best-seller, 140 min. 7/8.


September

HAVE ROCKET, WILL TRAVEL: The Three Stooges, Producer-high David Ladd, Director Russell Rouse. Space-age comedy, 76 min.


October


SEPTEMBER SUMMARY
The September release list has increased to 13, with MGM taking over first place with three pictures. Four companies—Allied Artists, Twentieth Century-Fox, United Artists and Warner Brothers—are tied for second spot, each with two films. American-International and Paramount are next, with one release each, while Columbia, Rank, Republic and Universal have yet to report any product for September.

PARAMOUNT

December


HOT ANGEL, THE Jacqueline Loughery, Edward Kemmer, Betsy Blair. Director Joseph Karlits. Drama, Young couple marries against his family, in the present. 73 min.

January

TOYKO AFTER DARK Mitch Kibbi, Richard Long. Producers Norman T. Herman, Marvin Segal. Director Norman T. Herman. Tough American MP's love for beautiful Japanese night club entertainer faces violence, danger when he kills one of her countrymen. 80 min. 2/14

February

TRAP, THE Technicolor, Richard Widmark, Lee J. Cobb, Tina Louise. Producers Norman Panaman, Melvin Frank. Director Edward Dmytryk. Western, American gang chief, back from battle, battles for his own life with band of Mexican bandits, in the desert. 84 min. 2/17

YOUNG CAPTIVES, THE Steven Mario, Luana Patten. Producer Andrew J. Fenady. Director Irvin Kershner. Drama, Crated young murderer, pursued by police, holds two-teenage cops captive on wild dash to Mexican border, 61 min. 3/2

March

BLACK ORCHID, THE VistaVision, Sophia Loren, Anthony Quinn, John Forsythe, Joseph Cotten. Producer-director Carlo Ponti, Marcello della Torre. Director Michael Curtiz. Comedy-drama. Couple come to the desert to disrupt love bond between beautiful girl and businessman. 67 min. 4/1

April

TEMPEST Technicolor, Technicolor, Silvana Mangano, Van Heflin. Producer Dino De Laurentiis. Director Al-berto Lattuada. Drama, leather clad gangsters, tatters spread death, destruction in rebellion against armies of Catherine the Great. 85 min. 1/19

May

THUNDER IN THE SUN Technicolor, Susan Hayward, Jeff Chandler. Producer Clarence Greene. Director Russell Rouse. Western drama. Hardships and Indians encountered by pioneer cowboys in 1847 trek to Cali-fornia. 81 min. 3/30

June


MAN WHO COULD BE FOUND, THE Technicolor, Anthony D'Osopp, Hazel Court. Producer Richard Fleischer. Director Michael Curtiz. Western,枪手 whose mother is the criminal boss. 84 min. 6/22

July

ZARZAN'S GREATEST ADVENTURE Technicolor, Gordon Douglas, Sherry Allyn, Sherry Allyn, Harvey Haytis. Director John Guillerman. A diamond search, a crazed killer and romance occupy the famous apache man deep in the desert jungle. 88 min. 6/22

August

JULY


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August

JULY
TWO FOR THE SEESEAW.

UNFORGIVEN, THE

BURLINGTON WEST

WATERFRONT

MONEY, WOMEN AND GUNS

CINEMA, NORTH

DEVIL'S HORN

COUNTERPLOT

January

MAY 10

PERFECT FLOURISH,

THE CINEMA: Eastman

Courney, Tony Curtis, Janet Leigh, Producer Robert

Director Anthony Mann. Detective track down benefi-

ciaries of old prospective's will. 80 min. 10/10

SILENT ENEMY,

THE LAURENCE HARNEY, DAVID ADDAMS.

March

NEVER STEAL ANYTHING SMALL

CINEMA, Eastman

JOHN ARCHER, producer. A Rosenberg, Director Chas.

Lederer, Labor hoodlum

Eastman

STEP DOWN TO TERROR

COLLIE MELLER, CHARLES DRAKE.

Director Joseph Gershenson.

April

THE BURNT "I'M DISAPPEARING, THE

LUCIE ANN MILLER, Producer. Harry K. Blumen

BRAHMS, MARILYN

MAYHEM, Producer. Director John Farrow.

June

RETURN TO LONDON.

TERENCE HUNTER, DEREK DEAN.

Director Admiral: Returns to London. 100 min. 4/10

October

COUNTRY OF THE WOLF

GLADIATORS, SHEELY WINTERS.

Director: Among the Wolfmen. 55 min. 10/22

November

GOOD ADVICE

BURLINGTON WEST

December

ALAMO, THE

JOHN WAYNE, Richard Widmark, Western.

Director John Wayne. Comedy.

APARTMENT, THE

THE JACK LEMMON. Comedy.

BY LOVE POSSESSED

Cinematography of Couzouz' novel.

ELMER GAFFY

BURLINGTON EAST

EXCUSO PAUL NEUMAN, Cinematography of Leor Urs' best-

THE BEACH

MAYHEM, Producer. Director Otto Preminger.

FUGITIVE MIND

THE MARLON BRANDO, Anna Magnani, Joanne

SHANE

BURLINGTON WEST.

GALLANT HOUSSES

JAMES CAGNEY, Producer-director: 120 min. 5/15

GLADIATORS, THE

YUL BRYNNER. Comedy.

GLOBEROUS BROTHERS, THE

 HOWARD FAST PACE. Western.

His gunfighters. Abner)

INHERIT THE WIND

SPENCER TRACY. Producer-director Stanley Kramer.

INVITATION TO A GUNFIGHT

THE MARILYN MONROE. Comedy.

Operation Mortdecai

PUSHER, THE

THE KATHY CARLYLE, Felice Orlandi.

ROAR LIKE A DOVE

COMEDY.

Sergeant, The

SUMMER OF THE 17TH DOLL

ERNEST BORGINEN, Anne Bates.

They Can't Hang Me Tiger By The Tail

Coming

FOUR-D MAN


HELL BENT FOR LEATHER

Color and CinemaScope.

SPARAGUS

CINEMA, Eastman

Horse Soldiers, DeLuxe Color. Frank Sinatra, Eliza

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COLOR.

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"A trio of Greats
...all of them do famously!"
—LIFE

...and they're all making the boxoffice sizzle!

George Bernard Shaw's

THE DEVIL'S DISCIPLE

Hecht-Hill-Lancaster Films, Limited and Brynprod, S.A., present
BUCK LANCASTER, KIRK DOUGLAS and LAURENCE OLIVIER in "THE DEVIL'S DISCIPLE"
co-starring JANETTE SCOTT EVA LEGALLIENNE screenplay by JOHN DIGHTON & ROLAND KIBBEE
by arrangement with the estate of Gabriel Pascal Directed by GUY HAMILTON Produced by HAROLD HECHT

Based on the play by George Bernard Shaw
SEPTEMBER 28
1959

Film
BULLETIN

SEPTEMBER 28
1959

Can Theatres Hold
The Summer’s Gain?

THE CRUCIAL
SEASON AHEAD

Report on the New TV Shows

What’s the Competition
Offering This Season?

PIN POINT
REVIEWS

Business-Wise
Analysis of
the New Films

Reviews:
THEY CAME TO CORDURA
THE MAN WHO UNDERSTOOD
WOMEN
GIRLS TOWN
YESTERDAY'S ENEMY
INSIDE THE MAFIA
FIVE GATES TO HELL
ON THE SCREEN...AT THE BOXOFFICE...
A BLOCKBUSTER!

"93 minutes of excitement...suspense was gripping!" — N.Y. JOURNAL-AMERICAN

"Grim and suspenseful drama...has the necessary explosive quality for its action content!" — BOXOFFICE

“Fresh and exciting. Should easily hit the mark with the general patron!” — FILM DAILY

SEVEN ARTS PRODUCTIONS INTERNATIONAL presents

JEFF CHANDLER
JACK PALANCE • MARTINE CAROL

TEN SECONDS TO HELL

with VIRGINIA BAKER • WES ADDY • ROBERT CORNHWAITE
Directed by ROBERT ALDRICH
Screenplay by ROBERT ALDRICH and TEDDI SHERMAN — "THE PHOENIX" by LAWRENCE P. BACHMANN
Produced by MICHAEL CARRERAS — A SEVEN ARTS-HAMMER PRODUCTION

NOW DATING FOR GENERAL RELEASE IN SEPTEMBER
ALLIED’S FUTURE. That National Allied is currently beset by the most serious internal strife in its entire history is now public knowledge. On one side is a hard core of veteran independents who go along with A. F. Myers’ contention that relief can be won for the individual, small theatreman only by pursuance of the White Paper campaign. In opposition stand those Allied leaders who have become convinced that ACE, with its reliance on conciliation, holds the most hope for exhibition. The latter group contend that Allied should put its appeals for legislation in mothballs until ACE has had a full opportunity to execute its program.

Some of the Allied die-hards argued from the outset that ACE was conceived as a device to split Allied apart. They now claim that this is precisely what is being accomplished, that some of the old Allied standbys are being cleverly wooed away by the TOA members in ACE and by the film executives.

There is more, however, to the cleavage in Allied than the emergence of ACE as the prime champion of exhibition. A letter to this desk from an Allied member of long standing points out some of the factors that are responsible for the cracks now showing in his organization’s solidarity. We quote:

"The trouble with Allied’s leadership is its failure to awaken to the facts of life. The whole business has been changing, but Allied hasn’t changed with it. Consider how many independent exhibitors (lots of them former Allied members) joined up with the buying-booking combines because it simplified their problems in recent years. Discarding their problems with the film companies, many of these exhibitors felt they no longer had any need for an organization whose primary function it was to keep the film companies in line. And remember, too, that the television competition forced lots of the little fellows out of the business. Many of them were Allied members."

"I’ve attended Allied conventions for many years, but the last few gave me the impression that we were on the wrong track in our policies. Threatening the film companies with various kinds of legal or legislative actions seemed to me like crying in a wilderness. There were only trees to hear us. The film companies have been having their own problems and Allied’s threats must seem small to them by comparison with the other difficulties they have to meet—so Allied’s complaints were being ignored. And the Government has had its fill of trying to help the little exhibitor stay alive. I agreed all along with the idea you suggested some time ago that a ‘congress’ of all exhibitor interests, large and small, was the only kind of an organization that could get attention and results from the film executives. And that seems to be what ACE is proving right now."

"It’s my fervent hope that the Allied hierarchy will become realistic about conditions in our business today. The organization can serve a useful purpose if it adopts a constructive attitude that is militant but based on today’s realities."

The rift in Allied’s leadership is sharply revealed by the recent statements made by Edward Lider, treasurer of the national organization before the New England unit he heads. It brought him into direct conflict with Myers, who had called for a limit on support of ACE and continuation of the White Paper campaign only the week before. The highlights of Lider’s remarks were:

"Those in Allied who say Conciliation is not new and is a mere bone being tossed to exhibitors may be right. Those same who say that ACE is a deliberately conceived road-block to the White Paper campaign may be right as they may be right who say that progress by ACE towards any substantial achievements is too slow. They may also be right when they say ACE and TOA are of the same policy-mind, as right as who see in an all inclusive arbitration system the only real important goal for ACE to seek in order to help the small exhibitor.

"These opinions and statements as appearing in the trade papers will no doubt spur on the efforts of ACE to produce a program with teeth in it so as to enable the small exhibitor to live and live better, and to help solve producers’ and distributors’ problems: and Allied’s pursuance of the goals of the White Paper can also spur on these efforts. After all, the White Paper seeks an enforcement or clarification of the law of the land as it pertains to the industry. Who can object to such an aim?

"Yet I think, as a businessman, I would rather achieve industry peace and prosperity on a fair and equitable basis by a series of conferences between representatives of all segments of our industry and all trade organizations. It must be admitted that the meetings these past few month of film company presidents or top executives, Eric Johnston and ACE people were unique in the history of our business. No other such meetings have ever been held, though sought many times. These summit meetings must be continued and repeated as often and as long as possible. For, from such negotiations and exchange of views, opinions and programs, may come progress toward a better self-regulated and prosperous industry. The Conciliation Plan as urged by ACE is only a beginning—the first step after a couple of short meetings. Efforts toward other stated objectives have not ceased and must not cease, and I join with others in urging Fabian, Kerasotes, Adams and Schwartz, and their alternates, to redouble their efforts. Who is the one to say that three months is enough time to overcome forty years of suspicion and distrust? Who can put a time limit on these negotiations and discussions?

"It is almost trite to say that the United Nations often finds itself as a debating society while men are killing themselves in some far corner of the globe. Yet who would want to see this noble organization dissolved—for as long as men are talking together, they may hit upon a peaceful course of action. It is possible for ACE to continue for a year or more, before an arbitration system or some other solution is developed. Why not continue the meetings—it may prove to be faster and more beneficial in the long run in building up our box office receipts than the two year old White Paper.”
RIGHT NOW

a sound and camera unit of

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is travelling around the world to record the international activities of the

JUNIOR CHAMBER INTERNATIONAL

an organization of young business and cultural leaders promoting trade and friendship among the free nations

One typical example of public service, and the dedication with which

THE MEN AND WOMEN OF MOVIETONE NEWS

keep ahead of today's changing world!
"Adults Only!"

Under the stress of pressures from censorship and church groups, movie people are considering the feasibility of a classification system that would restrict juvenile attendance at films made particularly for the adult audience. In Film BULLETIN of February 12, 1951, under the title, "Adults Only!", the following views were expressed:

It might very well be worthwhile for the motion picture industry to re-examine its whole approach toward the kiddie trade. Not only would an intelligent view of this problem put a quietus on the ever-threatening recriminations against the industry by educators, parents, psychologists, pressure groups, and just plain cranks, but it could possibly be turned to the direct benefit of the boxoffice.

Our business has suffered a great deal as a result of attacks from many quarters, charging the movies with fostering all sorts of juvenile delinquency. Even if we can wholly absolve ourselves of any guilt on this score, why should we forever remain in this negative and defensive position? By positive, enlightened action now we could win nationwide acclaim, and, at the same time attract greater juvenile audiences to the box office under the impetus of encouragement agencies, whose confidence and good will it is important to nurture.

Let us look at the practical possibilities inherent in a policy of voluntarily restricting child attendance at movie theatres only to pictures that are suitable for them. At first blush, this might seem to be a suicidal procedure for exhibitors, but it could contain benefits that do not immediately meet the eye, and which might readily offset any loss in revenue on particular pictures from limitations on children's patronage.

Would it not be feasible to label, frankly and openly, as "Unsuitable for Children" every picture so adjudged by reasonable standards? This label, carried in the advertising, would put the decision of juvenile attendance directly up to the parents. "Unsuitable" pictures would be those films which, by the nature of story, dialogue, subtlety, etc., might bore youngsters and make them restless to the point of creating annoyance for adults.

But let us go beyond this point. If the idea of properly classifying films for children is to be carried through to a logical conclusion, pictures which are patently harmful to juveniles would be clearly marked taboo for them. Thus, we would have a number of movies each season unequivocally advertised "For Adults Only!" and to which children would be denied admittance.

Does this sound radical? Will exhibitors be driving dollars away from their boxoffices? To the contrary, it is more likely that such a plan would stimulate the interest of the grownups to a degree that would far overcome the decrease in children's admissions. True, in the past this term has been applied as a gimmick to exploit cheap sex films, but, if adopted as suggested above, "For Adults Only!" could take on new meaning as descriptive of regular Hollywood product of adult stature, beyond the ken of juveniles, or apt to scar their impressionable minds.

We see several valuable by-products of such a policy. Local censors might well adopt a more liberal attitude toward deletions from films that would be designated "For Adults Only!". Hollywood, itself, might be inspired to break the shackles that have restricted its choice of story material and to avoid the watering-down of dialogue and situations contained in successful plays and novels purchased for screen translation.

Here may lie a golden opportunity to recapture that vast "lost audience" which has rejected movie entertainment because of Hollywood's proclivity for seeking to make each film a catch-all for the audience "from 8 to 80." Pause and consider whether films advertised "For Adults Only!" might not bring the over-35 age group streaming back to the movie theatres.

Naturally, the whole scheme poses a vital question: Who would classify the films?

It could be done wholly within the industry by boards, each composed of a studio executive, a distribution executive, and a prominent exhibitor. Or, added to these tribunals might be one or more representatives of responsible groups active in child guidance and welfare. There could be only recommendations, of course, the final decision necessarily resting with the exhibitor himself.

The problem of juvenile attendance at the movies and what constitutes "suitable" entertainment for our youth may actually turn out to be the beacon which will guide the film industry into a new era. In a system of classification may lie salvation for the industry's perpetual problem of satisfying those responsible for the welfare of their—and our—own children.

It is a bold maneuver for the movie business to undertake, but it holds promise of reaping rich rewards. Such an endeavor harbors the manifold potential benefits of invaluable good will, recouping a lost audience, insensitizing new millions with the movie habit and opening grand, new vistas for Hollywood's film makers.
BECAUSE
it brings together two popular stars, beautiful Olivia De Havilland and the new idol Dirk Bogarde!

BECAUSE
it's even more dramatic than the exciting romantic stage hit!

BECAUSE
the courtroom sequences are as absorbing as any on the screen!

BECAUSE
it's just powerful ticket-selling ENTERTAINMENT!
A MOVIEDOM DIALECTIC. It probably escaped Chairman Khurushchev that the most startling thing to be produced by Hollywood in the past five years will never play the movie screens. By mere happenstance, maybe by design, but most probably by sheer good luck, the movie world has unearthed a totally new concept in fundamental economics, and this discovery bids to unloose a brand new generation of millionaires and keep film business humming for years to come.

The concept runs something like this: Capital—the ingredient which is supposed to buy land and tools and pay the wages in return for the profits, if any—is finding itself something less than the monarch of old among the classical factors which go toward establishing productivity. In the movie field at least, capital is taking home less and less of the booty. This comes about ostensibly because the southern California climate is simply creeping with capital and begging for labor. As even Jimmy Hoffa can tell you, those who eat bread by the sweat of their brow comprise the other prime requisite by which it is possible to produce goods for a return. A depressing shortage within a highly specialized labor force has thereby shifted the economic power balance into the hands of those controlling this productive means—adding up to the fact that the major capitalists of yore, the key film companies, are out and the exploited working classes are in.

As a result of this perverse circumstance, which appears to afflict itself more tellingly upon movies than other crafts, capital and labor have become so drawn together as to be indistinguishable without an industry year-book. This develops from the fact that the working classes are really decadent capitalists themselves—but no one ever told them—until five years ago, that is.

As best as we could determine some 470 one-time ticket controllers influence blocks of ownership directly or indirectly in firms engaged in filming activities for theatres or television. The roster covers virtually all walks of talent, including performers, writers, directors, producers, musicians, technicians, advertising officials and varied administrative workers. And though they must be considered capitalists by definition, it is their highly critical status in the industry’s labor pool, rather than their dollar risks, that has propelled them to a propertied position.

This is the nub of the new movies economics. By mere virtue of contributing himself, his talent and his services, a specialized type of worker is finding himself exposed to the self-same privileges of capital and, in certain instances, enjoys prior calls, claims and rights on anticipated profits. If all this appears to demean the importance of the dollar subscriber, the mere investor, that is precisely what is happening. Film business at this stage places the premium on certain commercial imperatives and it turns out that these are best embodied by a small class of persons who, notwithstanding their fame or income bracket, are (or formerly were) part of the national labor pool. By reason of their skills or public personalities they are in a position to transfer these intangibles into balance sheet assets. A popular performer may thus offer himself to a corporation, his very being entitling him to a share of the equity. On rare occasions, he may be both cash investor and employee. But the latter condition becomes progressively unnecessary as his commercial or popular value increases.

In the broad sense, film business is producing a new bastard kind of productive means: the laboring capitalist who substitutes labor for capital and commands a lion’s share of the swag. And, if anything, this phenomenon is just now unfolding in terms of long-time opportunities. One success is spurring the next and the problem of surfeiting the nation’s appetite for amusement a seemingly unending task.

Television films are supplying countless opportunities to the talent-capitalists. And one oddity is that this field appears to offer best chance for gain to those who, at this point, could expect least from the theatre film field. As a repository for those in varying stages of obsolescence in terms of theatre movie making, TV is simply Santa Claus ten stories tall. And with the medium’s generosity in returns, royalties, residuals and so on, it’s December 25 for years to come.

Of course, the theatre film industry is not without its share of turncoat capitalists, a hardy crew exemplified most notably perhaps by Burt Lancaster. Here profits dwarf television films, but productions are fewer, far more costly and excessively demanding in overall productive competence. But feature motion pictures fill but one spare cavity in the mouthful that makes up the total leisure-time audience. The very immensity of the task confronting all elements at work, bodes a good future for the traditional film companies, too. In many cases the organized, publicly financed film firms will continue to serve as pace-setter, a sort of center of gravity from which the clusters of newly sprung satellites can draw their impetus and direction.

There is room for all in these regenerating times. A tired old business has taken an exciting new form with the prospect of a better day for everyone.
The changing standards of the age have always been grist for conversation. If we detect a certain confusion as to standards today, this is certainly not unique to our time. The Victorians were appalled by the frontiersmen; the descendents of the frontiersmen are often today's Victorians. And right smack dab in the midst of today's confusion of standards the entertainment industries, most notably the movies, find themselves occasionally adrift and almost constantly storm-tossed.

The other day a visiting Russian premier was entertained at the behest of the U.S. State Department in a Hollywood motion picture studio where he watched the filming of a dance scene for a new musical. The scene involved the performance of a can-can, a school of terepsiorhe which, if not yet regarded as classical, has not been banned even in Boston for half a century or so. The Russian premier professed to be shocked; and it is a matter of record that the can-can has not yet been permitted to back into the proper world of Muscovite dancing. What's sauce for the goose these days is apt to be too saucy for the gander.

There is always the problem, therefore, that an industry whose opted market is the entire world must try to merge conflicting standards in order to come up with product acceptable to all. This is a problem the motion picture industry has lived with and managed to surmount for most of its years; today it is not the question of how many seconds Indonesia permits a kiss to last on the screen or why a female breast can be exposed in Italy while censored in the United States. The question now is rather why there is no consistency within a single given society regarding its own standards. Many observers of the American movie industry, including this one, find this retention of the dual standard obnoxious as well as difficult to understand.

Why, for example, can the same newspaper which fulminates against immorality in movie advertising delight in publishing new pictures of cleaved cuties or detailed accounts of sexual aberrations protected as privileged courtroom documents? Why was it necessary for the motion picture to lag so far behind normal conversational usage of such words as hell, damn and irate? Why is there still so much pressure for governmental pre-censorship of films when the police power is so sparingly used against the gutter brand of printed material?

The movie business, let's face it, began as a peep show. Its early success came with a peculiar amalgam of sensationalism and social reform. The nickelodeon epics about Bertha, the sewing machine girl, were composed of relatively equal parts of appeal to social conscience and emphasis that Bertha was a girl, and a rather comely one at that. On both counts, as a dramatic commentary on the social order and as a testimonial to the boxoffice values of sex, the motion picture did not win the early favor of the people who felt that their position entitled them to set the standards of their time. Advertising for motion pictures was charged for at a discriminatory rate and segregated, but somehow very rarely rejected. People who worked in the motion picture industry encountered more than the usual difficulty in transferring to similar positions in other types of business.

It is felt by most of us that standards of behavior on the motion picture screen today are satisfactorily approaching those of real life. The double bed is now a fact of celluloid. The newspapers are falling into line with the idea that an ad for a movie should cost no more than an ad for a patent medicine or a fur coat or a car. This is progress and I salute it.

But isn't it strange that of all the media of mass communication, every single one of which in this country is run honestly and above board as a profit making enterprise, the only one which somehow never seems to get credit for public service is the entertainment motion picture?

Comes a wave of juvenile delinquency and our civic leaders condemn the entertainment media for emphasis on brutality, and the pocket books and sensational newspaper for their lurid pre-occupations, I won't dispute these points; but what about the glorification which impressionable juveniles derive from reading about their own exploits and those of their neighborhood heroes in the local gazette? What about some of the contributions of the supposedly respectable hard-cover novels of our time, the books that have to be pruned and censored before they are fit to go on the movie screen? I used the word censored in referring to the transfer of some of these books to the screen. It is a nasty word; it is even nastier because it indicates the comparative standards of literature and motion pictures today.

I am one of these—and I believe we are many—who feel that the good people, the people of taste, are not doing enough to protect our precious freedoms. I think that if some of the effort expended in getting books suppressed or in keeping double beds off the movie screen had been devoted rather to positive support of worthwhile books and movies the standards would automatically rise, and the whole communications cosmos would be operating on more nearly the same criteria of morality and decency.

When you suppress a properly handled picture about the birth of a baby, for instance, you add box office value to the cheap-jack peepshows that will always be with us. When you interdict the language used in a movie but fail to interdict this same language adequately in books and magazines you give those books and magazines an added unhealthy sales value. When you permit the government to impose sanctions on the movies that would not be tolerated by the press, it is your own screen you are harming.

If nudity is to be discouraged in films, let's have less of this burning interest in which of our reigning movie queens have the largest busts. If our young people are too sex conscious, how about a moratorium on newspaper headlines and details of every rape and infidelity case.

I don't know how you solve this problem of the double standard. Maybe it will always be there. But matters might be helped if some movie executives were willing to speak up about it.
Will the Cold Winds Blow Recovery Away?

THE CRUCIAL SEASON AHEAD!

Coming off the crest of the best summer in at least four years, the motion picture industry heads into the fall season with numerous questions to be answered. The one fact which stands out unarguably however is that the 1959-60 cold-weather span is a crucial movie season—psychologically, at least.

The sharp reversal during the past summer of the downward trend in movie attendance lifted the industry's hopes for the first time since CinemaScope gave it a shot in the arm in '54. There had been indications during the first half of the year that the business was making slight recovery from the depressing low points of 1957-58, but the summer months surprised everyone. Now, everyone is wondering what the future holds. Does the recovery have a solid foundation? How strong will the television competition be? (See TV report elsewhere in this issue.) Will the attendance figures level off to improved fall and winter business? Or will everything that was gained during the summer boom be lost in another skid down the charts. These questions—and their eventual answers—will weigh heavily on the attitudes and action of everyone connected with the industry.

Depending upon how movie business goes in the next two months, the film companies will determine whether to keep some of their better-grade product flowing into release, or hold back the top quality films for the holidays and for next summer. Producers will keep a keen eye peeled on fall boxoffice figures for clues to future production plans; to tread cautiously or enter into the making of more pictures with renewed confidence and inspired vigor.

Exhibitors will be watching daily receipts timorously, trying to figure out if they must sit tight through another cruel winter, or if the trend is encouraging enough to justify a step-up in promotion effort and, perhaps, expenditure of some funds to modernize the old theatre.

The Wall Street financiers and the bankers will be watching, too, looking for signs that might indicate if this volatile business is really making a comeback, or if the summer was just a freakish spurt. Their reactions are tremendously vital, for they will decide to turn thumbs up—or down—on film theatre investments.

And even the patrons, themselves, have their ears and eyes tuned in on what is happening in movie business. There is no question that a "let's go to the movies" epidemic hit the country this past summer, and if this contagious spirit can be maintained, its very momentum might propel several million people out of their homes and into theaters each week.

Sindlinger & Co. is one research outfit that believes the upward boxoffice spiral will continue on into the fall and winter. In a recent report, the analysts proclaimed that the business enjoyed "its most successful summer in a decade," pointing for substantiation to four national attendance highs during the week ending August 1: total movie attendance (highest in over ten years); adult paid attendance (highest since 1948); drive-in attendance, and number of people who considered seeing a film (of those, some one-third actually bought tickets).

The boom, Sindlinger theorized, should continue beyond the summer, because: (1) there are more frequent moviegoers (attending more than once a month) now than at any time during the past five years, and (2) there is a large audience still available in subsequent runs for some of the recent first-run hits like "Anatomy of a Murder," "North by Northwest," "A Hole in the Head," "South Pacific," among others.

(Continued on Page 10)
Hyman Sees Improved Output This Fall-Winter

(Continued from Page 9)

On the other hand, some exhibitors still view the upcoming months with dread, calling it an arid span in which distribution, in the main, will hold out the good pictures until the holiday festivities assure them of a larger potential audience.

Viewed objectively, the question appears still to remain unanswered, with a raft of promises of orderly release from most of the film companies and as many bleak predictions by untrusting theatremen making the air thick with doubt. One factor which must be taken into careful consideration is the promising slate of upcoming releases already definitely charted by some of the majors.

20TH. UA STRONG SLATE

Recently 20th Century-Fox announced plans to release nine CinemaScope productions between the first of September and the first of January. Included are potential money-makers like "The Blue Angel," "The Best of Everything," "Beloved Infidel," and "Hound Dog Man," the latter starring teen-age idol Fabian. United Artists has a powerful lineup for the next four months, an array topped by the spectacular, "Solomon and Sheba" and Stanley Kramer's provocative "On the Beach". Other UA releases will be "Odds Against Tomorrow" and "Happy Anniversary".

Most of the other majors also are prepared to release some stimulating product, according to the Film BULLETIN release chart. Columbia has "The Last Angry Man" and "They Came to Cordura." MGM will offer "The Wreck of the Mary Deare" and, for selected roadshow engagements, the mammoth "Ben Hur," "Spartacus," "Pillow Talk" and "Operation Petticoat" comprises Universal's powerful arsenal, and Warner Brothers has "The Miracle" in the offering for Christmas time.

Edward L. Hyman, vice president of American Broadcasting-Paramount Theatres, who has made "orderly release" and "orphan period" industry bywords, looks to the fall-winter period to prove true his repeated contentions that distribution is sincere in its promise to aid the orderly distribution of pictures. Not long ago, Hyman stated that he was certain that this September-December period will see a business upturn because twice as many strong box-office films will be available to exhibitors as were available last season. Confident that the last four months of the year will lose their "orphan period" tag, Hyman told exhibition: "With the results we can show distributors in the September to year-end drive this year and in an April-May-June drive next year, orderly distribution will become an accomplished reality and our industry can have something good going for us every month of the year, eliminating for all time, seasonal and so-called 'orphan' periods which have plagued us in the past."

QUANTITY ESSENTIAL

That quality pictures are vital is an accepted fact. But quantity of film available, a matter lightly dismissed by Hyman, also looms large in the eyes of the sub-run exhibitor. They argue that to theatres which make more than one change a week, the number of pictures he can get his hands on is a most significant item. In that regard, the majors have slated 75 films, according to Hyman's figures, for release during the last four months of 1959.

Many factors point to a continuation of the recovery. Of course, the high level of business reached in the past summer cannot be expected to continue when TV competition is at its peak and the weather becomes a natural enemy. But early post-Labor Day reports indicate that grosses generally are running well ahead of last year. The problem now is to keep the momentum rolling, and this can be accomplished by the film companies and exhibition, together, stoking the fires that have revived public interest in moviegoing. Judicious releasing of topflight films throughout the fall and winter, plus some extra promotion muscle might very well turn the trick.

The months ahead can confirm the promise that bloomed in the summer gone by.

3 BIG ONES FOR FALL

BEST OF EVERYTHING

SOLOMON AND SHEBA

THEY CAME TO CORDURA

Page 10 Film BULLETIN September 28, 1959
The summer past was a happy season for movie business. Now it's autumn and the competition has reopened for business, so the going is bound to be quite a bit tougher. The TV tubes are blazing from one end of the land to the other and the three networks are heralding another "greatest season" of home entertainment. They are competing heavily with each other and with the motion picture theatre for the eyes and ears of the great American audience.

The prudent businessman makes it his business to watch what his competitors are doing. By being alert to what TV has to offer, and when, the theatreman is in a sounder position to compete. It is pertinent to know, for instance, the weak spots in TV's programming, for that may be the opportune time to make the strongest pitch to people who are receptive to taking the evening off from TV-viewing. Then, too, some showmen might prefer to bid for matinee or early evening moviegoin to avoid conflict with television's heavier guns on particular nights.

**Program 'Philosophies'**

In any event, being hip to what the fellow on "the other side of the street" has to offer is essential to the astute theatreman, and for that reason Film BULLETIN presents this special report on the program plans of the TV networks.

There is a good deal of talk in television circles about various "philosophies" of programming. The word may be highfalutin, but not inaccurate. The three networks this year have three different concepts of programming. One is trying to make this a year of specials. Another is hewing closely to a week-in, week-out formula of regular programming. The third philosophy, a sort of middle-of-the-road approach, is the chosen course of the biggest of the nets. (It is interesting, incidentally, to note that the trade has dropped the word "spectaculars" in describing its big shows—and movie people might take a leaf from this "softening" of the sell technique.)

The CBS Television Network, says its vice president for sales administration, William H. Hylan, proposes "paradoxically, to be in the middle, but on top." NBC is straining every effort on behalf of "specials." ABC is taking it comparatively easy on specials, and going in heavily for more of the same kind of weekly programs it has had such success with in the past, with special emphasis on adventure shows. CBS follows "our basic conviction that a season of specials must be balanced by an equally strong season of weekly shows," Mr. Hylan recently told the New York Sales Executives Club.

It is interesting to note that some of the differences between the networks gets down to a matter of definition. CBS holds that a special is a show which does not appear in the regular weekly schedule; NBC says that a special is a show which can legitimately claim special values in its cast, subject (Continued on Page 51)
Announcing

WARNER BROS: FIRST OFFERINGS OF

THE MIRACLE

IN TIME FOR CHRISTMAS!

Selected by Radio City Music Hall to follow the engagements of 'THE FBI STORY' from Warner Bros. and 'A SUMMER PLACE' from Warner Bros.

THEATER-SHOWINGS FOR THE TRADE WEDNESDAY, SEPTEMBER 30th

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<tr>
<th>Location</th>
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<td>WASHINGTON</td>
<td>Ambassador</td>
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THE TV COMPETITION

NBC, CBS To Stress 'Specials' This Season

Above are several of the CBS regulars. (Note the old movie hands.) From the left: Dennis O'Keefe, who has a new comedy series; June Allyson is hostess and occasional star on "The Dupont Show"; Jackie Cooper plays a Navy doctor in "Hennesey"; Roy Milland is "Markham", Investigator; Phil (Bliko) Silvers will m.c. several specials for the network.

(Continued from Page 11)

matter or production, whether it is a part of a weekly series or not.

This may sound like a tempest in a teapot. It isn't. It sums up fairly clearly the different approaches of the two senior networks to the audience. NBC is selling this as the season with "by far the greatest number of special programs ever scheduled by one network." CBS says "we don't want the television audience to get the idea that the best entertainment comes only in special shows." ABC weighs in confidently with a minimum of specials and the maximum in regular weekly programs. CBS says, "Nor, in reverse, do we want them (the television audience) to get the idea that television is bound by an ironclad, regular weekly schedule."

What, then, does the motion picture showman face in the way of specific opposition on the home screen?

He faces, to begin with, the greatest promotional push television has yet mounted. CBS and NBC are pulling out all the stops, selling every program they possibly can as if it were a hard ticket roadshow. During the current entertainment year, television will be offering perhaps 400 such "roadshow" promotions. Some will be failures; some certainly will be successes.

A number of these, even among the relative handful offered by ABC as specials, will be informational rather than straight entertainment shows. CBS Reports, for example, is a monthly hour-long prime time show which kicks off with the Edward R. Murrow "Biography of A Missile." With the Presidential election campaign coming up there is a natural increase in informational programming, over and above the stated intention of all three networks to do more of this public service. The fact that CBS has attracted sponsors for an unprecedented number of informational shows is certainly going to encourage more activity in this area of television.

Equally certain is the fact that television's marquee bait this year is going to be stronger than ever. Ingrid Bergman is starring in an NBC one-shot; Rock Hudson is the host for the first Revlon special on CBS; Crosby and Sinatra are doing ABC specials; Ringling Brothers and Barnum & Bailey Circus and MGM's "The Wizard of Oz" are booked for the Christmas season on CBS. Talent of the calibre and rarity—as far as television is concerned—of Harry Belafonte and Victor Borge is already set for television showcasing. NBC, for example, has listed among its stellar attractions of the season Sir Laurence Olivier, Sir Alec Guinness, James Stewart, Tony Curtis, Ethel Merman and Cyd Charisse, along with all its usual big names such as Bob Hope and Jerry Lewis. CBS, with Ed Sullivan continuing to book the hottest entertainment headliners week after week, can also point to forthcoming appearances elsewhere on its schedule by Tallullah Bankhead, Esther Williams, Burt Ives, Judy Garland (the Garland of "The Wizard of Oz," that is), Leonard Bernstein and the New York Philharmonic, Claudette Colbert, Robert Preston and many others, plus its regular galaxy headed, by such as Jack Benny, Red Skelton, Lucy and Desi, Danny Thomas, Garry Moore, James Arness and Richard Boone, not to mention that redoubtable movie figure, Alfred Hitchcock.

In the "specials" category, early season statistics show NBC leading with some 200. Of this total, 39 will be the Tuesday evening "Ford Startime" series, with a wide range of subjects and a host of top ranking names.

On Sunday, September 27, NBC presented the first of two installments of Budd Schulberg's "What Makes Sammy

(Continued on Page 30)
"They Came to Cordura"

Business Rating ��

Top-drawer cast and powerful promotion will bring this good grosses. Cooper, Hayworth, Heflin, Hunter, plus C'Scope and color provide hefty selling angles.

Loaded with the explosive marquee power of Gary Cooper, Rita Hayworth, Van Heflin and Tab Hunter, and directed by Academy Award winner Robert Rossen, this William Goetz production in CinemaScope and Eastman Color has practically every asset to make it a boxoffice success. However, it is going to require all of the powerful exploitation push Columbia's aggressive promotion force is putting behind to realize the anticipated grosses. After a strong opening, "They Came to Cordura" assumes a rather static quality, with flashes of tension and action breaking through. At fault is the Ivan Moffat-Rossen screenplay, adapted from Glendon Swarthout's novel, which fails to engender the excitement expected during the perilous trek of six American soldiers and a captive woman across a steaming desert filled with Pancho Villa disciples. Exploring the thin thread between courage and cowardice, the script and Rossen's direction allow too few of the potentially dramatic scenes to come to life. Cooper is his familiar, stoic self, as a cowardly major assigned to escort five Congressional Medal of Honor winners to the safe rear area of Cordura. Miss Hayworth turns in perhaps the best role of her career, as the belligerent and dissolute prisoner charged with aiding the enemy. As the "heroes," Heflin is outstanding as the killer who acted out of personal hatred for all Mexicans. Hunter, as a young lieutenant who becomes a hero to save his own skin, is less wooden than usual. Fine support is furnished by Richard Conte, goaded simply by an insult of his commanding officer, Michael Callan, a basically religious boy, and Dick York, a hero because of circumstances. The plot opens with a heroic cavalry charge against Miss Hayworth's ranch house where several hundred of Villa's men are holed up. Since America entry into World War I is now a certainty, our government wants live heroes to aid in recruiting campaigns. Cooper, who had hidden in fear in his first battle, is assigned to escort prisoner Hayworth and the five "heroes" to Cordura. Eager to learn why the others acted as they did for the sake of his own soul, Cooper questions them and discovers that the majority do not want the medal. Heflin, for instance, is wanted for murder and afraid of the publicity. The men begin to crack; Conte and Heflin try to rape Hayworth. One of the highpoints comes when she, in order to save Cooper's life, gives herself to Heflin. They finally reach Cordura, but not before Cooper has proved himself, at great personal pain, a hero.


"Girls Town"

Business Rating �� PLUS

Exploitable, fast-moving melodrama about wayward girls' home. Exploitable angles, off-beat casting.

Capitalizing on the theme of the fast-living young people of today, Producer Albert Zugsmith has come up with an M-G-M release that will do well in the action and ballyhoo markets. The Robert Smith screenplay is definitely shop-worn, but Zugsmith, a man with his eye on the boxoffice, has sprinkled the film with a number of exploitable items. Heading the list is Mamie Van Doren as a cynical teenager who

spouts jive jargon as smoothly as she swings her hips. Singer Mel Tolome, cast once again in a dramatic role, is fine as the leader of a gang of wild thrill-seekers. Another plus-factor is the screen debut of rock-and-roll singer Paul Anka who will bring the youngsters running, especially when they know he sings the current juke box favorite, "Lonely Boy." To round things off, there's handleader Ray Anthony as a private detective, Maggie Hayes and nationally syndicated motion picture columnist Sheilah Graham, garbed as understanding nuns. Under the slick direction of Charles Haas, the soap opera situations move along swiftly. Miss Van Doren, accused of pushing her boyfriend off a cliff, is sent to Girl's Town, a home for wayward girls run by the Sisters. Protestin her innocence, she refuses to conform to life at the home. Through a combination of pressure by the other girls and understanding by the nuns, she eventually comes around. But not before her sister (Elon Donahue) is kidnapped by Torme. He saw the dead boy accidentally fall off the cliff while trying to force his attentions on the fifteen-year-old Miss Donahue. Now he intends shipping her off to Mexico so she cannot testify at the trial. Mamie finds out and, with the aid of two other girls, force Torme's confession. Mamie leaves Girl's Town rehabilitated.

Columbia, 87 minutes. Mamie Van Doren, Mel Torme, Maggie Hayes, Paul Anka. Produced by Albert Zugsmith, Directed by Charles Haas.

"Five Gates To Hell"

Business Rating �� Plus

Exciting, suspenseful melodrama about rapacious Japanese war lord. Exploitation "sleeper".

James Clavell, who served as author, producer and director of this modest-budget film has turned out what may prove to be a real exploitation "sleeper". He has taken a handful of volunteer nurses and doctors held prisoner by a fanatical guerrilla war chief during the Indo-Chinese war, added an assortment of tortures, jugular vein piercings, mass rapes and sub-machine gun battles, placed them together for 98 minutes of rather gripping melodrama. In CinemaScope, "Five Gates To Hell" is not for the squeamish, but its showmanship potential for action and ballyhoo houses is mighty good. Backed by 20th Century-Fox promotion, it should gross well above average in all but the class situations. Neville Brand turns in a powerful role as the vicious guerrilla leader obsessed by a hatred for all whites, especially nurses. Dolores Michaels, as a naive believer, and Patricia Owens, as a veteran of the hard-knocks school of life, are convincing, as are Ken Scott, an American doctor, and Shirley Knight, as a nun. From the opening moments when Brand and his followers wipe out a French field hospital to capture nurses and doctors for his dying War Lord, until the final explosive scenes where the surviving women attempt to fight off the bandits with guns and grenades, the action never stops. Clavell's direction maintains a staccato pace down to the last few scenes. After arriving in Brand's well-guarded mountain fortress, the captives realize they will never be allowed to leave alive. Scott tells Brand the operation is a success knowing his patient has only a few days to live. When Brand savagely turns over the nurses to his men, Scott, appalled by such barbarism, but also allowed to choose a woman, selects Miss Knight to keep her from harm, even though he is in love with Miss Michaels. The eventual escape wipes out the doctors and all but three nurses. Brand, also in love with Miss Michaels, is finally killed by her.

There can be no argument about "On The Beach" as the biggest story of our time. This is once, I think, when the superlative may be allowed, for Nevil Shute's best-seller is the "biggest" of all stories because it concerns the future for all of us. It relates the aftermath for the world of nuclear war in 1964. Yet the size of Shute's subject was not the only reason, or even the most compelling one, why I was so eager to acquire the screen rights after reading the novel in galley last fall.

Continued on Next Page
WHY "ON THE BEACH" HAD TO BE MADE
By Stanley Kramer

(Continued from Preceding Page)

Just as bigness does not sell books, scope cannot make motion pictures successful. Especially in these uncertain times, it is almost impossible to anticipate what audiences want, but I still believe there is a place on the screen for pictures about vital, contemporary subjects. And what theme could be more vital and contemporary than Shute's? This vitality and timeliness, if dramatized entertainingly and reduced to the personal terms that a movie fan (or a reader) can grasp, will succeed where sheer immensity may fail. Just try to imagine—without first reading Shute—life after a nuclear war. It is too big a speculation, but not for him. The great thing he has done, in my opinion, is to project our future believably, by showing how a handful of people react to the holocaust.

"It is difficult to believe that it is not all true," The Christian Herald said of the novel, "for what is here imagined has the compulsion of reality." Shute imagines the awful situation for us, where we cannot, and then he gives us people with whom we can identify. We live with them, die with them and believe them.

As the literary critics pointed out, the simplicity of Shute's style makes it the more vivid, the understatement of his narrative makes it the more powerful. When screenwriter John Paxton and myself first started discussing this project, it became immediately apparent that transferring this understated simplicity to the screen would be a highly complex job. In recreating the characters of the novel, I expect to have the finest all-star cast of 1959, and in all other respects, "On the Beach" will be the most important production I have ever undertaken. Yes, and the biggest.

Yet my own yardstick of a movie property remains not "How big is it?" but "How exciting is it?" Again, this is using an over-worked adjective, but to say that "On the Beach" is "exciting" is really to understate it. Excitement for a movie audience may come from any single emotion, whether love or horror or humor. "On the Beach" has something of all these, but most of all it has to do with fear—the most terrible of our contemporary fears.

It is a reflection of this fear that prompted Mr. Thomas K. Finletter, former Secretary of the Air Force, to say, "I have just finished reading 'On the Beach' with intense interest and considerable horror. Shute is such a wonderful storyteller that he can make any story interesting. But he has really outdone himself with this book.

"I hope it is fiction. Are you sure it is?"
There can be no doubt that the making of “On the Beach” was a labor of love for Stanley Kramer and the care and perfection he has brought to his latest filmic undertaking can be expected to show in its every stirring foot. What prompted Kramer to tackle “On the Beach” rather than one of the multitude of other scripts and offers a great director receives? “For me, there has been no other film,” Kramer explains, “and I pray it merits your support and enthusiasm, because in its story of the survivors of World War III and the trials to which their humanity is put, it can help provoke millions, even billions of people into the determination that there shall be no World War III.” He devoted two creative years to the project, from the time when he had what he calls a producer’s “original dream” (the movie rights to Shute's novel) to the completion of six months of steamy shooting Down Under. Stanley Kramer was drawn to “On the Beach” because it “reflects the primary hopes and fears on the minds of all people today.” In short, Kramer had to make this film.


Kramer looks over the locale - a background of deserted streets in Melbourne, Australia, following the imaginary nuclear attack in the year 1961.
The story of “On the Beach” is one of love; but never does the setting, as pictorially presented as it is, convey the delusional aspect of it. To bring these characters to life, the cast of vast talent and enormous emotional depth—Gregory Peck, Ava Gardner, Goodwin—combine their unique artistry to create a performance that can be regarded as one of the outstanding achievements in recent seasons. This is

Lean, handsome Gregory Peck has breathed dramatic fire into many a rugged film character in his 15-year career—including Captain Ahab and Captain Horatio Hornblower. But one of his most demanding roles is that of Captain Dwight Towers, commander of all remaining U.S. naval forces isolated on the atomic sub “Sawfish.”

Peck, clinging to the delusion that his wife and child still survive in far-off San Francisco, finds refuge from his dreams briefly in the arms of Ava Gardner. She loves him deeply. The romantic travail of this tragic couple lends “On the Beach” much warmth.

It takes a captivating beauty to play a captivating beauty, and Ava Gardner not only brings her world-renowned charms, but her recognized acting skills to the role of Moira Davidson, the Australian girl, hopelessly in love with an American naval officer when time is running out for them—and what is left of the atom bomb-wrecked world.

Marquee

G typing
Potency

was of a disintegrating world, Kramer says, dwarf "the men identify, emotionally and inti-
Kramer has assembled a stellar power. No less than four glitter-
A, Fred Astaire, Anthony Per-
Kramer aegis in what must
roles of star-powered entertain-
cency to the very nth degree.

ANTHONY PERKINS

As a young Australian father and naval officer in "On The Beach," Anthony Perkins
draws on the same flaring acting impact that
has made him the important young male "name" of both stage and screen. Perkins
has built a huge following, especially among
America's massive youthful audiences.

FRED ASTAIRE

The late James Agee once quoted another
critics as saying years ago, "To enjoy the
full range of Fred Astaire's unique talents,
it appears that a whole new character will
have to be created." The off-beat casting of
him as Julian Asborne, the now-dissolute
atomic scientist and reckless sports car racer
may be that "new character."

Newcomer Donna Anderson, here flanked
by Perkins and Astaire, molds a sympatheti-
c performance of a young wife caught in
the trap of gathering disaster. Kramer,
who figured in launching Grace Kelly, be-
fects Miss Anderson's debut in "On The
Beach" may well signal a rich new career.
"A story to reach out—that they might find...

A story of distinction with a theme of grandeur, Nevil Shute's "On the Beach" tells a tale so intensely human that no reader could fail to identify with its characters directly and compassionately. Stanley Kramer has taken this epic tale of a world in the throes of doomsday and concentrated his movie version on the courageous humans flaunting their fate with a lusty will to live. The film, to be sure, will be stamped with the signet of Kramer's traditional clarity and depth of feeling.

Courting, dynamic action scenes are varied with appealing love interludes. And the signs of impending doom, recreated with stinging and unblanching realism, never overshadow the episodes of human warmth that punctuate the gripping narrative.

It is a bright April morning when the American atomic submarine breaks the surface of the glistening sea heaving foam like a leviathan. All is serene as the sleek craft glides into Melbourne Harbor, belying the furious atomic conflagration which has laid nearly all the earth to desolation, killed its millions, and now threatens to engulf this last continent with smothering radioactive dust.

On the bridge is Captain Dwight Towers (Gregory Peck) once a man with a wife, a family and a country, but now one of the disinheriteds. Upon docking, Towers meets Lieutenant Peter Holmes (Anthony Perkins), signed as the ship's liaison officer. Over a drink Holmes invites Towers to a weekend party at his country house and when the captain arrives he finds Holmes' wife, Mary (Donna Anderson), dazzling and designing Moira Davidson (Ava Gardner) and a round of other guests—among them atomic scientist Julian Osborne (Fred Astaire)—plunging into the desperate motions of enjoying themselves. As they pair off, Dwight realizes that beneath the mascara Moira is simpler, less sophisticated and in a way more beautiful.

Sequence follows sequence with stark expressive force as Kramer follows the lives of these two couples—the mature love of Dwight and Moira, the
The hearts of people everywhere
impassion—for themselves!

young love of Peter for Mary—as each seeks fulfillment in the little time remaining.

The party begins on a note of convulsive fun-seeking, but finishes dismally as Julian reminds the other guests of the bleakness of the situation.

With another voyage pressing Dwight, he spends a last weekend with Moira during which they enter a sailboat race only to capsize when Moira deliberately fouls the mainsail for a lark. And yet, despite their good times together, Dwight persists in the fantasy that he will return to his wife and even unconsciously calls Moira by his wife's name, making the Australian girl realize that he still lives in a dream world.

But their romance is suddenly broken off when Dwight undertakes a reconnaissance mission along the west coast of North America. Eerie and beautiful at once is the spectacle of a totally deserted San Francisco and the icy wasteland of Point Barrow, Alaska as observed from the conning tower of the Sawfish. As the submarine patrols the coastlines in a search for life in a dead world, a reeling panorama of fantastic images meet the eyes of the amazed Sawfish crew.

Shocked and sobered by the voyage Dwight returns to Australia and waiting Moira. On their first night at a mountain lodge, a storm blows open the windows of Moira's room and as they both struggle to close the windows, Dwight's need for Moira overcomes him and he falls into her arms.

Symbolizing the approach of destruction, the survivors of the Australian outpost stage a lunatically wild Grand Prix sportscar race. Heedless of danger and death, the drivers hurl their roaring machines through the wreckage, brutally killing each other. Through this searing furnace of sheared metal, Julian guides his speedy Monza to a joyous and seemingly miraculous victory.

And as the radiation level creeps higher, "On the Beach" movingly records the beginning of the End: Peter and Mary prepare to face it together, Julian seeks death first in his racer, silent crowds queue up at hospitals for doles of "suicide pills," a wind-torn Salvation Army banner flutters in the city square proclaiming "There is still time, brother" and Dwight sails out of the harbor on his final voyage leaving a misty-eyed Moira a lonely silhouette on the hilltop overlooking the sea.
A Race for Sport
—and Death!

Auto racing drivers seem always to show suicidal tendencies, but how would they be if they were doomed survivors of a nuclear war? One of the immensely exciting sequences in "On The Beach" answers that question with a chaos of swirling flames and shearing metal—an event that could well be termed "The World's Roughest Sports Car Race." Director Stanley Kramer shot this supreme action sequence on three separate raceways, using 16 professional drivers and three stuntmen, and destroying thousands of dollars of late model sportscars. Out of this havoc of wild destruction comes some of the most exciting footage ever exposed to the light of day. Fred Astaire, an amateur racing enthusiast bent on having his one big moment before he dies, guns his Ferrari 750 "Monza" around the hair-pin turns of the mud-spattered Grand Prix track as, around him, dozens of fatalistic drivers meet flaming death in sudden spin-outs, collisions and explosions. One out-of-control Porsche in the blood-chilling contest plows through the judge's stand crumpling it like a matchbox. Another bursts into flames and careens down a mountainside. A three-car smash-up turns the track into a pyre. And still the race goes on, recording a disastrous total of 16 high-speed collisions. On this automotive battlefield, Astaire, despite his inexperience, manages to survive spin-outs and crashes and somehow keep his Ferrari going until he wins the race. Assuredly, the world's last Grand Prix, as seen through Kramer's cameras, is one of the most bold and blazing interludes in this unusual motion picture for which the whole world waits.
"The Man Who Understood Women"

**Business Rating: 2 2 Plus**

*Mixture of amusing satire on Hollywood and wild melodrama doesn't quite jell. Enough here, however, to entertain sophisticated audience. Leslie Caron, Henry Fonda, CinemaScope, DeLuxe Color.*

This starts out strong as a delightful satire on the inner workings of Hollywood, but its attempt to blend comedy and drama eventually gets lost in the shuffle of some vague melodrama. Boasting the strong marquee attraction of Leslie Caron, in her first role since "Gigi," co-starred with Henry Fonda, it was written, produced and directed by veteran Nunnally Johnson, but what it obviously needed badly was a good editing job. There is much that is excellent in this CinemaScope-DeLuxe color release from 20th-Fox, but there is also much that is excess footage. Strongest boxoffice returns will come in the metropolitan markets, where sophisticated audiences will find enough to enjoy. Loaded with enchanting California and Riviera settings, peppered with highly amusing dialogue and colorful Mardi Gras atmosphere, this adaptation of Romain Gary's novel, "The Colors of the Day," about a Hollywood wonder boy, the wife he makes into a star, and the handsome European soldier of fortune who falls in love with her, never quite achieves the plateau of subtlety Johnson intended. His script wavers between slapstick and pathos and the elements are never welded to satisfaction. Miss Caron is charming as the woman made into a star but not a wife. Fonda, once again proves what a fine actor he is as the Hollywood Svengali who understands everything but his own personal relations. The handsome Italian discovery, Cesare Danova, is fine as the third leg of the triangle, and there is plenty of sardonic wit supplied by stage actor Myron McCormick in one of his rare screen appearances. Under Johnson's slick direction we find Fonda, now out of work, making a brilliant movie comeback by turning Miss Caron, an unknown actress, into an international star. After a long courtship they marry, but Fonda never fulfills his role as a true husband. While on location at Nice, he becomes suspicious of Danova's interest in his wife and hires a man of notorious reputation to follow her. Disgusted by Fonda's inattentiveness, Miss Caron has an affair with Danova, although her heart is still with her husband. Following a drunken Mardi Gras evening, Fonda, not in complete control of himself, issues orders to have Danova killed. Realizing what he has done, he sets out to stop the killing, but tumbles from a cliff and is rushed to the hospital. The murder attempt fails and Miss Caron is reunited with the recuperating Fonda.


"Yesterday's Enemy"

**Business Rating: 2 2 PLUS**

*Strong that dramatically illustrates war's frustration. British-made, it lacks marquee names, but should do OK in class, art, action houses.*

Rarely has war's utter frustration been so grimly presented as in this British made Hammer Production being released by Columbia. In some ways this tale of an exhausted column of soldiers lost and cut off from their regiment in the swamps of the Burmese jungle and their ultimate destruction emerges a minor classic. Commercially, the all British cast, lacking in marquee power, poses a problem, but because the film refuses to play down the horrors of war and the tactics needed to fight it, it is bound to provoke plenty of seat-selling talk among discriminating filmgoers, and this type of exploitation should give it a lift in class and art houses. It will also serve adequately as a dualler in action markets. An expert cast headed by Stanley Baker relates in relentless detail man's struggle for survival. Under Val Guest's taught direction, and without the aid of background music, the ironies of war pile up one by one as the personal conflicts of the men are contrasted with the sharpness of the fighting scenes. Baker, as commanding officer, faces courageously and brutally the herculean task before him. His radio out of commission, his wounded dying, the enemy all around him, he must get his men back to safety at any cost. If this means slapping faces, executing innocent villagers to obtain vital information from a native collaborator, or leaving his wounded behind, he does so without betraying any outward emotion. But we recognize his inner struggle. His tactics are questioned by Guy Rolfe, a kindly padre, and Leo McKern, an outspoken war correspondent. His ability as a leader is reflected in the unquestioning faith of Gordon Jackson, his sergeant, and in Philip Ahn, commander of a Japanese patrol. Adapted for the screen by Peter Newman from his own stage play, the plot has Baker discovering a large Japanese operation about to be launched against the British. He sends Jackson and a patrol back to headquarters with the information. They are ambushed and massacred by Ahn who goes on to wipe out almost all of Baker's forces. He respects Baker as a leader, but when the latter refuses to divulge the information he has learned, Ahn forces him to watch the execution of the remaining men, including Rolfe and McKern. Baker makes a desperate attempt to transmit his information over the now working radio, but is shot down. Ahn proclaims over his dead body that he would have acted in the same way.


"Inside The Mafia"

**Business Rating: 2 2**

*Fair gangland meller based on recent headlines.*

Based on recent headlines and exploited as an expose, this United Artists release should draw well enough as a dualler in the markets that buy gangster melodrama. Told in partial documentary style, "Inside The Mafia" moves at a fairly fast pace as Edward L. Cahn's direction manipulates the characters through situations that are reminiscent of well remembered underworld events. A good opener has Mafia gangleader-aspirant Ted de Corsia, shot down while getting a shave in a New York barbershop, recalling the Anastasia slaying. Mitchell hides out from the Mafia after an unsuccessful attempt to put de Corsia in the number one slot. With the latter still alive in a private hospital, Mitchell decides to bump off gangleader Grant Richards, deported to Italy ten years before, but returning to the country for a one day reorganization meeting at a respectable upscale lodge, thus hoping to force acceptance of de Corsia. With the aid of professional killers, he takes over the small emergency airport where Richards is to land and terrorizes the field operator, his two daughters and a local sheriff. Just before the arrival, de Corsia dies and Mitchell decides to spare his intended victims life in hopes the latter will persuade the council to vote him into his dead boss' spot. A last-minute double-cross by the gangleader finishes off Mitchell.

Loew's Theatres Names Tisch

Declaring that Loew's Theatres, Inc., is ready to diversify, president Eugene Picker (above) announced that Lawrence Tisch, head of Tisch Hotels and diversifier extraordinaire, was elected a member of the board of directors and chairman of the finance committee of the theatre firm. After receiving a hearty recommendation from Picker, Tisch, now the most substantial individual stockholder in the company, said he intended to devote most of his time to Loew's matters. He will make his headquarters with the circuit. Loew's is still busy pruning, building and rehabilitating, according to Picker, with "several million dollars" slated for improvements next year.

Magna Riding 'South Pacific' Crest

Magna Theatre Corporation vice-president and treasurer A. E. Bollengier, in a stockholders report, announced that February-July $11,200,000 earnings on "South Pacific", bolstered by rentals that continue to roll in at the rate of $1,000,000 per month, would put Magna "in the black for the first fiscal year since its inception" as well as "assure the Company's profits for at least the next two fiscal years." He noted that the distribution expenses and story rights debits had been balanced and that the famous musical had now begun to fill Magna coffers. Future prospects are particularly roseate in view of the fact the film has yet to make the bulk of its domestic neighborhood runs and much of the foreign market still untapped. The Magna executive also reported that income is bolstered by royalties from "Porgy and Bess" and foreign revenue on "Oklahoma."

Hits Pa. Censorship

William Goldman, president of the Pennsylvania Association of Amusement Industries, announced that "the motion picture industry, producers, distributors and exhibitors" had grouped their forces to battle with the censorship monster that is stalking the state's legislature. Declaring that court proceedings would be launched immediately to test the law's constitutionality, Goldman said: "It is most inappropriate that Pennsylvania, the cradle of American liberty, should take this move to destroy our cherished right to freedom of expression."

Youngstein Kudos

United Artists vice president Max E. Youngstein will be presented the Human Relations Award of the Motion Picture Division of the Joint Defense Appeal at a luncheon at N.Y. Hotel Astor, Nov. 24.

Levine Sets Next

Joseph E. Levine (c.), Embassy Pictures president who matched "Hercules" with his own herculean showmanship, announced that he would distribute his next film "Jack the Ripper," through Paramount. Levine again will be in full control of the $1,000,000 promotion budget.
Urges 'Public Service'

Charles Einfeld, 20th-Fox vice-president, urged theatremen to make public service an integral part of their operation. He told his company's regional advertising and publicity managers that theatres made "a center of community life" would "raise their appeal to the consumer to a level of national and civic value." The Fox executive sketched a series of public aids and services modeled on "the institutional approach." Urging expanded newsreel showings. Einfeld declared, "the newsreel is at its peak today and many of our patrons don't realize it. "A plan can be worked out whereby an exhibitor can offer his intermission time for announcements of public interest . . . weather reports, traffic bulletins, safety notices."

Airing another possibility, Einfeld said that special education shorts screened for school classes at morning sessions would "prove invaluable to the exhibitor."

Cooper To Exhibition

"Better times lie ahead," asserted Roy Cooper, assistant president of Theatre Owners of America and prominent West Coast exhibitor leader at the Fall Convention of the Mountain States Theatres Association. Warning that product supply, though a vital key, was no panacea, Cooper uncorked a three-point plan for exhibitors to capture bigger audiences despite Hollywood's declining output. Point One: theatre-owners to provide "more comfort than can be found even at home" by refurbishing. Point Two: "We must go back to ringing doorbells . . . Advertising, exploitation and promotions are needed more than ever before." And Three: battle adverse legislation. "It is only through organization that we can act promptly, courageously and effectively without delay," he said.

Happy 'Pillow Talk'


Comment...

IRVING DOLLINGER (ACE committeeman at Independent Theatres, Inc. and Drive-In Theatre Assoc. of New England Convention): "I asked for conciliation in my territory and although the situation was serious, relief came in less than 24 hours . . . By the formation of ACE we are leading to a better understanding between the two facets of the industry and I believe we are coming into a great era."

NIKITA KHRUSHCHEV (after visit to "Can Can" production set): "A man with normal morals would not be interested in such dancing . . . A person's face is more beautiful than his backside."

RICHARD L. COE (amusements columnist for The Washington Post): "Mr. K. knows that, if America has a favorite scapegoat, it's Hollywood, and he has used it beautifully. . . Whether they'd been playing 'Hamlet' or 'Can-Can' Mr. K. could have had his crack."

EDWARD A. LIDER: (Treasurer of Nat'l Allied, urging more ACE-MPAA summit meetings): "Who is the one to say that three months is enough time to overcome 40 years of suspicion and distrust? Who can put a time limit on these negotiations and discussions?"

ALEX HARRISON (in address to the Allied Theatres of Michigan Convention): "Twentieth Century Fox is in favor of settling by conciliation anything, but anything, with any exhibitor of any size, all doors being open, right up to the top in New York."
TWO of the Many GOOD REASONS

Why EVERY THEATRE SHOULD TAKE UP Will Rogers AUDIENCE COLLECTIONS Now

It's right and reasonable to ask the theatre-going Public for help in a health program for the good of Every Man...SO TAKE UP THE AUDIENCE COLLECTIONS NOW — IN SEPTEMBER. 2500 theatres did it in August; more lined up for September. Join them.

Research that brings blessings not only to 'Our Own' people, but to all mankind.

Ranking with the topmost of Medical Research Organizations, the laboratories at Will Rogers Hospital are continuously searching for a speed-up in cures, and for prevention of all chest diseases, including lung cancer, tuberculosis and heart disease. Results have already cut the death-rate, and reduced hospitalization time by one-half—they are being shared with the entire Medical Profession.

And Healing for you and anyone in your immediate family—at no cost.

If you are employed in any capacity in any phase of the Amusement Industry you and your loved ones are welcome at your Will Rogers Hospital for care and treatment of chest diseases for as long as you need it. Every patient is 'The Important One'—nothing is spared for his comfort and care. No red-tape to admission, Doctor's recommendation is all that is needed.

The Amusement Industry's WILL ROGERS MEMORIAL HOSPITAL AND RESEARCH LABORATORIES . . . . No Charge to Patients

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK
Over a year ago, when Leon Uris' now-universally-acclaimed novel, "Exodus," was yet to be published, producer-showman Otto Preminger and United Artists vice president in charge of showmanship, Roger H. Lewis, already were intent upon promoting it as carefully and as skillfully as possible.

And ever since Preminger acquired the rights to produce it and UA the rights to distribute it, the wheels have been turning for this epic tale about the young nation of Israel.

It is more than likely that few books have met with the immediate sales success and widespread reader acclamation that heralded the arrival of Uris' novel. And already it is obvious that few campaigns on behalf of a motion picture have reached—so early the intensity thus far generated for "Exodus" by a trio of names well-schooled in the ways of showmanship: United Artists, Otto Preminger and Doubleday. The book and the film, however, have run quite divergent paths to fame.

Despite author Uris' previous success with "Battle Cry," "Exodus" was expected by many in publishing circles to appeal only to a limited readership. The rest is, by now, emblazoned in publishing history. The novel rapidly became the book industry's most famous "sleeper," enduring 19 printings, 50 weeks on the New York Times best-seller charts and 18 consecutive weeks in the number one spot.

From the moment he read it, on the other hand, Preminger recognized the movie potential of this stirring novel. With the film rights already having been sold by Uris to a major studio—in order to finance the two years of research and writing that went into its creation—Otto the Bold began a series of complex negotiations, from which he finally emerged with the rights to "Exodus." Immediately, he blueprinted his 1960 production plans—the picture will be filmed in Israel—and arranged for the distribution with United Artists. Here, of course, entered the showmanship film company, and with Just as long lines at the boxoffice signal the public acceptance of a motion picture, the New York Times best-seller list is firm indication that a book is a "hit." "Exodus" has past its 50th week on the list.

it a raft of excellent promotional ideas.

Lewis issued bulletins to the company's fieldmen throughout the United States and Canada alerting them to the significance and stature of the new acquisition. "Exodus" information kits containing interviews, photographs, features, biographies and a synopsis were sped to the UA fieldmen, with instruction to distribute copies of the book to (Continued on Page 28)
WHEELS TURN FOR 'EXODUS'

(Continued from Page 27)

key contacts on the press and in other communications media in their territories. UA and Doubleday quickly backed their investments with a $100,000 co-operative book promotion budget. Full-page advertisements appeared three times in the New York Times. Preminger departed on a coast-to-coast tour on behalf of "Exodus," speaking before women's clubs and social, civic and trade groups in major cities. Uris also launched a cross-country drumming junket, with most of the sound concentrated primarily on a series of intensive radio, television and press interviews. Meanwhile, the UA home office boxofficers drummed an incessant rat-tat-tat through the normal publicity outlets.

And all the while, the book continued to climb on the best-seller lists, with tremendous word-of-mouth publicity injecting one stimulant after another into the movie campaign. First, a serialized version of the book appeared in the New York Post, then a new wave of speculation swept across the country as to who would land the choice role of Ari Ben Canaan. When the parts finally were filled, the choices could hardly have been better, both talent-wise and with a typical Preminger weather eye toward built-in promotional values. As the raft of breaks in magazines and newspapers both in and out of the industry will attest, Paul Newman, certainly one of the hottest names in the business, loomed an imposing boxoffice lure, while his co-star Eva Marie Saint, fresh off a scintillatingly sexy performance in "North by Northwest," promised to complete what may well turn out to be the best one-two punch of the coming season.

Now enter yet another ally in the all-out "Exodus" offensive: Bantam Books, which is set to release the paperback edition Oct. 1. Present UA plans call for a co-op push with Bantam similar to the Doubleday drive, a 100,000-poster mailing to all the company's branches and distribution of copies of the book at the Allied convention in January and at other trade conventions throughout the year.

Now firmly entrenched on the best-seller lists, the Uris novel stands as shining proof that it never pays to underestimate the power of a valuable property. And that is one mistake United Artists and Otto Preminger, industriously turning the wheels for "Exodus," are not about to make.
What the Showmen Are Doing!

‘Cordura’ Gets Biggest and Longest
Of Columbia Film Campaigns—Lazarus

“We have never conducted a promotion cam-
paign of such great duration and magnitude for
a single motion picture.” Columbia vice presi-
dent Paul N. Lazarus, Jr., said recently of the “They
Came to Cordura” push. And, he announced, to
climax its longest and most effective drumbeating
drive, Columbia will use a record number of
exploitation field men for the film’s national
release.

Lazarus said that the field forces will exceed
those employed two years ago for “Bridge on
the River Kwai,” with exploiters scheduled to
cover every single major market in the country.

In addition, the Columbia vice president re-
vealed that his company had established a motion
picture first with the placing of a four-page, full-
color ad in Pictorial Review and Pictorial Living,
magazine supplements of the Hearst newspapers.
The ad is appearing this month in every paper
covered by these supplements, with a total circu-
lation of 4,900,000 and almost 10,000,000 reader
impressions.

Reviewing the “Cordura” campaign, Lazarus
noted the unprecedented 16-page New York
Times supplement; a nationwide publicity push
based on the fact that the film tells the story of
five men cited for the Congressional Medal of
Honor; personal appearance tours by each of the
picture’s stars, and a widespread radio advertising
campaign.

UA Tells Fems About
‘Sheba’ Via Woman’s Clubs

By the time United Artists’ tireless staff of box-
officers is through, the women of America will
have been thoroughly imbued with the spirit of
“Solomon and Sheba.” The female saturation,
announced UA national promotion chief Fred
Goldberg, represents the largest national bally
ever directed at the fems and will bring the film
to the attention of every woman’s club in the
country.

The campaign, to be conducted in cooperation
with Sally Dickson Associates, which operates
the Women’s Club Service Bureau, will be
launched with a listing in the forthcoming issue
of the Women’s Service Club Bureau Bulletin of
material available for the study and appreciation
of motion pictures. Highlighting the material will
be the United Artists’ booklet, “The Living Art
of the Motion Picture,” which outlines the mak-
ing of a movie based on the production of “Solo-
mon and Sheba.” The 24-page pamphlet is well
illustrated with 50 photographs from the picture,
descriptions of the jobs of key production per-
sonnel and other interesting information.

Leaving no promotional stone unturned, UA
also will make available condensations of this
material for use by speakers; individual packets
of photos for use during the talks, and sample
releases announcing forthcoming club discussions
on film making.

Loew’s Theatremen Urge
‘Away From Theatre’ Bally

Loew’s Theatremen intown managers, division
managers, executives of the distribution firms and
Loew’s Theatremen executives met recently in New
York to map out plans and discuss publicity and
exploitation campaigns for the forthcoming in-
town Loew’s Fall Film Festival. All placed par-
ticular emphasis on “away from the theatre” ballyhoo.

Loew’s Theatremen executives attending included
president Eugene Picker, executive vice president
John Murphy, board chairman Leopold Friedman
and Ernst Emerling, vice president in charge
of advertising and publicity, who acted as chair-
man. National promotion chiefs of the major
firms at the meeting were Columbia’s Robert Fer-
guson and United Artists’ Fred Goldberg.

A number of prizes will be awarded to man-
agers and assistants for the best campaigns. And
along that line, a good number of excellent “away
from the theatre” publicity ideas were passed out
in the form of a generously illustrated booklet
featuring campaign suggestions from both intown
and out-of-town managers.

In a statement to the staff, Emerling declared:
“Generally, your trailers and regular lobby are
sufficient ‘sell’ at the theatre level; what is
needed is publicity to reach the folks who don’t
come to the theatre at all, or only infrequently.”

Nothing But the Best for
‘Best of Everything’ Ball

Nothing but the best will be featured at a gala
midnight supper ball hosted by New York’s Hud-
son Celebration following the charity world-
premiere of 20th-Fox’s “The Best of Everything”
at Gotham’s Paramount, Oct. 8. The show is
being sponsored by the Celebration committee.

Following the theme of the ball—“the best of
everything”—the chefs of the Sheera-Astor
Hotel will create a supper of international deli-
cacies; the finest fashion houses in the world will
show exclusive gowns created especially for the
occasion, and a rare viewing of jewelry from the
largest diamond designers in the country will
take place, with the value of the display estimated
in excess of $2,000,000.

Unusual ‘Beach’ Stunt

The international tone of Stanley Kramer’s
forthcoming “On the Beach” is accentuated by
the manner in which the film is being exploited
by United Artists. A mailing piece in ten lan-
guages is being sent to UA branches through-
out the world over the signature of producer
Kramer, for distribution to the opinion-makers
who will attend previews of the film. The pro-
motion piece, of which some 15,000 will be
handed out, expresses Kramer’s intent to create
“On the Beach” as a film for all the people of
the world.

ALOHANA. Random House
president Bennett Cerf, UA
national promotion chief
Fred Goldberg, Munsch Co.
v.p. Leon Roth (left to right)
discuss movie-book promo-
tion for James Michener
novel, “Hawaii.” Budget of
$100,000 will sustain book’s
stature as a movie project.
Regular TV Shows Show Familiar Pattern

(Continued from Page 13)

Run”, the second chapter to appear on Oct. 4, Sir Laurence Olivier will make his U.S. TV debut via that network on Oct. 30 in Somerset Maugham’s “Moon and Sixpence”, a definite draw for the class trade. Bob Hope will present the first of six comedy-musical specials on October 8, with the Crosby boys and Dean Martin in support. On Nov. 4 the same network will offer another “Evening with Fred Astaire”, and some theatre showmen might wish to make a note to try an old Astaire filmusical that night as a competitive gesture. Gene Kelly, another old film name, is preparing three musical shows, the first for Dec. 10.

CBS runs second in the "specials" classification, but right on the heels of NBC. The Revlon series of 15 ninety-minute shows kicks off on Thursday, October 8, with a show starring Tallulah Bankhead, Sammy Davis, Jr., Mort Sahl and Esther Williams. Jack Benny is slated to do three specials for CBS, Red Skelton one, Phil (Bilko) Silvers four. Four Ernest Hemingway stories will be presented as hour-and-one half shows, the first being “The Killers” on Thursday, Nov. 19. All have already been seen by movie fans.

ABC’s limited specials group are mostly of the musical variety. Frank Sinatra is the topliner, being on the schedule for four, the initial entry coming on Monday, October 19, with Crosby and Dean Martin as his guests. The Shirley Temple “Storybook Series” goes on again Sept. 28, and Bing Crosby has Sinatra as his guest on a Sept. 29 musical, with another slated for a later date. Nov. 25 is the date for a one-hour musical show titled “Golden Circle”, with Eydie Gorme and Steve Lawrence.

It may also be illuminating to check over the regular day-by-day schedule of the three networks, bearing in mind that this year there will be plenty of pre-emptions of these regular programs for special entertainment or news shows.

On Sunday evening, beginning at 7 PM, Eastern Time, and running through to 11 PM, CBS offers "Lassie," "Dennis the Menace," "The Ed Sullivan Show," "General Electric Theatre," "Alfred Hitchcock Presents," alternate weeks of the Jack Benny Show and the George Goebel Show and, in the final half hour of this bloc, "What’s My Line?" NBC isn’t exactly dogging it either. They come up with their new and ambitious "Riverboat" series at 7 PM, followed by "Sunday Showcase," an equally ambitious drama program. Dinah Shore is next on the docket, followed by Loretta Young. ABC offers "Colt .45," "Maverick," "Lawman," "The Rebel," "The Alaskans" and "Dick Clark’s World of Talent." (It occurs to us that we should hasten to note that our program listings are naturally subject to last-minute changes; but certainly the broad pattern of what is going to be on the air each night is accurate.)


Wednesday brings "Wagon Train" on NBC directly opposite an expanded one hour version of "The Line-up" on CBS. CBS follows with "Men into Space," "The Millionaire," "I’ve Got A
How Can Theatres Compete?

Secret" and, alternately, "The United States Steel Hour" and "Armstrong Circle Theatre." NBC has "The Price is Right," Perry Como, "This Is Your Life" and "Wichita Town." ABC offers "The Adventures of Ozzie and Harriet," "Hawaiian Eye" and the Wednesday night fights.

On Thursday, ABC presents the Gale Storm Show, the Donna Reed Show, "The Real McCoys," Pat Boone, "The Untouchables" "Take A Good Look." NBC on Thursday comes up with "Tales of the Plainsmen," "Bat Masterson," "Johnny Staccato," "Bachelor Father," the Tennessee Ernie Ford Show, "You Bet Your Life" with Groucho Marx and "Dollar A Second." The CBS slate is "To Tell the Truth," the Betty Hutton Show, "Johnny Ringo," "Dick Powell's Zane Grey Theatre" and, alternately, Playhouse 90 and the "Revlon Party." This last hour-and-a-half period will also house the Buick Hemingway specials and at least one DuPont Show of the Month.


A few words of caution to showmen are in order. The first is not to rely on the critics' comment about the television season. The shows that draw the biggest viewing audiences are not necessarily the one that draw the critics' highest praise. Conversely, the shows that the critics tout don't always win in the ratings. This is far truer of television than of the motion picture theatre.

The second caution is that the audience for news coverage on television is growing. CBS has exclusive television rights for full coverage of the Olympic Games in 1960. The summer games are in late August, the winter games are in Squaw Valley in February. These may prove to be bigger attractions than the normally scheduled entertainment programs. Certainly the audience which has watched Nikita Krushchev on home screens in the U.S. has compared favorably with the usual programs.

Bear in mind that the coming months, like the beginning of every television season, will see plenty of changes. When President Eisenhower goes to Russia, you can expect news shows about it in prime evening time. When some of the new entertainment programs strike out—and inevitably some of them will—the chances are that the replacements will involve at least a fair percentage of movie names.

Television people themselves claim they do not regard their medium and the theatre as being locked in a life-and-death competitive struggle. They feel that TV is a daily activity in almost every American home, while going to the movies is an occasion. Here's how they figure it: when television achieves its maximum nightly audience, there is still another potential audience of many millions for the theatre boxoffice. Figure that half the peak audience in American motion picture history—that much-saluted 90 million per week—went over the week-end. Let's say that of the week-end's business—45 million tickets—10 million were sold Friday and 20 million on Saturday. Even if all those 20 million tickets were for the same Saturday evening performance, this left 120 million people. Today, if television were to reach a vast audience of 120 million people in an evening, that still leaves more than 150 million others. So there should be enough patronage for everybody.

The television season already is officially under way, but many of the biggest shows don't get started until October. Therefore, it is yet too early to appraise the actual merits of the new continuing shows or more than a few of the specials. Whether or not this turns out to be one of video's best seasons, only time will tell; but this much is certain: it is definitely going to be the most promoted year in television history.

What's moviedom's answer to this competition? Simply stated: putting our best product foot forward and selling the points that make moviegoing pleasurable. We have the bigger-than-life screen, color, fully developed stories without commercial interruptions. And—don't underestimate the promotion value of this asset—a trip to the movies offers a respite from household confinement.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

January

COSMIC MAN, The Bruce Bennett, John Carradine, Angela Greene, Producer Robert A. Terry, Director Herbert S. Greco.

HAUNTED HILL Vincent Price, Carol Ohmart, Producer-Director William Castle. Eerie ghost story, 75 min. 12/22.

February


April


May


June


July

BATTLE FLAME Scott Brady, Elaine Edwards, Robert Blake. Producer Lester Sansman. Director R. G. Springsteen. War, romance in Korea, 75 min.


August

BAS, The Vincent Price, Agnes Moorehead. Producer C. J. Tewlin. New version of Mary Robert Rinhardt and Avery Howard’s world famous mystery tale, 80 min.


September


Van Johnson, Vera Miles. Produced by Maxwell Shattan and John B. Sloan. Filmed from A. J. Critten’s novel “Beyond This Place.” Young man resists 20 year old murder case to free his father, 85 min.

October


COLUMBIA

January


SENIOR FROM Jill Corey, Paul Hampton. Producer David Lowell Rich. True love, talent triumph over wealth, snobbery in campus musical, 82 min.

February

CITY OF FEARS Vincent Edwards, John Archer. Producer Leon Cherek. Producer Irving Lerner. Prison escape jail with what he thinks is heroin—but is really drugs which send him on a whirly trip, 73 min.

GIDEON OF SCOTLAND YARD Color. Jack Hawkins, Dienne Foster, Producer-Director John Ford. War drama. Day in life of British inspector, 91 min. 1/19


FORBIDDEN ISLAND Columbia Color. Jon Hall, Producer-director Charles B. Brackett, murderer, blackmail on a diving expedition, 66 min.

GUARDIANS OF LAREDO Columbia Color, Robert Knapp, Jana Davi, Producer-director Wallace Mac Donald. Young woman gets a chance to revenge his wife’s death, 67 min. 3/2.


May


GIDGET CinemaScope, Eastman Color, Sandra Dee, James Darren, Producer Louis J. Rachmil, Director Paul Wendkos. Ingenue meets surf bums, falls in love, 95 min. 3/16.

JUKE BOX RHYTHM Jo Morrow, Brian Donlevy, Producer. Producers Sam Katman, Producer Sam Katzman, Director Jules Deltell. Prifces find love with young American singer. 81 min. 4/13.

June

FACE OF A FUGITIVE Technicolor, Color. MacMurray Dorothy Kilgallen, Producer David Hellwell, Director Paul Wendkos. Western fugitive reform, 81 min. 4/23.


VERBETEN James Best, Susan Cummings. Producer Samuel Fuller. Problems face GI when he marries German girl. 93 min. 4/13.

YOUNG LAND The Technicolor, Pat Wayne, Yvonne Craig, Producer Patrick Ford. Director Ted Tetzloff. Adventure, 89 min. 4/27.

July


IT HAPPENED TO JANE Eastman Color, Doris Day, Kirk Douglas, Producer-director Richard Quine. Young, widow-lobster dealer wins heart of country in battle with railroad, 98 min. 4/27.


August


MIDNIGHT OF THE MIDDLE OF THE NIGHT Kim Novak, Fredric March, Producer George Justin, Director Delbert Mann. Based on Feddy Chervsky’s stage success. 118 min. 5/5

September


300-FOOT CRACK OF CANDY ROCK, The Leo Castellone. Producer Louis J. Rachmil, Director Sidney Miller. Rubbish collector-scientist builds machine which makes his girl a giant. 73 min. 8/31/59.

October

CINEMA KIMONO, The The Victoria Shaw, Glenn Corbett, Producer-director Otto Preminger. Film-lover as murder and murder on bush徂se row, 82 min. 9/14/59.


September


November


JAYHAWKERS Technicolor. Jeff Chandler, Fess Parker, Nicole Maurey, Producers: Norman Panama, Melvin Frank. Director: Melvin Frank. Frontier Napoleon strives to make pre-Civil War Kansas his empire. 100 min.

January


March


April

SEA FURY Victor McLaglen, Producer: Ben Fisz. Director: C. Raker Endfield. 84 min.

May


June


STREET OF DARKNESS Robert Keyes, John Clague, Shelley Rand, Melodrama. 80 min.

Coming

DEAD END STREET Roland Culver, Patricia Roc, Paul Carpenter. HIDDEN HOMICIDE Griffith Jones, Patricia Laffan. Melodrama. 70 min.

LAST BULLET THE Robert Hutton, Mary Castle, Michael Mark. 70 min.


20TH CENTURY-Fox

February


August


September


October


November


December


United Artists

February


May

LITTLE SAVAGE THE Regalscope. Pedro Armendariz, Rodolfo Acosta, Producer J. Leeowo. Director: B. Maskin. 73 min.

June


August

FOUR SKULLS OF JOHNATHAN DRAKE THE. Colour, Valeria French, Producer Robert E. Kent. Director: Edward L. Kahn. 70 min.

 august


-invaders THE John Agar, Jean Byron, Pro- ducer: Edward J. Webb. 84 min. 9/19/17.

Shake Hands With The Devil James Cagney, Don Murray, Dina Wynter. Producer-director Michael An- derson. Drama about the holocaust. 110 min. 5/11/17.

October

CAST A LONG SHADOW Audie Murphy, Producer Walter Mirisch. Western. 80 min.

December

S GATES TO HELL CinemaScope. Patricia Owens, Neville Brand. Producer-director J. Clavill. 98 min.


TEN SECONDS TO HEEL Jeff Chandler, Jack Paice, Marcella Caro. Producer Nicholas Marras. Director Robert Aldrich. Drama. Former German soldiers work as bomb demolition experts after W.W. II. 93 min. 7/20.

August


September


October

COUNTERPOINT Forrest Tucker. Producer-director Kurt Neumann. 76 min. 10/25.


November


SECOND IN THE SKY Van Johnson. Hildegarde Neil. 85 min. 9/14/59.

December


Coming


BY LOVE POSSESSED Picturisation of Couzoues' novel. 95 min.


HAWAII Producer-director Fred Zinneman. Film version of James Michener's epic novel.


SEARGEANT, THE SUMMER OF THE 17TH DOLL Ernest Borgnine. Annie Baxter. They can't hang me. Tiger by the tail. Two for the seesaw.

December


HANGING TREE, THE Technicolor. Gary Cooper, Marla Schall, Karl Malden. Doctor with past runs into trouble in Western town. 106 min. 2/22.


April

BORN RECKLESS Mamie Van Doren, Jeff Richards, Producer A. Schenk. Director H. W. Koch. Rodeo drama. 79 min. 3/30.


June

GIANTIS THE FIRE MONSTER Producer, Tomoyuki Tanaka. Director Motoryoshi QQQ. Science fiction. 78 min. 6/6.


August


September

LOOK BACK IN ANGER Richard Burton, Claire Bloom, Mary Ure, Producer Henry Saltzman. Director Tony Richardson. 99 min. 8/17.

October


To Better Serve You...
Office & Terminal Combined All
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New York 4-3780
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DEFENDABLE SERVICE!

December

WARDEN BROTHERS

February

let's talk it over...

To start a man talking you've got to arouse his interest. Nothing stimulates audience interest like Coming Attraction Trailers. TRAILERS MAKE 'EM TALK IT OVER...THEY CREATE MORE WORD OF MOUTH THAN ANY OTHER MEDIUM!
CLASSIFICATION:

"Abdication of the prerogatives of parents to guide their children."

The Theatre & The Community

Preview of the Vast Promotion Campaign on the Spectacular
"SOLOMON and SHEBA"
FOR THE COMING HOLIDAY SEASON!

20th Century Fox presents

GREGORY PECK
AS F. SCOTT FITZGERALD

DEBORAH KERR
AS SHEILAH GRAHAM

IN JERRY WALD'S PRODUCTION OF

BELOVED INFIDEL

CO-STARRING

EDDIE ALBERT

DIRECTED BY
HENRY KING

SCREENPLAY BY
SY BARTLETT

Based on the Book by
Sheilah Graham and Gerald Frank

Cinemascope
COLOR BY DE LUXE
STEREOPHONIC SOUND

"Let everyone..."
never be the last."

—S.
**Newsmakers**

**Tribute To Trailers**

National Screen Service is highlighting its 40th Anniversary with a campaign to have theatremen reassess the importance of trailers in their showmanship. Herman Robbins, president and board chairman (above, standing, with NSS general counsel Louis Nizer), declared at a recent luncheon meeting with the trade press that the industry is inclined to take trailers "for granted" and it is his company's plan to utilize the Anniversary occasion "to dramatize the importance of trailers to the boxoffice." The "Tribute To Trailers" Celebration, Oct. 15 to Nov. 26, will be implemented by a contest awarding cash prizes to theatremen.

**Wald: Pre-Selling Prime Requirement**

"We are the only business in the world where the customer pays for the merchandise before he sees it." This, Jerry Wald, said, is why pre-selling of films is absolutely essential. The 20th-Fox independent producer, in New York for the premiere of his latest, "The Best of Everything," also voiced opinions on a variety of other subjects, including: classification of films for children ("unworkable"); the Oscar telecast ("It's value to the industry is immeasurable").

**Keynoter**

Samuel Rosen, executive vice president of Stanley Warner will be the keynoter of the TOA annual convention in Chicago Nov. 8-12. The announcement was made by the convention's three co-chairmen: Richard H. Orear, Gerald J. Shea, Dwight L. Spracher. It was also made known that actress Sandra Dee will headline the "new faces" talent to be presented to the confab.

**Johnston on Classification**

The smouldering issue of classification, the method by which children might be kept from "adult" films, is under consideration of the MPAA, it was revealed by president Eric Johnston. "We are exploring the matter in discussion with all interested groups—Catholic, Protestant, Jewish, all groups of any kind which show interest—and examining the ramifications," he declared. "The problems are many, but they are not insurmountable." However, Johnston expressed his personal views about classification in these terms: "That is, of course, censorship, and I have always been against censorship of any kind, press or any open communication media. One question we are faced with is whether we, in adopting age-classification, would not be inviting the very censorship that we abhor."

**A-I Moves On and Up**

Classification: Another Opinion

In Film BULLETIN of September 28, we reprinted a Viewpoint from our Feb. 12, 1951, issue urging consideration of age-classification for motion pictures. A reader, finding himself in disagreement, has asked if we will present his contrary opinion. It appears below. The writer prefers to remain anonymous. — Editor's Note.

From time remembered, innumerable acts have been committed in the name of morality. Some four decades ago the 18th Amendment ushered in that period known as prohibition. Instead of correcting the so-called evil, cheap, low-grade bootleg whiskey was consumed by millions of Americans. In defiance of an unpopular, restrictive law, even those who cared little for liquor indulged, and a multi-million dollar, nationwide crime organization emerged as a by-product. Now, once again under the title of protecting the morals of the American public, another form of prohibition is being considered for the sake of our youth. The motion picture industry has been dubbed the villain, and the cure-all, as some see it, is either censorship or a system of classification.

The violent skirmishes over censorship quite apparently have the movie people trembling and ready to accept a system of age-classification as an alternative to total censorship.

Opinions have been voiced that the introduction of such a system is now necessary. But we must consider whether we would sacrifice too much of our independence as individuals to submit to the device of classification.

Eric Johnston put his finger on the crux of the issue when he told a Hollywood press conference: "One question we are faced with is whether we, in adopting age-classification, would not be inviting the very censorship that we abhor?" The answer to that would seem to be an unequivocal yes.

Why should teenagers be barred from seeing problems and situations which could eventually affect them as members of a society? To keep them away would not only stifle their desires, but propagate the cabbage-stalk illusions and make sex and everything connected with it still matters to be discussed in smirking whispers.

What has happened in those countries where classification systems have been inaugurated? In France, a "forbidden to children under 16" tag has been attached to a number of films. In England, a three category classification system exists: (1) pictures for all age groups, (2) pictures for adults and children accompanied by adults, and (3) pictures for adults only. Has this actually kept away those for whom the ruling was intended? Or has it made the forbidden films more desirable? The answer to the first question is, no; to the second, yes.

An interesting incident occurred recently in Texas. To help discourage juvenile attendance at certain films, the Interstate Circuit eliminated its special rate for children and jumped it to one dollar. According to Raymond Willie, assistant to Robert J. O'Donnell, general manager of the circuit, "A number of mothers with children came up to the boxoffice and complained that there was no children's admission. When the manager pointed out that the picture wasn't for youngsters, these women said they wanted to take their children anyway."

Is the motion picture industry then to be scolded and censured for what is obviously a lack of parental control? And, quite likely, some of these same people are the very ones who would lift the banner for classification and censorship. Why should the industry be singled out as the scapegoat when any youngster can walk into any drugstore and pick up books that deal far more frankly with sex than any movie does, or purchase newspapers filled with every detail of cases involving rape and violence?

Obviously, some of our communications and entertainment media need to do some housecleaning, but neither censorship nor classification is the way to go about it. Enlightenment, intelligence, toning down the sensational instead of playing it up—these are more mature approaches. Americans are constantly seeking to better themselves artistically, if offered the opportunity. But they won't get it via censorship and classification.

As Eric Johnston has stated, the most crucial point in this argument is, who will be chosen to sit on these judgment boards with the power to decide what films should be classified? If any enforced system of age-classification should be introduced, freedom of choice will pass from the hands of millions to the hands of a few individuals—a situation which most Americans would not tolerate for long.

Censorship is the province of the adult, both for himself and his children. Any relegation of this duty to unknown strangers would be abdication of the prerogatives of parents to guide their own children. It's un-American.
Montague Speaks in London

Abe Montague (right), executive vice president of Columbia Pictures, was guest of honor and principal speaker at film industry luncheon in London recently. Among the guests, from left: actor Alec Guinness; producer Sam Spiegel; Columbia executives M. J. Frankovich and Donald S. Stralem.

Warning To Press

Those who would censor movies eventually will turn their attention to the newspapers. That, in effect, was the warning issued to the editors of two New York dailies by Charles E. McCarthy (left), information director of COMPO. The newspapers, “World Telegram & Sun” and “Post,” had published a series of articles that presented an unfavorable view of the spate of recent films dealing with adult subject matter. McCarthy’s letter told the newspapermen that an unnamed clergyman asserted at a recent conference that the censorship program against movies would later be turned against “all means of communication—radio, television, books, magazines and newspapers.”

Brigitte in Clothes

They’ve dressed up Brigitte Bardot in clothes in her next film, “Babette Goes To War,” and this will serve to prove, producer Raoul Levy (left) told the press, whether she’s a nudity novelty or a real boxoffice attraction. Columbia’s ad director Robert S. Ferguson announced the release date of “Babette” as next Feb.

Heineman Sets 7 Big Ones for UA

Seven important attractions have been set for release by United Artists for the balance of this year, vice president William J. Heineman announced last week. The program, he told a meeting of division and district managers in New York, “offers the widest variety of entertainment packages for exhibitors’ constant needs for quality product. In terms of starts, properties and production values, this line-up is power-packed for big boxoffice results.” The seven films include: “The Wonderful Country,” “Odds Against Tomorrow,” “Take a Giant Step,” “On the Beach,” “Solomon and Sheba,” “The Fugitive Kind” and “Happy Anniversary.” Above, Heineman and Fred Goldberg, national promotion director, are seen discussing the unprecedented second “first-run” engagement of “Some Like it Hot,” which came back to Broadway’s Victoria Theatre Oct. 1.

Producer Meets Public

Robert Wise, producer of “Odds Against Tomorrow,” during his New York stopover on a seven-cities junket to promote the forthcoming United Artists release, made the point that producers should meet the public. Thus, he said, they get to understand their tastes, while plugging the product.
FILM SHARES: IS THE PARTY OVER? Like good and devoted friends, our hale and hearty film stocks have crawled into bed with the patient.

This empathy with the declining stock market as a whole dates back to August of this year when key industry shares were moving like zephyrs across a prairie. Since that time a large number of our better securities appear to have blown themselves out for no perceptible reason other than their psychological attachments to the woebegone market in general.

The earnings picture overall fails to warrant a sell-off. While it is true that developments at concerns such as Loew's and 20th-Fox have fallen short of stockholder expectations, as evidenced in recent reports, mitigating circumstances intrude. The problem at Loew's is not income; indeed, this company has borrowed from under a mountain of losses to a position near the crest. Disappointment seemingly involves the size of the newly-restored dividend. Wall Streeters believe conservative opinion ruled for a greater retention of profits to offset the investment in "Ben Hur," as well to grubstake an ambitious production program. Far-sighted officials maintain a high cash position was chiefly responsible for the ability of key film companies to weather the post-war boxoffice depression. In sharper perspective, Loew's is really the come-back story of the decade, its performance a rallying point for the industry.

Elsewhere, Warner Brothers is hotter than a freshly fired six-shooter. Paramount, of late years, lean in product and fat in finance, continues that way. United Artists is enduring its accustomed banner year. (Every year sets a new record for this aggressive firm.) For the majority, television income is adding to the larder. Summer boxoffice receipts will shortly produce pleasurable quarterly reading. Every barometer points to a substantial attendance gain for the calendar year, thereby revising earlier estimates which indicated the industry would do well to hold to 1958 figures. Further contributing to the bullish spirit are the capital constriction programs of firms such as Paramount, 20th-Fox and Warner Brothers. Utilizing their strength in cash, these companies are purchasing their outstanding shares in sizable quantities, reducing their capitalization structure and thereby enhancing the net income per share of the stock at large.

On this date the Cinema Aggregate read 2193/8 for film producer-distributor shares, 703/8 for theatre shares. All the more remarkable, July marked the 16th consecutive month during which a gain had been registered by the stocks of film companies. In 1958 the Cinema Aggregate had spurted 66% and 1959 was following through notably. But by the close of August film company shares had dropped to 2113/8; theatre shares to 623/8. September brought an even stiffer decline: 1943/8. Theatre stocks dipped narrowly to 603/4.

Whither now the film shares? Within the volatile boundaries of this industry, key stocks, such as United Artists, Loew's, 20th-Fox, Warner Brothers, seem as potentially strong as they have been in years. Walt Disney at its long-time low level looks attractive. Columbia portends improvement. In the pari-mutuel department, Magna Corporation at about 2 1/2 with heightened earnings and outlook, is still Financial Bulletin's Tip of the Year.

Like the gnat that got tangled up in the tail of the jackass, film shares are moving in the direction of the larger body. There's nothing wrong with industry shares that a general market recovery would not cure. What hurts is the loss of momentum. It will take some doing to build a steamhead the equal of April '58 to July '59.

LOEW'S ADVOCATE. Among those in the investment field holding high hopes for Loew's, Inc. is Herzfeld & Stern (NYSE). A recent study comments as follows:

"We understand that the increase in the cash position—currently at a level in excess of requirements—may be used in acquiring other profitable enterprises.

"Among the assets which are being converted to generate increased income, is the company's studio property in Culver City, on which an attempt is being made to re-zone a portion of the land for real estate development. In addition, contracts have been signed for oil drilling on the property. Properties in England, France and Italy are also being studied for possible conversion and expansion. The production of several low budget films in England is currently being considered and the phonograph record operation is being expanded and should prove increasingly profitable.

"The company's 'block-buster' Ben Hur is scheduled for release in November, and if the $15 million picture proves to be a hit, the income statement should benefit from the 1960 fiscal year on. Demand for the picture by the exhibitors so far has been unprecedented."
The Biggest Blockbuster!

**SOLOMON AND SHEBA**

Will Introduce the Matchless Miracles of

**TODAY'S SUPER TECHNIRAMA 70**

Before the New Year, selected engagements of the most colorful Biblical spectacle yet produced will launch throughout the world the biggest newsmaking large-screen projection system yet devised.

For many months the Technicolor Companies have marked "Top Secret" **TODAY'S SUPER TECHNIRAMA 70**, the ultimate marvel in panoramic screen presentation. Now perfection has been reached.

The Technicolor Companies are revealing this "secret weapon" for bigger boxoffice results everywhere not only on **SOLOMON AND SHEBA**, but on all subsequent big screen attractions. No exhibitor can afford to be without the advantages inherent in **TODAY'S SUPER TECHNIRAMA 70**. These advantages which are many, are due chiefly to revolutionizing cameras and lenses.

A large negative—two and a half times the area of conventional film—is obtained by running 35mm negative horizontally through the new Technirama cameras. This results in a clarity and depth of focus never before possible. However, engineers know that, at a point, increased frame size diminishes visibility and image-definition. **TODAY'S SUPER TECHNIRAMA 70** rigidly controls this factor.

Lenses—developed after long research—incorporate an exclusive anamorphic device of glass prisms and mirrors which compresses the wide view sideways before it is photographed on the large negative, thus eliminating all distortions and losses common to other systems.

If attendance is to climb, every present...
improvement is vital to theatre 
out. Even to so powerful an attraction as
HOMON AND SHEBA, TODAY'S SUPER
HNRAMA 70 is a potent plus. The
liness, brilliance, size, shape of picture,
fidelity are surpassingly dramatic.

Previous processes for large, wide angled
ures will, we believe, be made obsolete

The multiple advances that TODAY'S
PER TECHNIRAMA 70 provides. We are

confident that not only will SOLOMON
AND SHEBA set worldwide records, but that
the transcendent excellence of its presenta-
tion in TODAY'S SUPER TECHNIRAMA 70
will be a forceful incentive to exhibitors
everywhere to convert their screens to the
system which will most effectively stimu-
late business for this and all other important
film entertainment ahead.

UA Pulls Out All The Stops To Hard-Sell
Your Public on “Solomon and Sheba” in
TODAY'S SUPER TECHNIRAMA 70

big consumer budget has been allocated to promote TODAY’S SUPER
ECHNIRAMA 70 in the smash worldwide campaign on SOLOMON AND SHEBA:

SPECIAL TRAILER EXPLOITATION / CONSUMER ADS / LOBBY DISPLAYS
POSTERS — (including 24-sheets) / RADIO SPOTS / TV SPOTS
CAR CARDS / SPECIAL PRESSBOOK SUPPLEMENT

ALL THESE — AND MORE FOR THE NEW “STAR”
SYSTEM OF BIG SCREEN PROJECTION!
Value Line Reports:

“BEGINNING OF A NEW ERA OF IMPROVING MOVIE BUSINESS”

Motion picture receipts are in a strong uptrend. In mid-August, theatre attendance reached the highest level since the turn of the decade.

Although no recurrence of the film industry’s lush wartime experience is in prospect, underlying economic factors suggest that the present rise in movie-going is likely to continue. Increased leisure time, an expanding population in the 15-24 age group, and a greater maturity of subject matter, all argue in favor of a sustained growth in the size of film audiences.

The healthy business climate and diversification into less volatile fields should enable most of the motion picture companies to prosper over a period of time in any one year, however, product quality (as measured by box office “pull”) is likely to prove the key determinant of earnings for individual film makers.

The motion picture industry has just closed one of its best Summer seasons in recent years. Theatres across the country have been reporting handsome year-to-year gains in box office receipts. According to trade reports, movie attendance in mid-August hit the highest level since the turn of the decade.

Movie admissions in this country, after having plummeted in the late Forties and early Fifties, stabilized during the last 3 years and have been following a notable uptrend since early Spring this year, seasonal swings considered. The boost in theatre attendance has been so pronounced and has lasted so long that it should not be described merely as a temporary phenomenon. In our opinion, it represents the beginning of a new era for Hollywood—a period of improving movie business. To be sure, we do not believe Hollywood will ever again see the lush days of the war years, when theatre attendance averaged well over 80 million a week (compared to 40 odd million at present) and when virtually any movie, good or bad, was a money maker. Within the last 15 years or so, the situation in the world of entertainment and recreation has changed so completely that any thought of movie theatres’ recapturing the commanding grip they once had on America’s leisure time would only be wishful thinking. However, there are a number of favorable factors suggesting that Hollywood will probably regain at least part of its lost prosperity over the next 3 to 5 years.

Favorable Economic Climate

In the first place, Hollywood should benefit from an increasingly favorable economic climate in the years immediately ahead. Disposable income has been rising steadily. Indications are that it will continue to climb. The average American can therefore be expected to spend more for recreation and amusement. He is also likely to have more spare time. The average number of hours worked per week, thanks to industry’s ever improving productivity, has been declining, and the load of routine household chores is also being steadily alleviated by the innovation and introduction of modern automatic appliances.

In the next few years, Hollywood will also be favored by a sharp growth in the population of its major customer group, the 15- to 24-year olds. According to U.S. census projections, the number of persons in this age bracket will grow more than 30% between 1958 and 1965, vs. only 14% for the national population as a whole. Interestingly enough, many of these people have grown up with television, the advent of which accounted for Hollywood’s earlier misfortune. To them, television viewing has been a regular part of home life. To escape from daily routine, they are likely to attend their neighborhood theatres more often than the last generation.

Industry Has Matured

Perhaps even more important to the prospective improvement in movie business than the overall economic climate is the fact that Hollywood, some 50 years old now, has finally grown up. Until recently, the motion picture industry, although representing as it does a free communication medium, has been notably timid in its selection of subject matter. Decade after decade, it was able to satisfy the movie-going public with simple, innocent stories. For the sake of expediency the industry kowtowed to minority censoring groups by sugar-coating the dialogues and plots of its products and by generally avoiding productions that carried thought-provoking themes.

Today, however, moviegoers have changed their preferences. Occasionally, at least, they want to be treated not as children but as adults, able to think and decide for themselves. Sensing this change, a few movie producers finally decided to resist the pressure of minority policing groups, and adopted adult ideas and dramatizations in their productions. Following their lead, the industry then loosened the restraints of its Production Code. Commenting on the “liberalization” of the code, an observer recently noted: “In the past... the screen was forced to sell

(Continued on Page 26)
How the Movie House Can Be Made
An Institution of Public Service

The Theatre and the Community

by CARL DUGGAN

Where does the motion picture theatre fit as an institution in the community?

Charles Einfeld, one of the industry’s ranking executives in the fields of public relations and promotion, recently dealt with the urgent need for more attention to public service at the grass-roots level. “Many American industries”, Mr. Einfeld said, “have managed to institutionalize their names and to raise their appeal to the consumer to a level of national and civic value, by offering public service.”

As vice president of 20th Century-Fox, Mr. Einfeld certainly practices what he preaches. His company has been in the forefront of every movie industry public relations effort. His recent statements on this vital subject were directed to 20th Century’s burgeoning regional promotion force, upon whom he called to assist local theatre men in making their theatres “a center of community life”. His vast background gives Charles Einfeld a practical perspective that comes from knowing what good public relations can accomplish.

It is difficult to recall any period in the motion picture industry’s history when public relations was a more urgent need than it is today. Many films of recent years have undertaken to deal with subject matter obviously aimed at the mature, adult audience, and this “growing up” process has brought in its wake some strident cries for censorship. There can be little doubt that a large number of well-meaning people, who normally dislike having someone else dictate what they shall see, will be taken in by the aggressive proponents of censorship — unless they are made aware of the movie industry’s side of the story. This can be best accomplished at the local level and, of course, by theatremen whose relations with the public is grounded in a solid foundation of good will nurtured over the years.

There are always people who seem to think that public relations is an occult profession confined to Washington and Madison Avenue. In the movie industry there has also been a rather widespread feeling that a big production or distribution company can worry about public relations but a theatre manager has got to concentrate on publicity.

If Einfeld’s advice can destroy this fallacy, it will be a major contribution to both the industry and the community. For the fact is that proper public relations work by the theatre manager on the local level is good business as well a good citizenship.

The big question is one of specifics. It’s all very well to talk in generalities about public relations; but what exactly can a theatre manager do?

First let’s get our definitions straight. When we talk about publicity, we are talking about the ways of letting the public know what’s playing at the theatre, or perhaps just letting the public know that the theatre is open. When we talk about public relations we refer to things which will give the public a good impression of the theatre.

There is no clear dividing line where publicity stops and public relations starts. Many activities can be both. On the other hand, putting handbills up may be good publicity; but by no stretch of the imagination can it be called public relations.

For the purpose of simplicity, let us in this instance regard public relations as that field of activity whose major purpose is to serve the public interest rather than the immediate profit of the theatre.

There are three separate areas of public relations activity for the theatre manager:

a) The theatre manager’s own personal public relations;

b) The theatre’s physical facilities;

c) Theatre’s screen program.

This article shall attempt to outline what specific public relations activities can and should be carried on in each of these areas.

The manager’s own activities should be directed toward membership and prominence in civic groups and functions. As he gains and maintains stature in his community, so does his theatre.

He joins, he works, using his special showmanly know-how, and he organizes.

Here are a few concrete examples.

(Continued on Page 25)
A SHOW BUSINESS FRIEND of ours was saying that in the normal turnover of the great American audience there's a new generation every eleven years. He estimates that at the age of eleven the average American starts going regularly to organized boxoffice entertainment. Many start younger, but this, he says, is about the national average.

If we figure the audience in terms of an eleven year cycle, it may give us some kind of clue as to the type of subject matter that stands the best chance at any given moment.

For example, let's consider the new moviegoing generation which should be entering the theatre scene today—the eleven-year-olds who, over the next dozen years, will be our most consistent and devoted ticket buyers. These youngsters were born in 1948, a peak year of the baby boom. They grew up in a period of relative economic security. They were too young to know much about the tensions of the Korean War. As far as Communist Russia is concerned, their impressions are recent ones—the itinerant Mr. Krushchev, Soviet proficiency in space.

They have heard rock-'n'-roll for years; like every generation before them, they will turn to some different musical form. They are exposed to a degree of frankness and awareness of sex much more intense than what was publicly available to preceding generations. They have more ways of passing their leisure time than any generation in history. Sports which are commonplace to them were unknown 20 years ago, like water skiing or skin diving. This is the generation which was weaned on television and the drive-in. From such facts, we ought to be able to glean a little idea of the type of subject matter which should do well at the boxoffice in the next decade.

I am inclined to think that the new generation will be an internationally-minded one. We and they are beginning to discover a fascinating old world—not a new one, but an old one—across the water and over the language barrier.

From what I can see of the new generation, they are also more than mildly nuts for animals. They give every sign of growing up to be amused and diverted by sex, but not really taking it seriously. Space fiction and fact are so closely related in their cosmos that I suspect they will have little boxoffice interest in monsters from outer galaxies on the silver screen.

Further than this, I am not brave enough to venture. What occurs to me is that the movie companies might very profitably explore the tastes and potential tastes of this new moviegoing generation. Many American businesses spend millions of dollars trying to keep tabs on the likes and dislikes of tomorrow's customers and the movies, I think, would be well advised to do the same.

THE OTHER DAY I attended a delightful premiere which was nearly ruined in the first reel. I am not enough of an expert to state categorically whether the fault was in the original photography, the laboratory's printing process or the projection booth, but the picture just wouldn't stay in focus. The people who had come with me began muttering complaints until, fortunately, everything cleared up with the next reel. Since none of my friends were movie people, I was curious about their reactions. I asked them what they would have done if the blurred picture had continued. All three gave me the same answer. They would have complained to the manager and they "would never come to this theatre again." I found this rather interesting. None of them had even the slightest suspicion that the producing company or the lab might be at fault. They automatically assumed that the fault lay with the theatre.

This is not an unusual reaction. If you buy a suit and it starts unraveling you go back to the store that sold it to you. You aren't interested in whether or not the manufacturer was at fault. You look for satisfaction from the store. And a dissatisfied theatre patron looks for satisfaction at the theatre.

Any retailer in any business knows this. And yet time and again I have been in theatres where the carpet was kept nice and clean, the ticket taker was courteous and efficient and the projection was a disgrace. In my own neighborhood there is a fine little theatre where, 99 times out of 100, at least one of the projectors throws insufficient light upon the screen. Particularly when they show British pictures, this and other theatres of my acquaintance fail to monitor sound track clarity and the house is filled with murmurs of "what did he say?"

I think that exhibitors, in their own interest, should constantly check the technical quality of the screened show. I think there should be more rigid print inspection in the exchanges. I am disposed to surmise that a little more professional pride in the projection room wouldn't hurt either.

THE TOLL TELEVISION THING is warming up again as the time draws near for the Canadian experiment and the rumors grow about another experimental venture in the Rego Park residential area of New York City. An advertising man has warned that the commercials will be sneaked into pay TV, and onetime adman William Benton has suggested that subscription video be turned over to educational broadcasters exclusively.

Nobody knows for sure, of course, how much of anything on television the public will buy with alacrity. Everything that has been proposed so far, with the possible exception of Mr. Benton's educational proposal, is purely subtractive. The movies to be shown on pay TV would be the same films otherwise intended for theatrical exhibition. The sporting events, light entertainment and so forth would be those which now appear on free television.

The theatre enjoys one attribute which pay television cannot achieve in competition with the free medium. The motion picture screen is huge. The screen for pay television is exactly the same size as that for free television. This means that it must use television techniques mainly close-ups—and avoid theatrical expansiveness.

So what pay television seems to amount to is taking free television programs, selling them like theatrical features and thereby competing with both existing media. At a time when the television and motion picture industries have, so to speak, learned to live together, a new threat to both is making disturbing noises.

At least they disturb me.
Film of Distinction

"The Best of Everything" First-Rate Wald Production

Business Rating O O O Plus

Many of the ingredients that made "Peyton Place" a hit are in this new romantic drama. Dazzling C'Scope, color production with a host of attractive personalities. Strong boxoffice stuff.

If ever a film was deliberately designed to capture the female trade, this Jerry Wald production is it. Like the superb showman he is, the producer has garnished Rona Jaffe's best seller with the same lavish touches he poured into the successful "Peyton Place," and the result is an urban cousin earmarked for a boxoffice repeat. In dazzling DeLux Color and CinemaScope, this provocative 20th Century release explores the lives of the nine-to-five white-collar girls of today's business world—their ambitions, disappointments and romantic involvements.

William Mellor's camera eye captures the right atmosphere of present day Manhattan with its towering glass structures, its plush cocktail lounges and its hustle and bustle. A colorful background for these eager and restless girls who hurry to work at nine with their folded newspapers and overstuffed handbags, race each other for seats at lunch time, and file out of their offices at five, fatigued, home bound, or pleasure bound, already prepared to repeat their cycle the following day. They are the ambitious college graduates and the lonely, frustrated successes to whom work is simply a stopgap in their quest for love and marriage.

Wald has loaded his silken production with a host of established names and exciting new faces, a number of breath-taking sets and a striking collection of Adele Palmer creations. The characters themselves are very much alive and offer identification for everyone in the audience: the fair sex, the males and the younger folks, and this is a positive plus factor to the boxoffice potential. There is much ado about sex in this film. It speaks rather boldly of the subject, and a good deal of the story deals with the male chase of the female. Some of the men catch up with their quarry, and some of the girls lose what they don't try too hard to protect. Yes, it's adult fare, much in the same vein as "Peyton Place," and it promises to attract the same audience that was drawn to that hit. Backed by 20th's long-range, hard-hitting promotion campaign, "The Best of Everything" shapes up as a sure winner in all markets.

Scriptors Edith Sommer and Mann Rubin have brought the characters and situations alive with a maximum of sensitivity, and director Jean Negulesco, very much in his element, has arranged the multifarious episodes into an intelligent, well-ordered and paced structure. With only an occasional lapse, "Best of Everything" holds audience attention from start to finish as it probes the lives and affairs of its fascinating people.

Heading the stellar cast is Hope Lange, who creates a warm and infinitely telling portrait of a sensitive young business woman whose battles for success are more easily won than her skirmishes with love. As the editor who drinks too much and loves Miss Lange, Stephen Boyd is fine. Suzy Parker reveals growing talent as the would be actress who cannot accept failure either in her professional or personal life and blunders finally into death. Martha Hyer is sympathetic as a divorcée with a baby in love with a married man. Diane Baker, fresh from her triumph in "The Diary of Anne Frank," is most effective as the vulnerable, venturesome westerner, betrayer in her love affair with a selfish playboy. Brian Aherne, is rakishly competent as the lecherous but likeable publishing executive. Robert Evans is villainous enough as Miss Baker's betrayer. Louis Jordan is professionally suave as the Broadway producer who loves Miss Parker for a while and is, all-unwittingly, responsible for her death. Joan Crawford is compelling as the lonely, frustrated business machine whose final fling at happiness fails. And Sue Carson is delightful as the Louella Parsons of the typing pool.

Alfred Newman's background music contains the right amount of sophistication, and there's a melodic title song crooned by Johnny Mathis.

The doings center around a group of people who work in a large New York publishing house. Miss Lange goes to work there while her boyfriend is in Europe. She becomes Miss Crawford's secretary and shares quarters with Misses Parker and Baker. When her boyfriend jilts her for a London heiress, she decides success is the only important thing in life. She rockets ahead in her career and falls in love with Boyd. When her boyfriend returns, she becomes convinced he is planning to divorce his wife. Instead, he offers to make Miss Lange his mistress. In the end she is reunited with Boyd. Running parallel are the romantic and emotional entanglements of the rest of the cast.


[ Another FILM OF DISTINCTION on Page 14 ]
“The Last Angry Man” Superb Human Document

Business Rating 3 3 3 PLUS

Warm and strong drama about a dedicated doctor who sacrifices his life for the sick and poor. Magnificent performance by Paul Muni. Strong attraction for class trade, with plenty appeal for mass market.

From time to time a motion picture bursts upon the screen charged with all of the emotional ingredients that spell out universal appeal: tenderness, humor, pathos and frustration. Columbia’s “The Last Angry Man” is such a movie and it promises to be one of the season’s most important boxoffice attractions.

It heralds the screen return of Paul Muni after an absence of 12 years, and his portrayal of the fiercely independent, uncompromising and dedicated physician, Sam Abelman, is the most poignant and compelling in his long and exciting career. It should net him an Oscar. He is “the last angry man” of the title, a living symbol of the morality of a by-gone day. Having sacrificed a brilliant career to remain in the slums serving the “galoots,” (those who feel the world owes them a living), refusing to fleece his patients with mystifying and impressive machinery, he finds his strength sapped and his waiting room peopled with the poor, the parasitic and the tough. He curses them vehemently on one hand, while stanchly defending them on the other, because they are his patients. From this first appearance, rudely awakened by hoodlums dumping a beaten girl on his doorstep, to the final scene, dying of a heart attack, Muni creates a magnificent composite of fury, frustration and understanding. When Sam Abelman dies, so does a code of living that America would do well to preserve.

His losing battles have been carefully and masterfully compiled by director Daniel Mann, who has here fashioned a magnificent human document. And Fred Kohlmar’s production is just right—not glossy, but real. Scene by scene the emotional impact builds, now with touches of downright humor, now with flashing bolts of anger, culminating finally in the heart-rendering death scene. The discerning camera work of veteran James Wong Howe weaves from the rotted Brooklyn slums an exciting backdrop of decaying tenements and stores, pushcarts and untamed youths. Enriched by the literate screenplay of Gerald Green from his best seller, the final product emerges an overpowering modern day tragedy.

Here is a film certain to please every class of moviegoer because there is something in it for everyone. The rising furor over juvenile delinquency, the tremendous popularity of the book and word-of-mouth will combine to lift boxoffice returns in the mass market. For class audiences, “The Last Angry Man” is a must—for this is a superb motion picture. It will require special handling and promotion, to be sure, but today’s audience is a discriminating one on all levels and responsive to such quality.

Sharing acting kudos with Muni, is David Wayne, whose characterization of a young, frenzied television executive, raises him to new heights as a dramatic actor. He correlates the doctor’s struggle against ignorance and cruelty with his own battles: unpaid bills in his suburban haven, a foundering marriage, fear of losing his job. One scene in particular—his promise to the dying Muni that when he recovers they will go to Walden, home of the doctor’s favorite author—will move even the most hard-hearted. As his life becomes enriched by knowing the doctor—who he only intended using to save his own professional career—Wayne becomes a man transformed from selfishness into one suddenly aware of life’s true values.

All supporting roles are expertly handled: Betsy Palmer, Wayne’s attractive wife who prefers marital happiness to the economic frosting on the bread-winning cake; Luther Adler, a successful brain surgeon who inwardly recognizes Muni as a better doctor than he will ever be, but who resents his friend’s years of sacrifice; Joby Baker, Muni’s ambitious nephew; Nancy Pollock, Muni’s understanding wife; Claudia McNeill, mother of a seriously ill Negro delinquent; and Billy Dee Williams, her son, whose tough-guy facade is finally broken by an even stronger Muni.

The story finds Wayne, fighting desperately to keep his job, persuading Muni to become the subject of a new television production dealing with real people. Muni squeezes rehearsals in between attempts to hospitalize Williams, suffering from a potentially fatal brain tumor. Wayne risks his career by telling the proud doctor his sponsors intend presenting him at the end of the show with a house he has always wanted. The idea is dropped, and just before air time, Williams escapes from the hospital, wrecks a car and lands in jail with a broken leg. Muni rushes to him, and suffers a heart attack. The show is cancelled, and after Muni’s death, Wayne, no longer afraid of returning to a less comfortable life, starts over again with Miss Palmer.
Preview of the Promotion Campaign on the Spectacular "Solomon and Sheba"
The Promotion Campaign for a Gilt-Edge Production

In bringing SOLOMON AND SHEBA to market, United Artist's promotional officers are adding a new dimension to the theory and practice of biblical theme exploitation. The dimension is *taste*. In the curious, upside-down patois of show business, this term may be interpreted variously. United Artists takes the pure, high road—an ennobling decision in view of the luring sensuality and robustness of its Old Testament subject matter. Without sacrifice to these quickening qualities—the looming Sheba sexuality is dominantly implicit throughout—promotional planning is nonetheless aimed chiefly at the broader, classical attributes of the Solomon saga in biblical literature.

That the course is a wise one becomes apparent in the enlisting of outside specialists in fields of religion, art, education literature, church, civic and community endeavors—areas of public opinion demanding scrupulous observance of the amenities. Included in this missionary drive is the greatest national campaign ever directed at women's organizations. This latter program features the distribution of a newly-prepared 24 page booklet, "The Living Art of the Motion Picture," aggrandizing the film medium generally and specifically charting the case history behind the filming of SOLOMON AND SHEBA.

For the first time in its history UA, created a special single-purpose merchandising unit to endow the selling effort with a unique degree of specialization. This technique enables UA to penetrate all levels of the market with proficiency, provide hand-tailored planning for individual needs and situations. One of the outstanding facets of the campaign is an enormously impressive 40 by 11 foot mural, in keeping the magnitude of the film, which UA has commissioned the distinguished American artist, Symeon Shimin, to paint, depicting colorful vistas and highlights of the production. This will be carried on an exhibition tour of all major cities. In addition to massive national media usage, particular emphasis will be placed upon local campaigns via strong co-operative advertising. Roger Lewis and associates have fashioned a blockbuster campaign, as befits a film worthy of that sometimes abused appellation.

Illustrated on the cover and on these two pages of this section are several of the striking pieces of original art on which display facets of the campaign are based.
ADVERTISEMENTS

- - - Designed to Excite with
Superb Art and Flaming Words!

AN UNUSUAL ARRAY OF TEASERS

And when he saw the woman Sheba he was filled with desire. Then went Solomon in all his regal splendor to the tent of the pagan, and she drew the curtain.

*Thus Was It Said Of The Great Lover...Solomon!*

YUL BRYNNER GINA LOLLOBRIGIDA
SOLOMON and SHEBA

"We shall strike the sword from the hand of the Egyptians for our king... our kingdom, and our god!"

...This Was The Battle-Cry Of Solomon!

YUL BRYNNER GINA LOLLOBRIGIDA
SOLOMON and SHEBA
The newspaper advertisements on "Solomon and Sheba" are still in the "roughs" stage, with drafts of art being hacked out piece by piece, captions polished word by word. The importance with which this lavish, $6,000,000 biblical spectacle is regarded is immediately evident to those familiar with the all-out effort being put behind it by the United Artists promotion department.

Vice president Max E. Youngstein and Roger H. Lewis, vice president in charge of advertising, publicity and exploitation, ordered a no-expense-spared campaign to match the bigness of the film. National promotion director Fred Goldberg has taken that as his cue to conceive and execute an advertising program that focuses most sharply upon the epic, individual aspects of the two key protagonists against the gaudy pagentry of the story—imparting thereby a strong sense of the humanizing quality of the tale. Thematically this is the overriding hallmark of the art—and to splendid effect it is put. In the unique teaser designs (at far left) elongated strips (ideally suited for off-amusement pages of newspapers) feature personal characterization that should evoke high reader interest, as should the large, more conventional teasers with predominant emphasis upon the heroic attributes.

Art execution is bold and commanding, impressively detailed and the imparted tang of the ads is decidedly biblical, strong and patriarchal in substance. A similar degree of meticulous attention characterizes copy, much of it coming directly from I Kings of the Holy Scriptures from whence the story derives. The total approach de-emphasizes titillation without neglecting showmanship. The first roughs of the display ads revealed at right testify that no loss is suffered in conveying the lusty implications of the Solomon-Sheba relationship. The treatment is documentary rather than obtrusive, a wise decision by UA planners in view of the universal acceptance of the Sheba character as the temptress of the ages. The display ads are bound to elicit powerful boxoffice response.

Shown here is an example of how the original art is applied in display ads. Above, we see one of the original paintings by artist Andre Duranceau; below, a rough of an ad containing the central portion of his art.

Below: One of the larger display ads designed to place greater emphasis on Super Technirama.
The Manpower Behind the Campaign

The impressive million-dollar-plus budget allocated by UA to spread the SOLOMON AND SHEBA word is entrusted to the fine, seasoned hands of Vice President Max Youngstein, Vice President Roger Lewis and Fred Goldberg, national director of advertising, publicity and exploitation. Under this direction operates the unique special unit created by UA for the single, specialized purpose of disseminating information of a kind to influence public opinion and sell tickets. Headed at the creative level by Jonas Arnold and Lois Weber, and in the field by Jack Goldstein, Eastern coordinator and Teet Carle, Western coordinator, UA’s special SOLOMON AND SHEBA unit has already begun its assault upon markets with progressively intensified drives in huge multi-city swaths of the nation—with emphasis upon local-level tie-ins and other co-operative measures.

Womanpower, Too!

Lovely star Gina Lollobrigida put her pretty shoulder to the wheel to aid the S & S campaign. Above, receiving a portrait from the editor of Cosmopolitan Magazine. Below, looking over publicity photos with UA’s Mort Nathanson, Lois Weber and Fred Goldberg.

Calling cards of the regional co-ordinators of special promotion units for SOLOMON AND SHEBA.
Educational Campaign

Discussing the education promotion program, from left: Jonas Arnold, of the S & S special unit; Hardy Finch, Roger H. Lewis, and Lois Weber, also of the special unit.

Because the classical, literary and religious values of SOLOMON AND SHEBA beckons wide educational interest, UA has mobilized a crack information program aimed at schools at the secondary and college levels. A distinguished educator and author, Hardy R. Finch, heads the drive which is directed at more than 10,000 institutions of learning, as well as libraries, social, civic and community organizations. Chief promotional tool is a SOLOMON AND SHEBA Educational Kit which includes materials dealing with the history, geography, culture and religion of the areas in and around the Holy Land and a complete semester's study plan. An absorbing map (below) entitled "Land of Solomon and Sheba" embellished by historical detail is yet another colorful implement of the campaign.

A MIGHTY BIG PLUS-FACTOR

Super Technirama-70

Opening engagements of SOLOMON AND SHEBA will be presented in Super Technirama-70, an advanced cinematography-projection-stereophonic sound system, selected by producer, Edward Small and director, King Vidor to do full justice to the film's large-scale content. Premiere audiences will be treated to rare perceptual experiences, according to observers at test showings. Illustrative is the super clarity reported in the battle sequences, in which hundreds of crazily plunging horses and mighty chariots pour huge dust clouds toward the sky. Lenses in the Technirama process, it is heard, are so keenly developed that depth focus is recorded with near three-dimensional effect. This is observed in shots across great distances of desert, with armies grouping, maneuvering before battle.

When the announcement was made that SOLOMON AND SHEBA would be filmed in Super Technirama-70, the press was given a glimpse of initial ads prepared to herald the event. Above: Fred Goldberg, vice president William J. Heine- man, and advertising manager Joseph Gould. Below: Roger H. Lewis and Gould look over another ad.
A bedazzling work of art, largest of its kind ever executed for motion picture advertising purposes, will enthrall spectators throughout the U.S. and world markets. Noted American painter, Symeon Shimin, commissioned by United Artists to capture the vigor and full bloodedness of the rich Solomon and Sheba saga, has responded rewardingly, as the extracts seen on this page aver. In terms of stylized technique, brushwork and sheer majesty of size, UA has scored with an attention-begetting device that has no known peer of its kind. The total work takes mural form, consisting of robust tableaux from the film's high moments. In exhibition, the 40 by 11 foot mural will be rolled and mounted on a special drum and displayed to the public in principal U.S. cities and abroad. If ever there was a touring promotion road-show calculated to create an aura of scope and majesty about a motion picture, this “Solomon and Sheba” mural would seem to be it.

At left and right are two sections of the Shimin mural the one depicting the warrior Solomon about to enter battle, while the other is the artist's conception of Sheba readying herself for a tryst with the Israelite king. Below is a piece of the finished advertising art, showing the biblical lovers in impassioned embrace.
"Odds Against Tomorrow"

Business Rating #: 2 1


Producer-director Robert Wise has gathered an exciting cast, woven them into a situation which combines racial overtones with a copious amount of thrills and come up with a suspenseful melodrama. This first Harbel (Harry Belafonte) Production for United Artists release has a number of excellent exploitation possibilities. Business prospects will depend on how well they are handled. The marquee appeal of Belafonte, Robert Ryan and Shelley Winters will do much to bring audiences in and there is a hauntingly original musical score by the Modern Jazz Quartet to attract jazz lovers. There are strong performances from Belafonte, a free-wheeling, gambling nightclub entertainer whose love for the horses forces him to become one of the robbing trio; Ryan, a bitte racist, furious at life because it has no place for him; Miss Winters, the girl Ryan loves; and Ed Begley, a vengeful ex-cop, architect of the robbery. Written by John O. Killens and Nelson Gidding from a William McGivern novel, the action gathers suspenseful momentum under Wise's taut direction, and Joseph Brun's camerawork is moody and exciting as it follows the tragic-bound trio through the streets of New York to the small upstate town where the robbery occurs. The plot has Begley offering Ryan and Belafonte a once-in-a-lifetime-roll-of-the-dice: a pushover bank robbery that promises a net of $150,000. Ryan rejects the offer when he learns the third and key man must be a negro. Belafonte, likewise turns it down even though it would free him from a heavy gambling debt. Ryan, a victim of frustration, because he cannot support Miss Winters, finally agrees; Belafonte throws in when he is confronted with immediate payment of his debt, plus a warning that harm might come to his estranged wife and daughter. The robbery is successfully executed, but Ryan's hatred of Belafonte alters their escape plans. Begley is shot down by police and commits suicide. Belafonte turns on Ryan and after a gun-fight through a gas tank complex, the two of them go up in flames.

United Artists, 95 minutes. Harry Belafonte, Robert Ryan, Shelley Winters, Produced and Directed by Robert Wise.

"A Summer Place"

Business Rating #: 2 1 Plus

Strong soap opera adapted from novel about adultery, divorce, and teenage troubles. Will appeal to females and youth trade in the metropolitan markets. In Technicolor.

This Warner Bros. adaptation of the Sloan Wilson novel about adultery, remarriage and the by-products of young love, is pretty shallow soap opera, but it's the sort of material the mass audience buys. Written, produced and directed by Delmer Davis, "A Summer Place" makes a direct pitch to those who like sensationalism. Strongest returns figure from the metropolitan markets, and the impact will be heaviest on the fem trade and the younger folks. The leads are played by Richard Egan, who is only fair as the self-made millionaire who married out of loneliness and despair; Dorothy McGuire, excellent as his love of the past; Sandra Dee (strong draw with the youth element since "Imitation of Life"), their daughter; Arthur Kennedy, who is fine as Miss McGuire's cultured, alcoholic husband; and promising young Troy Donahue, the McGuire-Kennedy son. In addition, Constance Ford is chillingly effective as Egan's domineering wife who believes sex is a dirty word. Mounted in striking Technicolor, Daves has woven the various plots into a cohesive whole. Kennedy, having squandered the family fortune, converts his summer mansion into an inn. Egan and family arrive, the former desires of recapturing his youth when he worked on the estate as a life guard. He still loves Miss McGuire whose father felt marriage with Kennedy would be a wiser thing. Both unhappy with their mates, they resume their affair which is scandalously exposed by the jealous Miss Ford. Divorce follows and Egan and Miss McGuire remarry. Feeling alone after their parents divorce, opposed to the remarriage, frustrated by the moral bounds of their love, their passions overflow and Miss Dee becomes pregnant. Afraid, they finally turn to Miss McGuire and Egan, who, remembering how it was with them, consent to the marriage.


"Career"

Business Rating #: 1 0 0 Plus

Overlong, overplayed version of off-Broadway play about trials and tribulations of would-be actor. Good marquee names in Martin, MacLaine.

This Hal Wallis production for Paramount covers the 14-year period during which a would-be actor struggles to make the grade on Broadway; to many spectators it will seem to take a couple lifetimes in the telling. Adapted from James Lees’ off-Broadway play, it comes through as an overlong, diffuse chronicle that is, in the main, unconvincing. The marquee attraction of Dean Martin and Shirley MacLaine should draw above-average returns in metropolitan areas, but word-of-mouth does not figure to help "Career". Unfortunately, the role of the dedicated young actor is in the hands of Anthony Franciosa, whose stylized Method performance is done in an unrelaxed high emotional pitch. Martin is good as the unscrupulous director who sacrifices principles and people to get to the top, while Miss MacLaine once again proves her fine talent as the pathetic off-married dipsomaniac who has lost control over her life. The story tells of struggling actor Franciosa, who teams up with struggling director Martin and marries Joan Blackman, his hometown sweetheart. The years net him little work and Miss Blackman, having lost her unborn baby and her faith in Franciosa, gets a divorce. Martin, meanwhile has become a successful Hollywood director. Franciosa learns through Miss Jones, his agent, that Martin is in New York looking for a lead for a play he will direct. Martin turns him down, suggesting he become an opportunist if he wants a career. Franciosa takes his advice, marries Miss MacLaine, thrice-divorced daughter of a noted Broadway producer, herself in love with Martin. When she announces she is going to have Martin’s baby, Franciosa agrees to a divorce in exchange for the lead in Martin’s play. Martin agrees but later replaces him with a Hollywood star. Returning from Korea, Franciosa finds himself blacklisted as a result of his association with admitted Communist Martin. The latter has a chance for a comeback and offers Franciosa the lead in his off-Broadway play. Franciosa finally accepts and becomes a star, admitting in the end that the precious years of struggle were worth a name on a marquee.


Film BULLETIN October 12, 1959 Page 23
“The Mouse That Roared”
**Business Rating ⭐⭐⭐**

Rating is for class houses. Hugely amusing farce about “war” between world’s smallest nation and the U.S.

Here is one of the most delicious and hilarious farces in years. The “mouse” in question in this British-made Eastman Color Columbia release is the Grand Duchy of Fenwick, the smallest Duchy in the world, and she roars when her national economy, dependent on export of a local wine to the United States, is threatened by the introduction of a cheaper California imitation. To solve their problem, the Fenwickians decide that they must declare war on the U.S.—and lose, of course. Then, they reason, the Americans will support them. This is the basis for this wonderful satire, produced by Carl Foreman’s Highroad Company in England. Columbia’s ambitious promotion plans should pay off handsomely in metropolitan markets and the exploitation, plus word-of-mouth, will net above average grosses in situations where British films are harder to sell.

Moon-faced comic, Paul Sellers, will be a new laugh find for American audiences as he alternates between three roles; the matriarchal Grand Duchess, the shrewd Prime Minister, and the no-heart-for-battle Hereditary Field Marshal besieged by high blood pressure, flat feet, sinuses and claustrophobia. As the American girl Sellers falls for, Jean Seberg still displays a lack of professional talent. As her scientist father, inventor of the “Q” bomb, capable of destroying an entire continent, David Kossoff is delightful. Director Jack Arnold keeps the doings rolling at a jocular pace and the Roger MacDougall-Stanley Mann script based on a Leonard Wibberley novel creates some delightful digs at lend-lease, atomic experimentation and the cold war. When Grand Fenwick decides to declare war on the United States and then surrender, they ship Field Marshall Sellers and 20 warriors clad in ancient chain mail and carrying their traditional bows and arrows to New York. Arriving during a practice air raid, they fail to find anyone to surrender to. A misread map brings them into contact with scientist Kossoff and the “Q” bomb. Carried away by his moment of glory, the Field Marshall captures bomb, scientist, his daughter, some local police and the General in charge of the air raid practice. They all return to Grand Fenwick where the unexpected “victory” has shattered hopes of a prosperous rehabilitation. When major nations pledge arms and men to protect the Duchy—and the bomb, an American emissary is dispatched to negotiate an honorable peace. A desperate attempt by Prime Minister Sellers and the Opposition Leader to snatch defeat from the jaws of victory is attempted and after some riotous complications, Grand Fenwick emerges victorious, Field Marshall Sellers gets Miss Seberg, and the bomb remains with Grand Fenwick.

Columbia, 83 minutes, Peter Sellers, Jean Seberg, Produced by Walter Shenson. Directed by Jack Arnold.

“The Wonderful Country”
**Business Rating ⭐⭐⭐ Plus**

Colorful CinemaScope-color outdoor film about arms smuggling in Mexico. Mitchum, Julie London top cast

This Chester Erskine production, based on Tom Lea’s best selling novel, is a handsomely filmed CinemaScope-Technicolor western-story, starring Robert Mitchum and Julie London. Laid in picturesque Mexican background, it is a better than-average outdoor film, although the Robert Ardrey screenplay tends to be a bit talky. On the plus side, a collection of fine performances, the striking on-location scenery and an impressive music score by Alex North make this United Artists release good fare for outdoor fans. Mitchum, in the role of a gunfighter living in Mexico because he is wanted for killing the man who murdered his father, turns in a solid performance, while Miss London is effective as a cavalry officer’s wife with a disreputable past. Competent support is provided by Gary Merrill, Julie’s humorless husband and Pedro Armendariz, Mexican политик. Oldtimer Jack Oakie furnishes the doings with some all too brief moments of humor, while the appearance of baseball’s ancient “Satchell” Paige is a promotional factor. Plot finds Mitchum, chief pistolero for Armendariz, laid up with a broken leg after slipping into Texas with a load of smuggled pesos to buy contraband arms. Texas Ranger commander Albert Dekker knows of Mitchum’s past and offers to help him if he will join up with his group. Mitchum also learns that Merrill intends joining forces with Armendariz against the Apaches so Oakie’s railroad can come through. Mitchum falls in love with Miss London, but is forced to return to Mexico after killing a man in self defense. Armendariz holds him responsible for the arms which never arrived. In the end, Merrill is killed by Apaches and Mitchum, heads back to Texas with Miss London.


“4D Man”
**Business Rating ⭐⭐**

Clever science-fiction yarn in color should draw well where the fourth-dimension theme is heavily exploited.

Producer Jack H. Harris, creator of “The Blob,” has his eyes set on a boxoffice repeat with this latest science-fiction entry, which Universal is releasing. In its category, “4D Man” is good enough, interesting and well-produced in DeLuxe Color. Boxoffice returns, obviously, will depend entirely on the exploitation put behind it. Blending of the incredible with every day happenings by co-producer and director Irving S. Yeaworth, Jr. adds to the picture’s plausibility, and although the opening scenes are a bit on the slow side, the last half definitely cracks with excitement and suspense. Although devoid of marquee names, believable and sympathetic performances are given by Robert Lansing, James Congdon, and former Miss America queen, Lee Meriwether, as a trio of scientists whose adventures involve them with the fourth dimension—time. Special effects photographer Bart Sloane has lensed some amazing gimmicks: Lansing’s passage through objects, and the almost mumification of people he touches, for to keep himself alive he must rob others of their life power. Scripted by Theodore Simonson and Cy Chermak, the plot has Congdon, a gifted scientist, attempting the repeat of an experiment he once successfully performed: passing a wooden pencil through a block of steel by the power of his own mind. He goes to work with Brother Lansing at an advance research laboratory in atomic metallurgy, and soon ends up with Lansing’s girl, Miss Meriwether. When a medical examination reveals an irregularity in Lansing’s brain causin him to possess stronger brainwaves than normal, he becomes obsessed with Congdon’s theory and in an attempt to duplicate it, surpasses it. He is transformed into a monster who robs banks, murders by touching and eludes police by walking through walls. The final scene finds him bleeding from innumerable bullet wounds, passing into a wall of impenetrable steel.

THEATRE AND COMMUNITY

Give Yourself and Your Theatre in Public Interest
(Continued from Page 11)

The Little League: He helps to establish the League in his community, not just by a financial contribution to buy uniforms but rather by working actively, whether as coach, umpire, administrator or player "recruiter," to insure the success of the baseball venture. If he is acquainted with the local editor—as he should be—he might undertake to handle the publicity for the League. In the course of this work he will get to know many of the parents of his best customers.

The Girl and Boy Scouts: To a certain extent, the type of activity required here is similar to the Little League work. In the case of the Scouts, however, one of the other contributions the theatre manager can make is to suggest interesting projects for group activity. For example, a theatre manager in New England started a photographic course; one in the mid west arranged with various local merchants to take the youngsters on behind-the-scenes tours of all kinds of local businesses and factories.

The Chamber of Commerce: This is an extremely important field for the theatre manager. Making common cause with the other businessmen of the community is a wise business tactic under any circumstances; but becoming active in the Chamber is wiser than just being a passive member. The theatre manager should, for example, try to be active in the promotion of special community events and celebrations, a field in which he has experience, or in the advertising and publicizing of the regular Chamber activities.

Veterans organizations: If the manager is himself a veteran, he should be a member of the local posts and chapters. He should be particularly active in the membership committee and should try to work on the local chapter and post publications. He should not constitute himself as a sort of unofficial defense attorney for Hollywood, but should rather be acting as a local citizen on his own.

4-H Club & Future Farmers of America: In rural communities, the manager should make a special effort to be active in the adult advisory committee working in behalf of these organizations.

Religious organizations: The manager should not hesitate to be active in both sectarian and inter-denominational work. He should be willing to do whatever he is called upon to perform personally in philanthropic campaigns, religious education, etc. He should, however, be careful not to involve his theatre in purely sectarian matters. In this respect, he should be guided by the policy of the local newspapers, which is invariably to provide coverage without providing religious endorsement. In virtually every community, the theatre serves patrons of all faiths, and this must be borne in mind.

* * *

In all these types of personal public relations for the theatre manager, there are certain common denominators. Whatever the town or the situation, the manager must demonstrate his awareness of the public interest and his willingness to serve. The details of the required service will vary; the willingness to serve must be constant.

As a theatre manager, he will find it impossible to divorce his own contributions at all times from those of his theatre. Indeed, the physical resources of his theatre constitute a major public relations asset, over and above what he does as an individual citizen. Let us then turn to consideration of the public relations values of theatre facilities.

Outside display space: The average theatre has at its disposal some of the most valuable display space in town. In addition to its marquee and front poster cases, this includes the walls of the outer lobby and often also billboard areas at the side of the building. Some of this space can be set aside regularly—indeed, even permanently—for public service use. One poster case, for example, can be utilized for posting of detailed Little League standings and personnel rosters, a calendar of civic functions in the community, a public notice billboard, swap column, etc. Outer lobby display space can be utilized for safety exhibits, civic announcements, community art shows, a recipe exchange and the like.

Inner Display Space: This consists of the inner lobby, the lounge and, in many theatres, a stage area even if the stage itself is "dead". The lobby lends itself to various types of public service, depending on the particular layout. In some theatres, where there is a long, narrow lobby the most you can hope for is picture frame display. In other houses, where there is sufficient room, it is possible to install tables and chairs so that the theatre facilities can be made available for such public service undertakings as voting information, Salk vaccine campaign desks, registration for free school courses, etc. The uses of the lounge, of course, also vary according to its physical dimensions and decor; but, in the main, it can function in the same way as the lobby.

In addition, some theatres have been applauded by their communities for making their lounge facilities available to Golden Age Clubs or for younger groups, particularly when there is room for the installation of chess, ping pong or other game equipment.

There are some theatres which have also utilized their lounges as the headquarters for library operations. Stage facilities have been used for everything from displays of new cars to cooking school demonstrations. Various local industries may be interested in showcasing their products. Local inventors may welcome an opportunity to show off their ingenuity.

The theatre auditorium itself, is, of course, the major public relations asset of the facility. In many communities, where meeting halls are at a premium, the use of the theatre in off hours for civic affairs can produce valuable public relation dividends. Some theatres have actually cancelled programs of their regular bookings, in order to make their facilities available for a town

(Continued on Page 26)
THEATRE AND COMMUNITY

Theatreman Has Many Ways To Win Good Will

(Continued from Page 25)
meeting or some other important event in peak evening showtime. While this is not always possible or advisable, it is sometimes highly practical in terms of the good will it engenders in the community. Remember that if your theatre is well kept and presentable itself, it is one of your best salesman. Therefore, if you can bring into it for a civic meeting people who have not had an opportunity to get to know the house before, you are creating new potential patrons.

The Theatre's Programs: In the last analysis, motion pictures are a medium of communication. The films themselves are basic to your public relations. The content of the pictures shown on your screen can be of tremendous importance in terms of your public relations in your community. The newsreel was cited by Einfeld as a potential public service instrument. He recommended the idea of special morning showings of newsreels for grade and high school classes, with contests based on the contents of the subjects they see. The newsreel is too often neglected by theatre men, who fail to capitalize its value, he said.

It is extremely important to maintain a close and constant liaison with the schools in the area. As you keep the school administrators and supervisors continuously informed about the films you are showing, you will find that the educators not only appreciate your courtesy but also are very alert to opportunities to tie in their courses with your entertainment offerings. There will be times, of course, when they will be extremely disinterested in your pictures. However, there will be more occasions when they will find reasons to recommend particular pictures to their students, especially if they have friendly faith in your cooperation. They will sometimes ask you for student rates, or for special screenings. Wherever possible, you should give them cooperation. The good will of educators can be translated into the patronage of the entire family.

Another way your screen can be translated into a public relations asset is through benefit premieres and special programs for worthy local organizations. The press books which you receive from the major distributors often give the names of specific organizations interested in the films. Sometimes, a film which is not so identified by the distributor may, nevertheless, have special interest in your community, as, for example, "Pajama Game" in a community where a pajama factory is located. By combining the on-screen show with a special live ceremony or brief program, you can offer a service to the community. By reducing your admission prices through a four-wall deal with a local organization, you can also improve your public relations, thus increasing the public awareness of your theatre's willingness to merchandise its wares. Sometimes, the judicious allotment of a number of special nights, when the theatre contributes all or a percentage of its receipts to local charities, has proven extremely helpful.

Finally, some theatre operators have discovered excellent community value in presenting their own local newsreels. Even in the era of television, there are many events which can be covered by the local theatre more satisfactorily than by any other medium. For example, in some communities, the theatre managers have built up good will—as well as patronage—by presenting pictures of the local basketball team's away-from-home games.

In summary, the public relations efforts of the individual theatre manager amount to a deliberate integration of himself and his theatre into the life stream of the community. The public relations-minded manager must realize that he may have to give quite a bit before he begins to receive. But, in the last analysis, he will find that the recognition which accrues to him for public service is ultimately translated into better traffic at the boxoffice. This, of course, is precisely what showman Einfeld had in mind.

A NEW ERA OF IMPROVING BUSINESS

(Continued from Page 10)

ice cream. It might be 24 varieties. But it was ice cream. Now, the aim is to let film makers put something other than ice cream on the screen.” Result: The quality of movies has vastly improved.

Conclusion

In a brightening economic climate, Hollywood, now offering more popular and quality movies, seems to be entering a period of rising fortunes. It should be noted, at this point, that while theatre companies will probably generally participate in the business betterment, the profits of film producers at any one time are still significantly keyed to the success of their individual products. There will be times when one or more studios will experience financial disappointments notwithstanding the healthy overall industry background. Indeed, the poor showings of 20th Century-Fox and Paramount Pictures during the first half of this year are approximate examples. Over the long run, however, even these temporarily depressed companies, so long as they follow sound business practices, should be on the road to general business recovery.

In addition to improved theatre business, Hollywood's fortunes over the next 3 to 5 years are also likely to be bolstered by the industry's increased participation in the growing television field. Armed with experience and know-how in providing popular entertainment, the movie studios will probably be able to establish themselves as major suppliers of TV programs. Per share results, meanwhile, should be further enhanced by the motion picture companies' continuing programs to reacquire their own shares. Enjoying multi-million-dollar proceeds from sales of old film libraries, excess studio properties and unprofitable theatres, these companies can be expected to accelerate their capital contraction programs in the years ahead. Against this background, we foresee considerably expanded profits for them in the early Sixties.
AMERICA'S PREMIERE CONVENTION and TRADE SHOW
FOR MOTION PICTURE THEATRE OWNERS

THEATRE OWNERS OF AMERICA

T O A

12th ANNUAL CONVENTION & TRADE SHOW

SUNDAY-THURSDAY, NOV. 8-12, 1959
HOTEL SHERMAN, CHICAGO, ILL.

Where YOU Can Discuss With the Best Minds in Exhibition,
Distribution and Production

• THE PRODUCT SITUATION
  • BUSINESS BUILDING AND TICKET SELLING
    • WHAT HOLLYWOOD IS THINKING & DOING
    • IMPROVING YOUR PHYSICAL THEATRE
    • WHAT'S NEW IN CONCESSIONS
    • DRIVE-IN THEATRE OPERATION

The 5 Big Days That Can Help Your Theatre For A Whole Year!

THE CONVENTION YOU CAN'T AFFORD TO MISS!

FOR REGISTRATION AND RESERVATIONS
WRITE, PHONE, WIRE:

THEATRE OWNERS OF AMERICA
1501 Broadway, New York 36, N. Y.
LOngacre 3-6238
Bull's-Eye Circulation!

The Policy-Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

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!
20th Field Force Enlarged
To Provide Man for Each Area

As part of his company's "expanding program of service to exhibitors," 20th Century-Fox vice president Charles Einfeld revealed that a regional advertising-publicity manager would be situated in each and every one of the thirty-eight branch offices of the company. This broadening of the promotional activities on a grassroots level was prompted by the local autonomy program recently instituted by president Spyros P. Skouras.

The 20th national sales meeting held earlier this month in New York, as part of the local autonomy plan, brought about the decision to increase the number of fieldmen from nineteen to thirty-eight. Already claiming the largest field exploitation force in the industry, Einfeld stated that the company now indisputably will have the largest force in motion picture history. This expansion of local autonomy is based on 20th's desire to provide greater service to the exhibitor, and it was decided that the program could be made more effective by enlarging the regional promotion force. Previously, in some instances only one man was available to two branches. The enlarged staff will enable every exhibitor in the country to receive assistance easily from a 20th ad-pub man in his promotional activities. In discussing the efforts of his company to broaden its service to theatremen, Einfeld stated, "In making this revolutionary move, Mr. Skouras and Mr. (Alex) Harrison are setting a standard of efficiency of operation and performance which other companies may try to emulate. But we intend to be at least one step ahead of any competition at all times."

Huge 'Beach' Sign

A pungent, one-sentence message will be emblazoned on the black-long sign heralding the New York premiere of Stanley Kramer's "On The Beach," which opens at the Astor Theatre on December 17. It will read: "If you never see another motion picture, you must see "ON THE BEACH"!

Measuring 275 feet in length, this enormous billboard will stretch the width of both the Astor and Victoria Theatres. The former house is closed for extensive renovations preparatory to the opening of the Kramer film, which stars Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins.
Which trade paper has the most "DRAG" with exhibitors?
Conditions, Not History, Should Control Ad Costs

What determines how much a theatre should spend for advertising? This is a problem that has puzzled many exhibitors, especially when they find expenditures-in relation to income-changing due to a variety of conditions. The following view on this subject was written by National Theatres' division manager Richard P. Brous in "Showman," that circuit's official house organ. It will interest our readers—Editor's Note.

The amount of certain controllable expense items is determined by a historical approach. This conclusion, although an unfortunate one, must be drawn after an examination of results in a large number of theatres over a period of years. Take advertising for example... Why does one theatre spend $5% of its income from admissions for advertising and another theatre similarly situated spend 50% more to produce substantially the same admission income? Of course there are differences in newspaper rates and other advertising costs but there must be some relationship between the amount of controllable expenses and the income of the theatres.

Is the standard determined largely because of the history of the theatre over a period of years, or is the amount of each category of expense determined by a scientific, business-like approach to the establishment of reasonable standards of operation, experimentation and careful analysis of experience? Trying to apply precedent to our business isn't the answer today.

Every successful business has certain standards of operation. When these have been determined, attention is then given to deviation from the standards with the view of keeping every unit close to the standards. Standards are fixed for only one purpose: producing the greatest possible profit from the business.

In our business a good set of statistics is certainly not the objective, expense figures which bear an unrealistic relationship to gross. The expense goal of every theatre should be to expend that amount of its income which will produce the greatest amount of profit. How is this determined in a particular theatre?

When one theatre spends in excess of 10% for advertising and another theatre spends substantially less and grosses the same amount, one must conclude that history determines the amount of the expenditure in the former. That cannot be the proper and reasonable approach. In many cases it is unwise to follow history, unless it has been tested and proved today.

This is not to suggest in any sense that any theatre should choke up on advertising, because scared money will never produce full potential for any theatre. The hard-sell costs money and only through the hard-sell can the full profit potential be realized. But let the amount of the expenditure be determined under present conditions and not by history.

SHOWMEN! Send Us Your Stunts and Ideas.

DEMONT PROMOTION. The papered float for "Devil's Disciple" makes a perfect setting for the two buckskin gents of the revolutionary period. Three beautiful models, also in buckskins, stand on the float in front of B & K's Roosevelt Theatre, Chicago.

Everything—but Everything—
Getting the 'Best' Treatment

Through a skillfully executed local level merchandising campaign, "The Best of Everything," Jerry Wald's new production, is invading the country through every market. The 20th Century-Fox promotion forces have made it their business to see that the best of everything (compliments of the film's title) is being offered to the public via manufacturers, merchandisers, stores, municipalities, and the airwaves.

The campaign was started in New York during the summer, where "The Best of Everything" was the official title for the metropolis' famous Hudson Celebration. The CBS network picked up the title as its nationwide slogan: "See the Best of Everything on CBS." Now, 20th's regional advertising-publicity staff is putting over the title promotion with merchants in their local territories. Placards and posters herald the fact that the store sells "The Best of Everything," and the printed matter also mentions the film's opening in that area.

Al Tamarin Reestablishes
Own Public Relations Firm

With the world premiere and first series of engagements of "Porgy and Bess" marking the completion of his assignment as director of the Goldwyn unit at Columbia, Alfred H. Tamarin has returned to his own independent public relations firm. Tamarin is establishing his own organization with tower offices at 60 E. 22nd St., N. Y., to specialize in publicity, promotion and merchandising service consultation for motion picture, theatrical, television and related industrial projects. The publicist will continue as consultant for the coming series of engagements of "Porgy and Bess," it was announced by Columbia's executive in charge of advertising and publicity Jonas Rosenfield, Jr. Tamarin had previously handled world-wide publicity at UA.
TAYMIE AND THE BARACUDA

DAVID LADD, JOHN AGAR, CHARLES WINDSOR, RICHARD ARLEN

Produced by A. C. LYLE. Small boy dreams of capturing giant frog baracuda.

STREETS OF MONTMARTRE

LUNE TURNE AND LOUIS FOUNTAIN DIRECTOR: DICK S. BASED ON TWO BOOKS: "MONTMARTRE" AND "THE VALADON DRAMA."

AMERICAN INTERNATIONAL

March

OPERATION DAMAGES

EVE MAYER, CHARLES HENDERSON. DON DEVIN AND CRAIG EVAN. Four gorgeous showgirls trapped behind North Korean lines, with only their feminine wiles to conquer the enemy on their way back to the safety of their U.S.O. unit. 74 min.

TANK COMMANDOS

WALLY CAMPO, MARGIE LAWRENCE. DIRECTOR: ARTHUR CARABBE. A cold, calculating madman proceeding from country to country to the next to create material for his horrendous museum. 96 min.

DRAG STRIP HONEY

JUNO TIME

EVE MAYER, SANDRA GILES. HIGH SCHOOL BRIDE

REFORM SCHOOL GIRL

EVELYN BERGMANN, JAMES BYRNE. DRAMA. 70 min.

DIARY OF A HIGH SCHOOL BRIDE

ANDREA SANS, RONALD FOSTER. TEEN-AGER ACTION. 80 min.

GHOST OF DRAGSTIP HOLLOW

JOY FAIR, RUSSELL BENDER. 65 min.

April

MAY

June

DRAG STRIP GIRL

SUNSHINE POSTER

HIGH SCHOOL BRIDE

REFORM SCHOOL GIRL

July

DIARY OF A HIGH SCHOOL BRIDE

ANITA SANDS, RONALD FOSTER. TEEN-AGER ACTION. 80 min.

GHOST OF DRAGSTIP HOLLOW

JUDY FAIR, RUSSELL BENDER. 65 min.

September

GIRL OF DEATH ROW

SIGN OF THE FOURTH DOOR

Color, CinemaScope, ANITA EKBERG. Spectacle. 105 min.

October

BUCKET OF BLOOD

BARKER, MILLER. HORROR. 65 min.

November

GOLIATH AND THE BARBARIANS

Color, CinemaScope, STEVE REEVES, BURT CAMPBELL. Spectacle. 95 min.

December

JAILBREAKERS

DICK HUTTON, MARY CASTLE. MELODRAMA. 65 min.

January

TAKING ME TO YOUR LEADER

COLOR, SCIENCE-FICTION. 85 min.

Coming

ALADDIN AND THE GIANT

DAVID AND GOLIATH

EVE AND THE DRAGON

IN THE YEAR 2998

MEDUSA

MYSTERIOUS HOUSE OF USHER

Color, CinemaScope, Vincent Price.

COLUMBIA

January

BELL, BOOK AND CANDLE

COLOR. KIM NOVAK, JAMES STEWART. DIRECTOR: JULIAN BLAUSTEIN. 103 min. 10/27.

GOOD DAY FOR A HANGMAN

Color. FREDDIE MACKMURRAY, MAGGIE HAYES, CHARLES H. SCHNEIDER. DIRECTOR: NATHAN JURAN. WESTERN. BABY-FACED KILLER OPENS TOWN. 85 MIN. 1/5.

LAST BLITZKRIEG

THE VAN JOHNSON, PRODUCER: SOE KANTOR. DIRECTOR: FRITZ RUSSELL. SWASTIKA. 86 min. 1/2.

CITY OF FEAR

VINCE EDWARDS, JOHN ARCHER. PRODUCER: LEO CHLOUCHE. DIRECTOR: LEE BRANDER. PIRATES. 89 min. 1/17.

GIDEON OF SCOTLAND YARD

Color. JACK HAWKINS, DIANA FOSTER. DIRECTOR: JOHN FORD. ACT. 91 min. 1/17.

RIDING LONESOME

Color, COLUMBIA. RALPH DAVIES, SCOTT KANE. PRODUCER: BURCHER. WESTERN. BOUNTY HUNTER RIDES ALONE TO SEEK REVENGE. 73 min.

FORBIDDEN ISLAND

COLUMBIA. ALFRED HITCHCOCK, BLOCK. DIRECTOR: JOHN FORD. MELANCHOLY. 81 min. 1/17.

BANDIT OF ZHORE

COLOR, COLUMBIA. VICTOR MATURE, ANNE ASHBY. PRODUCER: IRENE ALLEN. 83 min. 1/2.

GIDGET

CinemaScope, COLUMBIA. SANDRA DIEAE. JAMES DARRIN. PRODUCER: JOHN GILLING. 83 min. 1/2.

JUKE BOX RHYMTH

JOE MURPHY, BRIAN DONLEVY. DIRECTOR: SAM KATZMAN. PRODUCER: ALEX DREFFUS. BLACK COMEDY. 83 min. 1/2.

FACE OF A RUGITIVE

TODD-KO. DIRECTOR: JOHN HAMILL. 101 min. 1/27.

HEY BOY, HEY GIRL

LOUISE PRATT, KEALY SMITH. PRODUCER: HARRY ROMM. DIRECTOR: DAVID LOWELL RICH. 80 min. 1/3.

MAN IN THE SADDLE

RANDAL SCOTT. DIRECTOR: JOE LEON. 87 min.

VERONIKA

STUMLIN, SUSAN CUMMINGS. PRODUCER: SAMUEL PALLAR. PRODUCER: SHARI LEWIS. 81 min. 1/3.

YOUNG LAND

Color, Japan. PRODUCER: YUZO WATANABE. PRODUCER: CHARLES LAWRENCE. 84 min. 1/3.

JUN

M-MAN

THE JAPAN. MATSUSHIMA, KEN SHIGAKI. DIRECTOR: KATSUO HIROI. JAPANESE. 61 min. 1/3.

IT HAPPENED TO JANE

Color, Japan. DIRECTOR: SHIGERU MARUO. 80 min. 1/3.

PORGY AND BESS

THEODRED, ALFRED HITCHCOCK. DIRECTOR: HAMILL. 84 min. 1/3.

WOMAN EATER

Color, COLUMBIA. PRODUCER: LEO CHLOUCHE. 85 min. 1/3.

JULY

ANATOMY OF A MURDER

JAMES STUART, LEA REMICK. PRODUCER: YOUNG. 80 min. 1/3.

LEGEND OF TOM DOOLEY

THE MIGUEL LANDON. PRODUCER: SMART. 80 min. 1/3.

MIDLE OF THE NIGHT

KIM NOVAK, FREDRIC MARCH. PRODUCER: GEORGE JORDAN. DIRECTOR: KENNETH BANN. 77 min. 1/3.

AUGUST

HAVE ROCKET, WILL TRAVEL

THEO STOOOGES. PRODUCER: HARVEY ROMM. 80 min. 1/3.

THIS IS YOUR PRODUCT

Films in a hurry: All titles current and Current on Film REVIEW appears at End of Synopsis.

FOR ALLIED ARTISTS

January

COSMIC MAN

THE BRUCE BENNETT, JOHN CARRADINE, ANGELA GRENTE. DIRECTOR: ROBERT A. TERRY. DIRECTOR: HERBERT GREEN. 72 min.

HOUR ON, HAUNTED HILL

VINCENT PRICE, CAROL OHMART. PRODUCER-DIRECTOR: WILLIAM CASTLE. EERIE GHOST STORY. 75 min. 1/2.

February

ARSON FOR HIRE

STEVE BRODELY, LYNN THOMAS, WALTER BRIDGES. PRODUCER: LEON SANSONO. DIRECTOR: RICHARD G. SPRINGSTEEN. WARM, ROMANCE IN JAPAN. 75 min.

GAGE FHE TERROR

RUDOLPH VALENTINO, JOE DANTON. DIRECTOR: DICK WHITMORE. 83 min.

April

RCA SUPREME

WALLACE MONNIER, JOE DANTON. DIRECTOR: DICK WHITMORE. 83 min.

May

DADDY-O

DICK CONTINO, SANDRA GILES. HIGH SCHOOL BRIDE

REFORM SCHOOL GIRL

EVELYN BERGMANN, JAMES BYRNE. DRAMA. 70 min.

July

DIARY OF A HIGH SCHOOL BRIDE

ANITA SANDS, RONALD FOSTER. TEEN-AGER ACTION. 80 min.

GHOST OF DRAGSTIP HOLLOW

JUDY FAIR, RUSSELL BENDER. 65 min.

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BARKER, MILLER. HORROR. 65 min.

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DICK HUTTON, MARY CASTLE. MELODRAMA. 65 min.

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ALADDIN AND THE GIANT

DAVID AND GOLIATH

EVE AND THE DRAGON

IN THE YEAR 2998

MEDUSA

MYSTERIOUS HOUSE OF USHER

Color, CinemaScope, Vincent Price.
December


November


January

THE TIME MACHINE, Rod Taylor. Alan Young, Pro-ducer and director George Pal. Based on H. G. Wells’ story of a man who invents a machine which carries him from the 19th century into an amazing world of the future.


Coming

TEADOR AT SEA, James Mason, Dorothy Dandridge.

MAN WHO COULD CHEAT DEATH, The Technicolor, Asta Nielsen, Hazel Court, William Tabbert, director: Edward L. Cahn. Color, Technicolor. Based on the novel of the same name. 71 min. 8/12.

YARA'S EDY-Drama. Directed by Neil Kramer. Technicolor. Story of a Mexican child. 80 min. 8/12.

THAT MIN. DON'T KILL, The Technicolor, Robert Alda, director: Gus Mercurio. Technicolor. Story of a young man who must kill to save his mother. 97 min. 8/12.

LAW OF THE PRAIRIE, The Technicolor, Glenn Ford, Robert Mitchum, director: Lewis Milestone. Western, drama. 78 min. 8/12.


DARKNESS ON EARTH, The Technicolor, Joan Fontaine, directed by Henry Koster. Technicolor. Based on the novel of the same name. 78 min. 8/12.

20TH CENTURY-FOX
February

ALASKA PASSAGE, Regiscope, Bill Williams, Nora Wellgram, directed by John Farrow. Technicolor. Based on the novel of the same name. 88 min. 1/10.

MEXICO, Re-release, Xavier Cugat, director: Paul Landres. Technicolor. Based on the novel of the same name. 67 min. 1/11.

THE BLACK DOG, The Technicolor, Shirley Temple, directed by Douglas Sirk. Technicolor. Based on the novel of the same name. 73 min. 1/11.

THE LONELY JOURNEY, The Technicolor, Gary Cooper, director: Henry King. Technicolor. Based on the novel of the same name. 99 min. 1/11.

THE FLY, The Technicolor, David Hartman, director: Roger Corman. Technicolor. Based on the novel of the same name. 87 min. 1/11.

March

LONE TEXAN, The Regalcolor, Willard Parker, Audrey Dalton, director: Lew Landau, Technicolor. Based on the novel of the same name. 70 min. 3/12.

REMARRIAGE MR. PENNYPACKER, The CinemaScope, Donald O'Connor, director: Henry Levin. Technicolor. Based on the novel of the same name. 100 min. 3/12.


Compulsion, The CinemaScope, Orson Welles, Dolores del Río, director: Joseph L. Mankiewicz. Technicolor. Based on the novel of the same name. 103 min. 3/12.

WABLOCK, The CinemaScope, De Luxe Color, David Ladd, director: John Ford, Technicolor. Based on the novel of the same name. 113 min. 3/12.

Woman Obsessed, De Luxe Color, Susan Hayward, director: Robert Siodmak, Technicolor. Based on the novel of the same name. 107 min. 3/12.

HERE COMES THE JETS, Regiscope, Steve Brodie, Lyce Thompson, Robert R. Einfeld, director: Douglas Sirk. Technicolor. Based on the novel of the same name. 82 min. 3/12.

Industrial Design, Technicolor, Millicent Patrick, director: John Farrow, Technicolor. Based on the novel of the same name. 93 min. 3/12.

Miracle of the Hills, Regiscope,财经 Lynne, Seymore Hershfield, director: Michael Gordon, Technicolor. Based on the novel of the same name. 76 min. 3/12.

Along the Great Divide, Technicolor, John Carradine, director: John Farrow, Technicolor. Based on the novel of the same name. 77 min. 3/12.

July

Alligator People, The CinemaScope, Georgine Darcy, director: Roy Del Ruth, Technicolor. Based on the novel of the same name. 82 min. 7/12.

DIARY OF A FRAKKE, CinemaScope, Millie Perkins, Joseph Schlecter, director: George Stevens, Technicolor. Based on the novel of the same name. 101 min. 7/12.

Holiday for Lovers, De Luxe Color, June Wynn, Clifton Webb, director: David Wellman, Technicolor. Based on the novel of the same name. 74 min. 7/12.

Miracle of the Hills, Regiscope,财经 Lynne, Seymore Hershfield, director: Michael Gordon, Technicolor. Based on the novel of the same name. 76 min. 3/12.

South Pacific, De Luxe Color, Rosanno Brazzi, director: Mervyn LeRoy, Technicolor. Based on the novel of the same name. 77 min. 3/12.

August

Blue Denim, CinemaScope, Carroll Lynsley, McDonough Carey, director: Charles Brackett, Technicolor. Based on the novel of the same name. 77 min. 8/11.


Return of the Fly, CinemaScope, Vincent Price, director: Edward D. German, Technicolor. Based on the novel of the same name. 73 min. 8/11.

September


Oregon Trail, CinemaScope, De Luxe Color, Robert Mitchum, director: Henry King, Technicolor. Drama of Oregon dispute. 86 min. 8/17.

October

Best of Everything, The CinemaScope, De Luxe Color, Robert Mitchum, director: Anthony Mann, Technicolor. Based on the novel of the same name. 95 min. 10/9/59.

November


December


UNITED ARTISTS
March

WOLF'S MOUTH, The Technicolor, Alec Guinness, director: John Bryan, Technicolor. Based on the novel of the same name. 97 min. 3/10.


HOLE IN THE HEAD, A DeLuxe Color. Frank Sinatra, Eleanor Parker, Edward G. Robinson. Producer-director Edward G. Robinson tries to raise son while chassising girls. 120 min./5/5.


August


RAZB! TERR!, THE Ernest Borgnine. Producer Harry Kneitel. Director Philip Leacock. Man realizes he is caught in economic trap-his job. 72 min. 7/20.


September

COUNTERPLOT Forrest Tucker. Producer-director Kurt Neumann. Action drama with Puerto Rican background. 78 min. 9/22.


November


December


EML'S GAMEY Burt Lancaster, Don Ameche. From Sinclair Lewis' best-seller. 91 min. 12/25.


HAWAII Producer-director Fred Zinnemann. Film version of Jay Hugo's novel. 134 min. 12/23.

INHERIT THE WIND Spencer Tracy, Gene Kelly. Producer-director Stanley Kramer.


SEWER. THE SUMMER OF THE 14TH DOLL Ernest Borgnine, Anne Baxter. THEY CAN'T HANG THE TIGERS BY THE TAIL


WEST SIDE STORY Filmmation of Broadway musical. 117 min. 10/19.

WOMAN CONFIDENTIAL Producer-director Jane Russell. Color. 94 min. 6/22.


LEECH, THE. Coleen Gray, Grant Williams, Gloria Henry. A scientist discovers youth-giving drug and turns murderous. 88 min. 10/23.

SHOW QUEEN. THE Art Linkletter, Sandra Dee, Anim- ated version of H. M. Bateman's Andersen fairy tale. 84 min. 12/17.


October


February

HANGING TREE, THE Technicolor. Gary Cooper, Maria Schell, Karl Malden. Doctor with past runs into trouble in Western town. 186 min. 2/2.


November

GIANTIS THE FIRE MONSTER Producer Tomoyuki Tanaka. Director Mollrophy QDQ. Science-fiction about prehistoric monsters who return to destroy the earth. 80 min. 4/8.

TEENAGERS FROM OUTER SPACE Science-fiction about space-ships and monster threatening the world. 85 min. 8/2.


December


November


January

PRIVATE LIVES OF ADAM AND EVE. THE Mickey Rooney, Mamie Van Doren, Producer Robert Redford. Direc- tors Albert Zugsmith, Roger. Trapped by a cloud of gas in a locked room, they escape back to a parallel to the Garden of Eden and its temptations. 94 min. 11/15.

HELL BENT FOR LEATHER Color and CinemaScope, Audie Murphy, Felicia Farr, Stephen McNally. Pro- ducer Gordon Kay, Director George Sherman. Outdoor adventure. 85 min. 11/18.

December


February

HANGING TREE, THE Technicolor. Gary Cooper, Maria Schell, Karl Malden. Doctor with past runs into trouble in Western town. 186 min. 2/2.


April


June

GIANTIS THE FIRE MONSTER Producer Tomoyuki Tanaka. Director Mollrophy QDQ. Science-fiction about prehistoric monsters who return to destroy the earth. 80 min. 4/8.

TEENAGERS FROM OUTER SPACE Science-fiction about space-ships and monster threatening the world. 85 min. 8/2.
The trailer is a bright showmanship star that is seldom eclipsed. That's why I'm looking up to trailers during this Once-In-A-Lifetime Tribute.”

Si Fabian

Fortieth Anniversary Celebration Once-In-A-Lifetime Tribute to Trailers
JOE EXHIBITOR WRITES:

"Conciliation Can't Replace Good Will"

CHANGING SHAPE OF TODAY'S MOVIE HOUSE

GLOBAL PROMOTION CAMPAIGN
ON A
Gilt-Edge Production

ON THE BEACH
STARRING
PAT BOONE
IN HIS MOST IMPORTANT ROLE
...REVEALING A NEW
DRAMATIC MATURITY

JAMES MASON
THE UNFORGETTABLE CAPTAIN NEMO
OF "20,000 LEAGUES UNDER THE SEA"
IN HIS SUPREME CHARACTERIZATION

ARLENE DAHL
A STRIKING BEAUTY, A FIERY
PERSONALITY, A FINE TALENT

DIANE BAKER
THE OUTSTANDING YOUNG STAR OF
"THE DIARY OF ANNE FRANK" AND
"THE BEST OF EVERYTHING"

PRODUCED BY
CHARLES BRACKETT
who gave you "THE KING AND I"

DIRECTED BY
HENRY LEVIN
who gave you "BERNARDINE"

SCREENPLAY BY
WALTER REISCH and
CHARLES BRACKETT

for the coming holiday season...

JULES VERNE'S
spectacular

JOURNEY TO THE CENTER OF THE EARTH
The Crater of
Snakells-Jokull

The Cavern of Light
The Stratum
of Cinnabar

Stalagmites and
Stalactites

V*
The Floor of

newest
creen achievement
10m JULES VERNE,

Transparent

uthor and creator

of Quartzes

..the

The Giant
Flesh-Eaters

The Grotto

The Cascading Salt
>j

"20,000 Leagues
The Black Canyon

and
Around the World

Jnder the Sea"

The Underground
Labyrinth

The Cave with the
Natural Bridge

i:

80 Days"...

The Forest of

produced
CinemaScope,

Mushrooms

ivishly

)lor

The Underground

^>v —
Ocean

The Limestone

by De Luxe

Shaft
7

]id

Stereophonic Sound
FROM

20th...

THE HOTTEST STORY IN THE INDUSTRY TODAY!


Newsmakers

Contract Talk?

One of the lighter moments at the preview in New York of Twentieth Century-Fox’s “The Best of Everything” found, left to right, Fox vice president Charles Einfield, producer Jerry Wald, 20th president Spyros P. Skouras chatting amiably. Undoubtedly, serious talk was devoted to the renewal of the soon-to-expire Wald contract with the company.

To Embassy

20th-Fox’s exploitation manager, Eddie Solomon takes over as advertising director for Embassy Pictures, Nov. 9. Announcement that Solomon, who has been associated with Fox for the past 20 years, will succeed Sid Blumenstock, was made by Embassy head Joseph Levine. Solomon will take immediate charge of the international advertising campaign for Embassy’s latest film, "Jack, the Ripper," and an all-new 1960 Hercules attraction. "We needed an executive with experience in all phases of advertising and exploitation," said Levine. "Happily, Mr. Solomon filled the bill."

Exhibitors, Filmmen Meet

Proving, at least in a small way, that film company representatives and exhibitors can meet on common ground and discuss their mutual problems in a friendly manner, nearly 100 men from both sides congregated at the first fall conference of the Maryland Theatre Owners Association at Baltimore’s Hotel Emerson. Pictured, left to right, are Roy Richardson, president of the Virginia Motion Picture Owners Association; Roger H. Lewis, vice president in charge of advertising, publicity and exploitation for United Artists; Twentieth Century-Fox’s Martin Moskowitz; Izzy Rappaport, Baltimore exhibitor; John G. Broumas, president of the Maryland TOA unit; E. LaMar Serra, TOA legislative chairman, of Jacksonville, Fla., and Jack Fruckman, Maryland TOA unit.

'Happy' Preview

If the smiles lighting up the faces of these three very interested parties are any indication, Joseph Field’s Production’s “Happy Anniversary” is destined for boxoffice joy from coast to coast. Left to right, United Artists’ president Arthur B. Krim, Mrs. Krim and producer Ralph Fields beam at a sneak preview of the film in New York, attended by exhibitor leaders, UA sales promotion personnel, media representatives.

Belafonte Luncheon

While in Chicago for the world premiere of "Odds Against Tomorrow" at the Woods Theatre, United Artists’ executive vice president Max E. Youngstein, right, in shirt-sleeves, and star Harry Belafonte, fifth from left, enjoyed a luncheon given in their honor by the executive staff of Johnson Publications, publishers of "Ebony" and "Jet". Belafonte and Youngstein discussed with the editors the problem of the Negro audience.

‘Ben Hur’ in Chicago

Proudly announcing that “Ben Hur” has been booked for the Michael Todd Theatre in Chicago, Dec. 23, are, left to right, Seymour Florin and Morris Lefko, Michael Todd Co. reps, and MGM's “Ben Hur” sales specialist Robert Mochrie.
Two items of apparently unrelated news recently brought reminders of the strange attitude the motion picture industry seems to have toward itself.

I don’t know whether any other observer will see any connection between the passing of Errol Flynn and the latest announcement of plans for the establishment of an industry-sponsored motion picture museum. But the news items about these two subjects both point a single moral.

There was a warm spirit of nostalgia, almost pride, in the unanimous tributes to Errol Flynn and his frank role as gay lothario. The newspapers and the public obviously shared fond recollections of this devil-may-care Hollywood star. The affectionate obituaries in the press hardly reflected a puritanical attitude toward the people of the movie business; instead, they indicated a great fondness for the memorabilia of filmdom’s glamorous past.

Somewhere, whenever the subject of a movie museum is raised, the happy nostalgia and the glamour of the past just don’t click. The appointment of an architectural firm to work on the museum idea was the latest in a long series of prefaces to getting this project definitely under way; and all indications are that there is still no great outpouring of either funds or enthusiasm for the undertaking.

It occurs to me that the museum idea might generate greater support if it were clearly indicated as a monument to the people of the motion picture industry rather than to the impersonal history of the screen. The story of Thomas Edison’s Black Maria film studio is interesting, but the personal story and effects of a Jean Harlow or a Wallace Beery or an Errol Flynn is much more likely to attract an audience.

Hollywood embodies many crafts, a good deal of scientific progress, a lot of money and a sizeable amount of picturesque real estate, but its prime ingredient through the years has been people—colorful people, temperamentally people, folks who did a lot of good and some folks who got into trouble. This is all part of the movie story. It is what can make a movie museum unique.

Why not build around it?

I would like to file what seems to be a minority report on the subject of film festivals. For a long time, particularly in aesthetic film circles, there has been a plethora of yearning for the U.S. to host the world’s biggest film festival—not a private promotion like the forthcoming San Francisco Festival, which involves a single theatre, but an international conclave and showing on a scale to dwarf Cannes, Venice and the rest of them put together.

I am opposed. For a number of years the existent film festivals have meant less and less at the world wide boxoffice and not too much as mere publicity either. Furthermore, they have a tendency to degenerate into international cat-fights. Let us have peace.

However, at the same time, let us take a clue from the principal item of success which has distinguished so many of the festivals, namely, success at the local festival theatre. From the point of view of the individual theatre owner or the individual community, a motion picture festival can be an excellent business stimulus locally, even if it doesn’t mean a thing any place else.

Of course, it helps business at any theatre to have a bevy of international stars make an appearance. But I should think that with a little ingenuity smaller communities might be able to work out their own gimmicks, to make up for the absence of the big international names.

For example, it might be possible to have a week of international nights at the theatre, during which, in addition to presenting feature films from various countries, souvenirs of each nation were distributed. The souvenirs could be obtained via the various consulates and import dealers, and might consist of anything from foreign coins to travel booklets. There might be a drawing for a grand prize of a trip abroad. There might be a tie-up with the local newspaper on a contest to guess the order in which the festival audience will list the popularity of the various films.

A film festival doesn’t, of course, really have to be international. A theatre might try to arrange a Greta Garbo festival or a sort of movie cavalcade—one movie from each of the last five decades, say.

As I noted at the outset, I do not think these festivals accomplish much outside the actual communities where they take place; but within those communities, results can be very healthy.

There seems to be a stubborn dispute within the industry regarding how much should be spent to support the nationwide telecast of the Academy Awards. I think the answer depends on whether you are interested in good commercial publicity or in more general public relations.

The Oscar telecast is exciting and certainly has attracted the attention of millions upon millions of people throughout the nation. As a means of putting moviedom’s best foot forward it can be most effective. But the only time it really sells tickets for an Award-winning show, I should think, is when the show still happens to be current. Otherwise, it is merely a general combination of good will gesture and popular sweepstakes.

It is only fair to say that there has been a profound improvement in the Oscar show since the unfortunate telecasts of a few years ago. That there is still room for further improvement cannot be denied. I would think, for example, that when they get around to planning the 1960 show they might ask the masters of ceremonies, particularly the comedians, to please memorize their lines or, at the very least, read them over a couple of times before delivering them onstage. I also have the feeling that we have reached the end of the line with the non-singing actors who are called upon to appear in novelty song routines.

There was a great outcry some years ago against commercial sponsorship of the Oscar telecast, with the result that the sponsorship reverted to the movie industry itself. This is noble, perhaps, and expensive certainly. If broadcasts about Nikita Krushchev’s visit to the U.S., or coverage of the election returns or the New York Philharmonic can find dignified and laudable commercial sponsors, the motion picture industry ought to be able to do the same for a telecast as newsworthy as the Academy Awards have proven to be.
VARIETY SAYS IT SHORT AND SWEET!

"THE WONDERFUL COUNTRY" IS A WONDERFUL WESTERN!

ROBERT MITCHUM
JULIE LONDON

THE WONDERFUL COUNTRY

TECHNICOLOR®

All The Grandeur And Excitement Of Tom Lea's Bold And Powerful Novel Is Now On The Screen!

co-starring
GARY MERRILL · PEDRO ARMENDARIZ · JACK OAKIE · ALBERT DEKKER · JACKIE GLEASON · CHARLES McGRAW · and introducing LEROY "SATCHEL" PAIGE

Music composed and conducted by ALEX NORTH · Screenplay by ROBERT ARDREY · From the novel by TOM LEA

Directed by ROBERT PARRISH · Produced by CHESTER ERSKINE · A D.R.M. Productions, Inc.

THRU UA
Conciliation vs. Good Will

To the Editor
Film BULLETIN

Dear Sir:

I am writing to you, believe me, not with any desire to "rock the boat," but only to express my candid, and, I hope, constructive views on conciliation and what help it will provide for the average exhibitor.

The trade papers are filled with glowing reports of how conciliation will bring relief to the little theatres, whose dire straits are known to us all. Frankly, I doubt it. Oh, of course, the system might help to some small degree, but the plight of the marginal exhibitors (and, my friend, there are a lot of us today!) cannot be improved sufficiently by filing for conciliation every time an inequitable deal is demanded by a film company.

The situation, as I see it today, calls for a remedy that goes deeper than conciliation. The product shortage affects most harshly the subsequent run or small town theatres, which, because of their limited audience, require a flow of pictures that enable them to get an audience turnover. In the tight market that prevails today, they need virtually every picture that is playable in their situations. But, it's a fact that most of the very pictures with which they could make some profit are being held for terms that permit no profit for any but the higher-grossing theatres.

What is needed more than conciliation is some good will, a sympathetic understanding by the film executives of how close to the abyss are so many thousands of small theatres. Conciliation can't replace good will in this situation, because too many of us will die while waiting for help.

I would like to say that 20th Century-Fox's local autonomy plan holds more hope for the little theatre than any other idea we've had offered so far. This is a logical attempt to meet the individual situation on an individual basis, and not a blind fixing of policy by some home office executive who has neither the time nor the inclination to bother about the problems of Joe Bloke out in the sticks. By giving its local people control to make terms, Fox is expecting the theatres that can pay to pay—and the one that needs an adjustment in terms to survive has a good chance to get that help.

But most of the film companies fix their policies in New York or in Hollywood—and the devil take the little guy. I've felt for a long time that the terms for one particular company's pictures are fixed out at the Santa Anita race track. Every one of their films come through to the local offices at 40 or 50 percent, with double preferred playing time the rule. And if you explain that your grossing potential doesn't permit a profit on those terms, they simply don't sell you.

It's this kind of "let 'em eat cake" policy that won't be cured by conciliation, and the answer today can't be that the exhibitor should pass up that company's pictures; the product shortage doesn't allow the sub-run operator to pass up anything.

I have no objection to conciliation, but, frankly, I would rather see ACE put the finger on those companies who operate without any semblance of good will toward their customers. More than ever, because the times are tough, we need good will. We won't survive as an industry without it.

Yours hopefully,
JOE EXHIBITOR.

The Fuss About Oscar

The matter of who sponsors the next Academy Awards telecast fails to strike us as a partisan issue. Ideally of course it would be fine, finances allowing, for the major film companies to subscribe in full each year because of the opportunities this would allow to inject palpably commercial messages extolling forthcoming product, as well as the gratifications one finds in the movie habit. But in the widest terms we see little diminution to the public relations quality of the show whether the costs are borne by the industry or by an outside advertiser. After all, it is still the Academy Awards, a world-renowned institution, and it could hardly be said that the automobile sponsorship of the show in prior years tarnished its lustre to any demeaning degree.

The really important item is the high degree of control capable of being exercised by Academy membership upon outside commercial interests. Butressed by the top one-night audience index of the past TV year, those in charge of the program's production should certainly be in position to dictate terms on the subject of advertising intrusions.

We repeat what we have said in the past; it doesn't matter too much who picks up the tab for the Oscar telecast, as long as it is a show that aggravates our industry.
Is There a Cure for the Product Paucity?

For all the enormous effort that has been poured into the problem of product shortage, no other issue still looms more ominously on the horizon for 1960. Nothing worries the theatreman more. No matter how much good will abounds in exhibitor-distributor meetings, no matter how much relief is promised the little exhibitor, no matter how bright a picture is painted by top-level executives, the outlook will be bleak indeed, for thousands of theatres without films to sell to the patrons.

Some observers say the answer lies in distribution's willingness to step-up its production program, thereby pumping a vital flow of program pictures into the arteries of America's theatres. Others claim it is up to exhibition to encourage the increase of product by playing as many pictures as possible and promoting them into boxoffice successes of some degree, if not as remunerative as the big blockbusters.

George Kerasotes, president of the Theatre Owners of America, is one industryite who sees merit in both suggestions, as long as something is done right away.

Talking before the annual convention of the Theatre Owners of North and South Carolina, in Charlotte last week, the TOA president maintained that the shortage of motion pictures is still the exhibitor's number one headache. And while he listed any number of reasons for the current dearth of product—federally-imposed theatre divestment and sales of old films to television—the urgency of his message was contained in his plea for an immediate frontal attack on the problem. Declaring that "all indications point to a smaller supply in 1960, "Kerasotes told his exhibitor audience to "try and play as many pictures as possible, and give special attention to these secondary features. Your playdates will encourage the companies to make more pictures."

A glance at the movie news front last week offered encouragement that at least two major film companies—Columbia and United Artists—already were optimistic enough to begin plans for impressive filmmaking and releasing schedules in 1960.

In what was termed an unprecedented move, Columbia announced that its top executives will visit, within a four-week period, every exchange area in the country to discuss with the leaders of exhibition the release pattern for the 13 months beginning January, 1960. There are currently 39 films slated for release during this period, with 19 other major productions definitely committed to go before the cameras in the same period.

To kick-off the project, designed to make 1960 the year of "The Big C," first vice president and treasurer Leo Jaffe addressed 52 presidents and leading executives of every major New York area circuit at a recent luncheon. Similar meetings are slated to follow in each branch city, with executive vice president A. Montague; Samuel J. Briskin, vice president in charge of West Coast activities; vice president Paul N. Lazarus, Jr., and executive in charge of advertising and publicity Jonas Rosenfield, Jr., participating. The Columbia plan represents the results of the policy inaugurated last year by president A. Schneider, calling for the production of big, multi-million-dollar films by independent units able to draw upon Columbia's production facilities and staffs in the U. S. and abroad.

The news from United Artists was equally encouraging. The firm, according to vice president in charge of domestic sales James R. Velde, will maintain its pattern of orderly release next year and release as many, if not more, blockbusters than it is releasing in 1959, a year which has seen UA turn out 29 double A attractions at the rate of seven per quarter—or a 75-per-cent increase over the number of blockbusters released in 1958.

"We feel that there can no longer be 'peaks and valleys' in releasing pictures," Velde told the TOA of the Carolinas convention. "There must be a constant flow of top product month in and month out," he added, "in order that the exhibitor, as well as the distributor, may operate on a successful basis." And as soon as both interests come to that realization—and start doing something about it—exhibition will get relief from its no. 1 headache.
THE NEXT GENERATION OF MOVIE LEADERSHIP.

Much ado has been made of the fine, gritty job of firming up by the film industry within the past several years against exacting TV competition. The feat is all the more impressive in view of television’s uncompromising growth, its lure of ranking Hollywood talent and its table of recruitment, which at times appears capable of emptying the entire show business corral onto network platforms.

Nonetheless filmdom manages to show up for kickoff every evening of the week and it has become apparent that for the first time in its post-war struggles with the new entertainment force that it has struck a workable level for doing business without the spectre of further economic decline to haunt its planning.

Without question, chief thanks must go to top level film company leadership. For sheer persistence and courage over an interminably troubled period the achievement is without peer in American industrial management. To our knowledge, only railroads, among major categories, have experienced similar financial distresses for so long without totally abandoning the ghost.

One aspect of the industry’s executive leadership that has eluded us too long is the question of succession. It is of portentous significance that a majority of the leading architects of our newly-gained recovery are the very ones who aided in the whelping and weaning of the modern movie era. The names Skouras, Warner, Goldwyn to mention a few—these are the commanding figures of our time, as they were even in an earlier period. An aura of near indispensability surrounds these titans as one surveys the turmoil and finally the heartening regeneration within the past decade. The feeling is heightened by fresh evidences of executive audacity, accomodation to shifting forces and the ability to shape new forces of their own. These are heroic figures, men capable of scrapping long-cherished fetishes and adapting to emerging patterns in public taste.

The arresting question is this: who follows? In the darkest hours of the boxoffice depression where were the messiahs, the prophets, the oracles who are expected to arise in a foundering industry? Advice flowed from near and far, from banking circles and from the business community at large. A number of outsiders tested their hands. Jock Whitney, Tom O’Neil, a galaxy of proxy-grabbers—these elements are departed, tails between their arses.

It is clear that succession shall not come from without. It remained for the founding fathers to set in order the house which they themselves helped build. Succession must come from within. Logically this is the system perpetuating American enterprise. But a saddening hallmark of movie business is the appalling lack of leadership development.

The problem falls into two parts. One is recruitment; the other, tradition—a carry-over of the rule-by-strength practices of moviedom’s earliest days. Film making has belonged historically to a breed of businessman so alien to the popular prototype of the American industrial executive that even to this day he is an eradicable caricature of a tyrant in beret and riding crop. This impression has created no ill effect upon the artist or the performer, who has actually been warmed by the inherent romanticism. But it has impeded the flow of capable young business talent.

Under this unfavorable circumstance, a new specie has filled the void: the artist-turned-businessman. In the short run everything is coming up roses, because behind this phenomenon is always the fine guiding hand of the old time leader. He is there in his firm company office to approve the independent production, offer financing and tend to the marketing chores—beastly bores all. When the pioneering businessmen of movie business go, the accounting will be stern and severe and swift—unless there are capable replacements.

If moviedom is a business primarily and an art simply by coincidence, it seems the practical thing to place as much emphasis upon the development of executive personnel as upon performers and creative elements. We know of no established programs in this sphere. We know of no popular sentiment among capable students in colleges and universities to carve a career in the front offices of the film or theatre companies. In sharp contrast, we are aware of aspirations toward TV; we are aware of TV’s watchdog scrutiny of college placement bureaus; we are aware of the expansion of college courses in the communications fields. We are aware that the masters of the TV medium are operating their industry in sober contemplation of its potential growth.

Filmdom is peopled with competent, in some cases brilliant, executive talent. Heir-apparents are available. But this is no longer at the management level a young man’s industry. What can be achieved by young blood has been dramatically made manifest by the relatively swift and astounding success achieved by United Artists. This rising company provides the most striking example of what development of fresh executive manpower can mean to an organization’s future. In Wall Street many an analyst views UA’s potential optimistically as much on the basis of its executive strength as on its immediate grossing power.

A change in the wind is upon the film industry. Subject matter is maturing. Treatment of themes that would have been unimaginable ten years ago are finding acceptance in story departments and at the boxoffice. Movies are growing up, bestowing social and educational services upon their patrons without neglect of the primary duty to entertain. It is time this message was amplified to the sources from which the industry must hope to draw its future executive leadership. If it is to have a future, a start should be made now.
"A SLICK HOLIDAY PACKAGE THAT WILL ATTRACT TOP BOX OFFICE"!
Jim Powers, VARIETY

"ANOTHER BIG MONEYSMAKER FOR THE INDUSTRY"!
Samuel D. Berns, MOTION PICTURE DAILY

"WHAT MORE COULD AN

CARY GRANT
" OPERATION
Co-starring JOAN O'BRIEN • DINA MEREDITH
and ARTHUR O'CONNELL
"A TOWERING ATTRACTION, SURE TO DO TREMENDOUS BUSINESS!"

William R. Weaver, FILM DAILY

"SURE TO BE A BIG MONEYMAKER"!

Jack Moffitt, HOLLYWOOD REPORTER

EEMS HELL-BENT FOR HILARITY, PROMISING ANSWER TO THE PLEA MORE SCREEN LAUGHTER!"—Ivan Spear, BOXOFFICE

"A TOWERING ATTRACTION, SURE TO DO TREMENDOUS BUSINESS!"

William R. Weaver, FILM DAILY

"SURE TO BE A BIG MONEYMAKER"!

Jack Moffitt, HOLLYWOOD REPORTER

THEATRE OPERATOR ASK?"—BOXOFFICE

TONY CURTIS PETTICOAT

in Eastman COLOR

 nie Evans with DICK SARGENT

by Blake Edwards • Screenplay by Stanley Shapiro and Maurice Richlin

CHRISTMAS ATTRACTION, RADIO CITY MUSIC HALL

by Robert Arthur • A Universal-International Release • A Granart Production
Changing Shape of Today's Movie House

by CARL DUGGAN

Only an oldster in the motion picture business can recall how many different types of establishment have come under the general heading of "movie theatre," in the several generations since Thomas Alva Edison introduced the kinetoscope in the long ago. Even a casual observer must note that the theatre is still changing.

The peep show parlor gave way to the store or tent with chairs possibly rented from the local undertaker. The nickelodeon was left in the shade in the era of the picture palace. The palace still has its place, but it is no longer the dominant motif of American film exhibition.

For a while it seemed that the movie industry, which began out in the open air, was going to turn the clock back. The post-war era of the drive-in seemed to some observers to be writing finis to the four-wall. But the dire predictions proved inaccurate. Despite the growth of the al fresco audience, the four wall theatre has recently seen an upsurge of business reflected in the remodeling of existing houses and the building of new ones.

What has happened in the four-wall movie theatre world so far furnishes a basic clue as to the future of movie presentation. Certain directions are strongly in evidence.

First there is the matter of size. Loew's State Theatre in New York was completely remodeled; its 3,000 seats became 1,800. A similar cut in seating capacity has been decreed in remodeling plans for the Capitol, once the biggest theatre in New York. The Stanley in Philadelphia is being modernized for greater comfort and intimacy, and its seating too is going to be reduced. Theatre architects called in to plan for refurbishing existent theatres almost without exception include reduction of seating capacity in their designs.

What are the reasons for this trend? They appear to be several. First off must be considered the habits of comfort and intimacy that have grown on the American people in the post-war years. Appliances of every imaginable sort have added to the American home to provide more relaxation time, and this taste for the easy life has been further nurtured by television. The movie house of today faces the problem of making its comforts and conveniences, and its intimacy, parallel one's own living room. Thus, the wise theatreman adds leg room, more comfortable seats, etc., so that the customer will feel as much "at home" as possible.

Another reason for the reduction in the number of seats is the simple law of supply and demand. The cost of maintaining a seating capacity which is in excess of normal volume is high. Sometimes a theatre can convert unused space into new commercial rental property, as Loew's has done. Sometimes it can utilize the extra space to dress up its own operation with better lounges, more space between rows of seats, better sight lines to the screen, bigger seats.

One inescapable fact is that the (Continued on Page 27)
GLOBAL PROMOTION for a Gilt-Edge Production

IF YOU NEVER SEE ANOTHER MOTION PICTURE IN YOUR LIFE YOU MUST SEE ON THE BEACH
THE BIGGEST MOTION PICTURE EVENT OF OUR TIME!


GREGORY PECK
AVA GARDNER

FRED ASTAIRE
ANTHONY PERKINS

Introducing DONNA ANDERSON

Screenplay by JOHN PAXTON
From the novel by NEVIL SHUTE
Produced and Directed by STANLEY KRAMER
Released thru UNITED ARTISTS

If you never see another motion picture in your life you must see "ON THE BEACH"

THIS ADVERTISEMENT APPEARS TODAY IN MAJOR NEWSPAPERS IN CAPITAL CITIES THROUGHOUT THE WORLD

"ON THE BEACH" WILL PREMIERE AT THE ASTOR THEATRE, NEW YORK, ON DECEMBER 17th
The Global Concept...

United Artists officially opens the missile age in motion picture publicity on behalf of Stanley Kramer’s “On the Beach”. At this very moment, throughout the critical inner spaces of world opinion whirs an ingeniously devised assembly of promotional components, dispersing a message of unmistakably inter-continental significance. UA rocketeers have wisely elected to employ global strategy in aggrandizing a film which holds meaning for every living being on our nervous planet.

This is the keynote of a campaign, which in its entirety will represent the most extensive global launching of a motion picture on record. It employs a stark shibboleth: “The First Motion Picture For Everyone All Over The World.” It is a transcending approach for transcending subject matter, and UA tacticians are not in error to suppose that anything less international in treatment would demean one of the most important stories of this age. In purely commercial terms, the technique is cunningly inspired. UA is making the simple declaration that “On The Beach” is a film apart. Every element of copy, art, composition imparts an impression of exclusivity, of uniqueness. The film stands on a lofty pinnacle of its own, conveying an aura of importance that cannot fail to permeate to mass audiences.

In essence, the United Artists showmen—vice president Max E. Youngstein, vice president Roger H. Lewis, Fred Goldberg and their alert, aggressive force—are aiming high, addressing their campaign to the fundamental uneasiness in man’s conscience and soul.

The beauty of this campaign is that UA has chosen not to modify these aspects or sugar their implications. Quite to the contrary. Its world-wide advertising program frames the film’s significance in heavy borders and dares the inhabitants of this planet to duck. Eighteen major markets throughout the world, targets of a December 17 simultaneous global premiere, are being exposed to the telling beep-beep of UA’s ever-girdling warhead, which is destined for excursions above every conceivable audience area of the free earth. It is consistent, as well as commercially commendable, that creative spirits from a multitude of nations have participated in the preparation of the notable art being utilized in this international campaign.

The underlying emphasis behind the marketing of “On The Beach” is well-articulated by producer-director Stanley Kramer: “Warm reaction from the press and critical fraternity to the film would be pleasurable, approval of scientists and educators and intellectuals groups most welcome, the support of political and military figures of prime necessity. But the dream of the production of XX ‘On The Beach’ was to create a film for people—people all over the world in the power of the mass.”

It is simple missilery that the higher the shot, the greater the coverage. This campaign aims high.
World-Wide Campaign

Having fixed firmly on the thesis that the Stanley Kramer production, by its profound nature, would profit best by a campaign that stressed the world-wide significance of Nevil Shute's best-selling novel, United Artists' box-officers set to the task of conceiving a promotional drive in tune with the film's lofty, provocative theme. Latching onto the slogan that this is the first motion picture for everyone all over the world, they proceeded to endow the whole campaign with a tone of importance on an international scale. As the evidence on these and subsequent pages reveals, "On The Beach" has been made to appear a film that no one dare miss. This long-range re-selling on an intercontinental scope, therefore, must be calculated to provide the most effective ticket-selling penetration in today's selective movie market.
The premiere of “On The Beach”. The posters have been prepared in the following versions: Dutch, German, French, English, Hebrew, Spanish, Italian, Swedish, Japanese, Afrikaans, Arabic, Norwegian and Greek.

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-and posters for the U. S. market

Overpowering boldness in the catchlines dominate the posters prepared for the domestic market. Two 24-sheets are available. Both the teaser, above right, and the regular 24, below, proclaim in huge, eye-opening type the film’s importance. The smaller size lithos follow the pattern of the regular 24 sheet.

IF YOU NEVER SEE ANOTHER MOTION PICTURE IN YOUR LIFE YOU MUST SEE ON THE BEACH

THE BIGGEST STORY OF OUR TIME...
Stockholm

is waiting for December 17th
On that date, the biggest story of our time will premiere at the Park Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Caracas

is waiting for December 17th
On that date, the biggest story of our time will premiere at the California Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Toronto

is waiting for December 17th
On that date, the biggest story of our time will premiere at the Carlton Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Amsterdam

is waiting for December 17th
On that date, the biggest story of our time will premiere at the Alhambra Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Rome

is waiting for December 17th
On that date, the biggest story of our time will premiere at the Barberini Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Johannesburg

is waiting for December 17th
On that date, the biggest story of our time will premiere at the Monument Theatre, as well as in 17 other cities throughout the world. If you never see another motion picture in your life, you must see "On the Beach".

Ads that stress

The Big Theme

It may happen at the very beginning... or perhaps in the middle... or even at the electrifying climax... but sometime as you are watching, you will know you are looking at a motion picture that you will never forget the rest of your life!

Above, one of the dramatically lettered teasers.

Introducing Donna Anderson

A Stanley Kramer Production

On the Beach
The advertisements spread across these pages amply characterize the “Beach” campaign—the emphasis on world-shaking theme over all other boxoffice factors. Even so imposing a stellar cast as this one with Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins, is given second ranking in the displays to the bigness and eminence of the story. Of itself, this departure from the usual is bound to prove provocative to countless readers of the ads. Stress is laid unequivocally, in bold headlines, on the declaration that “On the Beach” is something special, something big, something great.
GLOBAL PROMOTION on a Gilt-Edge Production

STAR POWER

For all the emphasis on theme, showmen are sure to capitalize the strong marquee power by the four stars who head the cast.

A special screening for taxi drivers and this card on display in their cabs is a sure-fire method of gaining a host of word-of-mouth agents on wheels.

THE DRIVER OF THIS TAXICAB HAS SEEN

Ask him about it!

959 lata filmen “On The Beach” samtidigt ha prem

ok vore glädande; att röna bifall från vetenskapsm
or tillfredsställede; stöd från politiska och militära t
oppning vid framställandet av “On The Beach”

r hela världen.

i tillsammans med allvarliga paninområden om nödv
a var uppmärksamhet härpa och överförda till fi
för att na människans innersta, pa det att hon ma

The Beach” per la prima volta contemporaneamen
Farebbe piacere se la stampa e il gruppo di crit
ziani, insegnanti e intellettuali dessero la loro app
aggio di personalità politiche e militari. Ma il sog
un film per tutti in tutto il mondo visti nella forza de

id è sempre presente la consapevolezza della necess
per presente questo fatto e poi abbiamo cercato fran
anza. Abbiamo cercato, cioè, di raggiungere il cuo
approvamente.

て6大麻の諸都市で一斉に封切られることはわれ
てして出版界や映画批評界等から好評を博したさら
有家、そして広く一般知識層からもこの映画が認
異わしく思われである。しかし、この映画の製作
としての人々のための映画をつくり出すこと、つ
数多くの不愁や傍れ、また不謹が存在しており、現
製作に当り、われわれは、この素晴らしい事態を希
この映画を見て同情の念を起こさざるを得ないよう、

Screening van de film “On The Beach” gelijktijdig
’s avonds, 17 december 1959.

Publiek voor deze film zal aangenaam zijn, de go
welkom, de steun van politieke en militaire leide
pers van “On The Beach” om een film te mak

vantrouwen en men wordt steeds weer herinner
acht om onshier van steeds bewust te zijn en om
hoop op celluloid—namelijk mensen overal te
medelden zullen voelen—voor zichzelf.

ool vir gelykydige eerste opvoering in stede va
stige persreaktie en kritiese broederskap van de
etenskaplikes en opvoedkundiges en intellectueel
militaire figure is van primire noodsaklijkheid
’n rolprent vir die mense te skep—mense oor di

n altyd die nugter waarskuwing van die behoeft
se wees en het dan gepoog om dit te oortref me
die harte van mense te reik sodat hulle medelyd

Stanley Kramer
“Libel”

Business Rating ☺☺

Engrossing courtroom melodrama should register especially with class audiences. De Havilland, Bogarde head fine cast.

If suspenseful courtroom dramas still hold their appeal, this latest M-G-M release, headlined by Olivia de Havilland and British star Dirk Bogarde, should bring in a good boxoffice verdict. English-made, this Comet Production shapes up best for metropolitan class and art houses. It should serve well as a dualler in the general market, too. Miss de Havilland and Bogarde deliver solid performances; the former portraying the wife of a Baronet who could be an impostor; the latter, playing dual roles—a small-time actor and the Baronet. The gimmick is, during World War II, the actor and the Baronet, bearing uncanny resemblance, escape from a German prison camp. One of them is killed, but, which one? There is much here that makes for stimulating suspense: the convenient coincidences of Baronet Bogarde missing part of a finger, the same as the actor, plus his inability to remember a great many personal things that happened before the war. The Anatole de Grunwald (he also produced)—Karl Tunberg script, based on Edward Wool’s stage play, slips occasionally into the con- trived, but director Anthony Asquith carries off all the complications in smooth fashion. In supporting roles, Paul Massie is good as the third man involved in the escape, although one wishes his character had been more fully developed, and as barristers for the defense and prosecution, Robert Morley and Wilfrid Hyde-White are superb. Years after the war, Massie comes into contact with Miss de Havilland and Bogarde, now married. Positive that the Baronet is actually the actor who had coveted the Baronet’s high station in life, he brings libel charges against him. At the trial, it becomes evident that the Baronet is an impostor. When a surprise witness appears, a nameless wreck of a man interned in a German hospital (also played by Bogarde) there is a horrible moment of recognition between him and the Baronet. Miss de Haviland, now convinced that the scarred patient is actually the Baronet, takes the stand and denies her husband. A double twist ending discloses the true identity of her husband.


“The Jayhawkers”

Business Rating ☺☺☺ PLUS

Actionful period western in color. Jeff Chandler, Fess Parker top cast. Good attraction for action market.

Producers Norman Panama and Melvin Frank have lavished this pre-Civil War melodrama with plenty of gunplay and sprawling plains, a sizable amount of human interest, and mounted it all in handsome Technicolor and VistaVision. It figures to be a good attraction in the action market. Jeff Chandler is fine as the cultured, Napoleon-type leader of the outlaw Jayhawkers who desires Kansas for his empire, and Fess (why doesn’t he change that name?) Parker proves he’s come a long way since “Davey Crockett” in the role of escaped outlaw sworn to kill Chandler. Under Frank’s capable direction, the action moves at a steady, sometimes staccato pace, altho even though the screenplay, in which he also had a hand, follows the rather familiar route of a number of previous westerns. French actress Nicole Maurey, lovely to look at, turns in a sensitive performance as a widowed refugee seeking freedom in America. As Chandler’s cruel lieutenant, Henry Silva is appropriately sinister. Seeking revenge for the death of his wife, who had run off with Chandler, Parker joins Chandler’s band, also having been promised his freedom by the governor if he brings in the notorious leader alive. He learns, however, that his wife was just as responsible for her death as Chandler. Parker’s attitude then changes to one of respect for the would-be empire killer. Disguised as Missouri raiders, the Jayhawkers plunder Kansas towns only to have Chandler appear the next day as their “saviour.” When they raid the town where Parker had been living with widow Maurey, one of her children is injured. Parker decides he’s had enough and sets a trap for Chandler. Silva upset things at the last minute and Chandler and Parker shoot it out, the former being killed. Parker is pardoned and sets off to build a new life with Mlle Maurey.

Paramount. 100 minutes. Jeff Chandler, Fess Parker, Nicole Maurey. Produced by Norman Panama and Melvin Frank. Directed by Melvin Frank.

“Timbuktu”

Business Rating ☺☺☺ PLUS


Action fans should find to their liking this rousing United Artists’ release about intrigue and violence in the French Sudan during World War II. With Victor Mature and Yvonne de Carlo supplying solid marquee punch, “Timbuktu” is loaded with flashing knives, Arabic tortures, desert chases and lavishly decorated palaces to make this Imperial Production a satisfactory item for the outdoor market. Mature, as an American adventurer playing Arabs against French and trusted by neither side, comes across in his usual phlegmatic manner. Miss de Carlo adequately provides the love interest as the wife of a French Colonel who falls for Vic, while her husband, George Dolenz gives a compassionate performance as the embittered commandant of an African territorial outpost who would rather be battling the Germans. Although the situations travel familiar ground, Jacques Tourneur’s crisp direction keeps the action moving at a speedy pace. The Anthony Veiller-Paul Dudley screenplay has French secret agent Mature carrying arms to the Arabs in an attempt to locate the Holy Man leader who has agreed to work with the French and establish peace in the Sudan. He is ambushed by forces of the Emir, a man bent on destroying French hold and building an Arab empire for himself. Mature forces a meeting with the Emir, gains his trust and is taken to the camp where the Holy Man is held prisoner. Double-cross follows double-cross as Mature attempts to prevent the Emir-inspired people’s rebellion and the French muster forces. The climactic battle does away with the Emir and Dolenz, peace is established and Mature rides off with the spoils of victory—Miss de Carlo.

"Battle of the Coral Sea"

**Business Rating 3-3**

Exploitable war meller on overdone Jap war camp theme. Should do well enough in action houses, if given promotion treatment.

This modest-budget war film about the early days of World War II should register average grosses in the action market. Columbia is backing it with a strong exploitation campaign. Although lacking marquee power, the title is an exploitable one and it has to its credit some fine battle scenes, taut direction by Paul Wendkos, an intelligent Daniel Ullman-Stephen Kandel screenplay, based on a story by Kandel, and adequate performances from Cliff Robertson, Gia Scala and Teru Shimada. Box-office prospects depend not only on the promotion effort put behind this, but whether there has been an overdose of these Jap prison camp stories of late. Robertson, as an American submarine commander, injects the right amount of authority and humanity into his part. Miss Scala, though limited by an unusually small role, brings off nicely the complexities of a Eurasian neutral, who first aids the Japanese and then turns against them. Shimada's role is rather stereotyped, that of a sympathetic prison camp commander who respects his enemy and tempers strict obedience with large doses of compassion.

Plot has Robertson and crew successfully completing a photo-intelligence mission on a huge Japanese armada. Returning to home base they are captured and imprisoned. Shimada demands information concerning their mission, warning them that he is soon to be replaced by an exceedingly cruel fellow officer. The final escape eliminates all but Robertson, Miss Scala and another American. The information is brought back to the American fleet and the Japanese are defeated at the Battle of the Coral Sea.


"Counterplot"

**Business Rating 3 PLUS**

Fair melodrama OK daller for action houses.

A minor melodrama, "Counterplot" finds Forrest Tucker, wanted for murder in New York, hiding out in a beach shack in Puerto Rico. In its familiar fashion, it furnishes some suspense, and the on-location camerawork gives the doings an air of realism. It will serve as a fair daller for action houses. Some rousing gun-play at the end, and upcoming proceedings that are not helped too much by Kurt Neumann's torpid direction and Richard Blake's routine script. Lacking solid marquee power, it will get by only as a daller in the action markets and drive-ins. Tucker is convincing as a man on the run, and former Miss District of Columbia, Allison Hayes, is adequate as the nightclub singer who loves him. Youngster Jackie Wayne gives an appealing performance as Tucker's loyal Puerto Rican sidekick, and Gerald Milton is fine as the oiliest of the sinsters, an intellectual lawyer who will do anything for money. Tucker returns to Puerto Rico convinced he has killed a man in a fit of anger. Miss Hayes, believing him innocent, enlists Milton's aid, since he is responsible for having introduced Tucker to the dead man. Milton sends for the deceased's partner who reveals himself as the true killer. A number of double crosses follow, the bad men eventually do each other in, and Tucker establishes his innocence via a tape recording of the killer's confession.

United Artists. 76 minutes. Forrest Tucker. Produced and directed by Kurt Neumann.

"Tarzan, The Ape Man"

**Business Rating 3-3**

Remake of original story in jungle series, this has good pace, color, new hero. OK entry for the action market.

This makes number 35 in the long line of epics dealing with Edgar Rice Burroughs' famous jungle hero—a re-make of the first Tarzan adventure recounting how he met, fell in love with and married his equally famous mate, Jane. Producer Al Zinbalist has coated the works with exciting Technicolor strokes, although the insertion of some black-and-white stock African footage proves distracting. Released by M-G-M, "Tarzan, The Ape Man" will satisfy partisans of this type of film—especially the younger set. Joseph Newman's direction is slick and well paced and he has injected enough action—Tarzan battling a tiger, wild animal stampedes, attacking savage hands and underwater fights—to assure its success as a daller in the action market. As Tarzan number 12, six-foot-four Denny Miller appears right at home swinging from tree tops and emitting his famous jungle yell. Joanna Barnes is both attractive and effective as Jane, and there are good performances from Cesare Danova, an ambitious adventurer searching for the "lost forest of ivory," and Robert Douglas, Miss Barnes' bankrupted importer-exporter father. The Robert Hill script has Miss Barnes, Danova and Douglas trekking across Africa, searching for the legendary spot where all elephants are supposed to go when they die. En route, Miss Barnes is rescued from a herd of elephants by Tarzan who carries her off to his treetop home. Danova and Douglas eventually find her and continue their trip. Before its all over, Douglas is killed by hostile pygmies, and Miss Barnes stays with Tarzan.


"The Golden Fish"

(Short Subject)

French cinematographer-director Edmond Sechan delighted American audiences a year ago with a charming full length feature, "The Red Balloon." Now he has an equally enchanting short subject being distributed by Columbia. Winner of the International Critics Prize at the 1959 Cannes Film Festival, "The Golden Fish" is the kind of fare that will appeal to youngsters and adults alike. The former will identify themselves with the little boy who wins a fish at a carnival and takes it home to rest beside his beloved caged canary. They will be held in suspense while an ally cat slips into the apartment intent on devouring the bird. Adults will appreciate the artistic blending of music and lovely Eastman color photography (there is no dialogue). This little tidbit should register well in both class houses and the general market. The final half depicts the fish and the canary indulging separately in joyous antics, only to have the fish leap out of its bowl to lie dying on the table. The cat, unable to get to the canary, spys the fish, takes it in his mouth and deposits it back in its bowl.

Censorship, Business-Building,
Oscar Telecast Under Discussion

COMPO: Still a Potent Force

A year ago, following the organization of the American Congress of Exhibitors, many were ready to count the Council of Motion Picture Organizations, Inc., out of the picture as a useful force in the industry. But, the fact is that COMPO has emerged from under ACE's shadow with a surge of activity that again makes it a potent factor in movie affairs. The recent annual meeting in New York provided ample proof that this almost all-industry organization can perform a constructive job in certain areas.

The October 22 session covered a wide range of subjects, all of timely importance to the entire business. Foremost, was the examination of the motion picture censorship problem, which has sent heavy tremors through the industry.

Exhibitors, who are usually inclined to a "so-what?" attitude about such subjects, were shaken up by the warning that they will be very directly, and seriously, affected by spread of the censorship fever.

Manning "Tim" Clagett, in charge of government relations for the Motion Picture Association, urged the entire industry to unite solidly in the nationwide struggle against the blue pencil brigades. He predicted that unless every element in the business stirred itself with something approaching evangelical zeal, the time would not be far off when the government and pressure groups would be running the motion picture business.

He attributed the reasons behind this recent state of mesmerization to the failure of theatremen to realize their take in an issue like censorship.

"The time of the long sleep is over," Clagett warned. "Censorship—any state or government censorship—is the business of all of us. Our string of victories came to an abrupt end this year in Pennsylvania, where the worst censorship law in the history of the industry was enacted. It hits every segment of the industry—exhibitor and distributor alike—and hits them hard. It not only knocked our principles into a cocked hat, it will clobber the industry right in the pocketbook by giving a political censor the right to decide what kind and size of an audience can go to the theaters."

The importance of a strong front on the censorship issue was further underscored by Charles E. McCarthy, COMPO's director of information and new executive secretary. "Make no mistake about it," he declared, "movie theaters will be fighting for their existence on the censorship front next winter, if, as now seems likely, the forces of censorship continue their fight." He named three states—New York, Maryland and Kansas—where censorship bills are likely to be introduced in the state legislatures.

As a start in a program of education, and adhering to COMPO's bylaws, which charges it with the duty of fighting censorship on every level, an "Anti-Censorship Kit" has been prepared which will be distributed first to exhibitors in those states where censorship bills appear certain. They will contain fact sheets, opinions from numerous authorities declaring that movies do not contribute to juvenile delinquency, and resumes of court decisions.

Turning from the problems of censorship to those concerning merchandising of motion pictures, Ben Marcus, Wisconsin circuit head and National Allied representative on COMPO's three-man Governing Committee, announced that his area promotion plan successfully employed in Wisconsin last year has been favorably received by everyone in the industry. A "green light" has been given to proposals for further testing in three different exchange areas. "The hard sell is still the only way to sell pictures," Marcus declared.

On the subject of the Academy Awards telecast, whose sponsorship by the MPAA still hangs in doubt, Charles Simonelli, chairman of the MPAA Advertising and Publicity Directors Committee, reiterated that the MPAA had no jurisdiction over the show, although, for the last two years, it has footed the $600,000 bill. He emphasized that the entire show is controlled by the Academy alone.

Sol A. Schwartz, president of RKO Theatres, proposed that the industry tie up current and forthcoming film attractions with the telecast by purchasing 10 or 15 minutes of commercial time preceding or following the presentations. His idea was that they be keyed to the theme: "What you have just seen concerned Hollywood's best of last year. But you ain't seen nothing."

Rounding off the almost three-hour meeting were reports covering continued publication of strategic messages in COMPO advertising in Editor & Publisher; counsel on national and local legislation where requested; aid on publicizing and promoting "new faces"; cooperation in matters of local taxation; COMPO's nationwide industry publicity network embracing 145 cities and towns; preparation of business-building records and materials.
"A Star Belongs on the MARQUEE!"

During this Once-In-A-Lifetime Tribute, we are not going to take trailers for granted. Here at Loew’s Theatres, we’re taking time out to give trailers top billing on our marquees for star performance through the years.

Eugene Picker
President,
Loew’s Theatres

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers
MPAA-ACE Subcommittee Asks Exhibitors
What's Good, Bad in Movie Advertising

What is good in motion picture advertising? What is merely a waste of time and effort? What ad materials have proved beneficial? And what could be dispensed with in favor of more effective approaches? In the light of the current furor over movie advertising and the resurgence of showmanship in cinema land, these questions must range among the most pressing throughout the industry. And to get the answers, the MPAA-ACE Advertising Subcommittee is going straight to the heart of the matter: the exhibitor.

Some 12,000 theatremen throughout the U. S. are now receiving copies of a questionnaire on advertising materials drawn up by the Subcommittee, with the express purpose of providing distributors with facts in order that they may more ably supply the needs of both the large and small exhibitor.

In a joint statement, Max A. Cohen, chairman for the American Congress of Exhibitors, and Charles Simonelli, chairman of the MPAA Advertising and Publicity Directors Committee, said: "It is important that exhibitors give the time and thought necessary to answer all the questions and to comment fully on any area in which they would like to express their individual views. Only with this kind of cooperation from the men who use the advertising materials provided can distribution gain the information that will result in more useful advertising help for exhibitors."

An all-inclusive survey, the questionnaire embraces all advertising materials now supplied to theatremen, including newspaper ads, radio advertising, TV advertising, posters, theatre trailers, press books and, in addition, a few general questions regarding cooperative advertising and saturation campaigns.

The decision to poll exhibitors everywhere came as a natural outgrowth of the first meeting of the advertising heads of theatre circuits and distribution under the auspices of the MPAA-ACE Advertising Subcommittee. It became evident immediately that if the Subcommittee were to develop a constructive program mutually beneficial to exhibition and distribution, additional facts from the field were a vital requirement. And if the first questionnaire on ad materials proves a success, additional surveys covering such areas as publicity, exploitation, and advertising are planned.

Columbia Flexes Showmen Muscles in 'Warrior' Push

Calling all hefty New England he-men who think they qualify as full-fledged warriors, Columbia wants you.

Anxious to bally its recent 300-theatre saturation of "The Warrior and the Slave Girl" in the New England and Albany territories, Columbia kicked off a gigantic territorial ad push, accompanied by street ballyhoo including local warrior contests, held in conjunction with local television and radio stations.

Promotion tie-ins also were arranged with numerous YMCAs and gyms for warrior competitions; with leading department stores for window and display windows; and with museums to supply Greek and Roman regalia for lobby displays.

In addition, the Yankee Radio Network carried round-the-clock spots over more than 50 stations, with a similar campaign running on 12 TV stations in the area.

Registration and public relations will be initiated.

Representing the MPAA on the Subcommittee are Charles Finfield, Paul N. Lazarus, Jr., Roger H. Lewis, Joseph Vogel, Charles Simonelli, John O'Connor and Taylor Mills. ACE members on the Subcommittee are Cohen, Ernest Emerling, Emanuel Frisch, Harry Goldberg, Merlin Lewis and Harry Mandel.

[More SHOWMEN on Page 26]

Cooper Theatres, 'Pacific' Praised in Full-Page Omaha Ad

Readers of The Evening World-Herald in Omaha, Nebraska, recently were stopped in their tracks by an eye-catching, full-page, color ad that combined a blast of the showman trumpet for the 52-week run of "South Pacific" at the Cooper Theatre and an impressive series of testimonials for the house and chain as a city institution.

Surrounded by clip and cuts blaring the story of "South Pacific," was a photo of and statement by John Rosenblatt, mayor of Omaha, singing the praises of the film and the Cooper Theatre: "Not only has this movie brought a tremendous outstate audience to our city throughout its record-breaking stay, but the theatre itself is tangible evidence of the faith of our people in the continuing importance and growth of our central business district. The Cooper Foundation should be saluted for its contribution to our community."

THE FABULOUS ONE. Crowds show their appreciation of the fabulous Fabian, star of Fox's "The Hound Dog Man," as they mob him while he boards ramp of plane taking him to personal appearance tour of Australia.
What the Showmen Are Doing!

AD MANAGER. Taking over as Eastern advertising manager for Columbia is Jerry K. Levine, it was announced by national director of ad, publicity and exploitation Robert S. Ferguson. Levine previously served as ad executive at Paramount and prior to that, as assistant account executive on the Loew's Theatres account for Donahue and Coe.

PUBLICITY SWITCH. Buena Vista's crack publicity manager Harold Rand has been named to the same post at Paramount, effective Nov. 2, it was announced by Jerome Pickman, vice president in charge of ad-publicity-exploitation. Associated with BV for the past two years, Rand previously was with 20th-Fox.

Lovely Message. Two airborne messenger girls deliver "The F.B.I. Story" print via TWA to Brink's guards in Phila., where film is playing at Stanton.

Film, Travel Industries Should Co-Promote—Lazarus

The film and travel industries have at least two important factors in common—the use of authentic location backgrounds and the great stress on world-wide promotion—Columbia vice president Paul N. Lazarus, Jr., told the annual convention of the American Society of Travel Agents.

And it is these two vital factors, Lazarus said, that make motion pictures an ideal medium to stimulate travel. By the same token, the Columbia executive added, the travel agents, tourist centers and transportation carriers are still an untapped source of promotional aids for film companies. Expressing the hope on behalf of the film business that the door will be opened to cooperative activity between the two industries, Lazarus pointed to his firm's unprecedented, full membership in the ASTA and its launching of an extensive promotion drive for the forthcoming "Our Man in Havana."

Lazarus stressed the tremendous tourist interest in faraway places generated through such pictures as "Three Coins in the Fountain" (Rome), "Love Is a Many Splendored Thing" (Hong Kong) and "Sayonara" (Japan). International publicity attendant upon making pictures abroad is yet another boon to travel agents, according to Lazarus. With top writers, editors and photographers visiting production locations, he said, the results are usually highly favorable publicity for travel and the particular locale.

As to the tie-up between Columbia and ASTA in "Our Man in Havana," Lazarus declared that the joint promotion will extend right down to the grass-roots level, where travel agents will be working closely with local movie exhibitors and Columbia sales and exploitation forces. Travel agents will receive a special exploitation kit, detailing the campaign and the ways in which it can be applied on the local level.

'Libel' Fills New York With 'Summons' for Patrons

The recent premiere of MGM's "Libel" at New York's Roxy Theatre smacked vividly, vividly much of a British flavor, but, more important, it bubbled over with a slick inventiveness that had Gothenians buzzing about the suspenseful film.

Models, dressed as English bobbies, handed out "summons" to thousands of pedestrians during the week before the opening. The printed matter, in the form of a legal summons, was addressed to "seekers after good entertainment." Failure to appear at the Roxy, the "summons" continued, would result in "the loss of a most suspenseful and entertaining motion picture experience."

The newspapers, too, were full of "Libelous" matter. A beauty contest, publicized through the papers, sought New York's most attractive British girl, while another newspaper contest, tied to the theme of the film, asked for the most interesting stories of mistaken identity.
CHANGING THEATRES

(Continued from Page 12)
American of today is bigger than his father, and his sons will be bigger than he. The same is true of the ladies. It is a foregone conclusion that the seats which were ample for our grandfathers will be cramped for our sons. This is one reason why seating capacity is so often reduced when theatres are altered today. In an era where people are getting bigger, it's hardly politic to remodel a theatre without giving the customers more leg room.

Since the last great epoch of indoor theatre construction, which was before World War II, there has been a drastic change in the principal point of focus in the theatre—its screen. With the coming of CinemaScope, VistaVision and all the other answers to the small size television picture, previous concepts of theatre design had to change.

When it comes to remodeling an existent theatre, few of the architects eliminate the balcony completely. They either cut out the back orchestra seats or, in some instance, bank the orchestra seats up to a truncated balcony which becomes, so to speak, itself the back of the orchestra.

Ben Schlanger, the architect who designed the twin theatres in Williamsburg, Va., has expressed the opinion that the modern theatre must have its whole audience seated within the width and height lines of the screen, nobody higher than the top, lower than the bottom or on either outside edge of the picture. The latest example of his theories is the Murray Hill Theatre recently opened by the Rugoff & Becker circuit in New York. This theatre, formerly the Lyceum Opera House, Murray Hill Lyceum and 34th Street Theatre, has a balcony; but the orchestra's last row has a full view of the screen, and the balcony is all behind the orchestra, rather than on top of it. Every seat in the house is within the direct sight line confines of the screen.

The Manhattan circuit which operates this theatre uses the same principles in most of its other theatres, which for years operated mainly as art houses. Today, the two principles which once guided art house operation in Manhattan seem to be extending into general exhibition (as witness the fact that the Murray Hill's opening attraction was a premiere of "Pillow Talk" day and date with the Broadway opening of the film at the RKO Palace Theatre).

These principles were being followed years ago, but just for the carriage trade. Principle No. 1 is that a theatre in the big town need not be big and situated on the Main Stem to be a consistent money maker. Principle No. 2 is that people are willing to pay for comfort and for gracious surroundings (which are possibly enhanced by the fact that the admission price is too high to attract the ungracious hoi polloi).

Just as the remodeling of theatres is a gradual process, so too is the remodeling of exhibition practice. One easily discernible alteration is already well under way, however. This is the dual premiere, with day and date first run engagements at a big Times Square house and a smaller off-Broadway former art theatre. Recently in Manhattan there were three such dual bookings running simultaneously—"The Best of Everything" at the Paramount and the Trans-Lux Normandie, "Pillow Talk" at the Palace and Murray Hill, and "The Last Angry Man" at the Forum on Broadway and the Trans-Lux 52nd Street on Madison Avenue.

If the big city trend is any indication, we can expect that theatres generally will reduce their capacity when they remodel, and that new theatres will generally be of smaller capacity than in the past. (By the same token, the 1,000-seat theatre of tomorrow will take up more space—even without a parking lot—than the 1,000-seat theatre of yesterday; and even the parking lot will have to be bigger to accommodate the newer cars, unless we all start driving Corvairs, Falcons and Valiants.)

We can anticipate, particularly with the growth of interest in 70 mm photography and projection, that smaller screens will ultimately be replaced by screens filling the entire front wall of the theatre auditorium, or coming very close to doing so.

These are things which will be true of the small town as well as the big city. As to the neighborhood theatre which was for so long the mainstay of the film industry, perhaps the best clues to its future can be found in general retail trends. The general trend is toward upgrading; even when this requires higher prices for the customer. Look at the grocery store or the dime (and up) store of today and think what that same store was like a decade ago. In the service field, consider today's bank versus the high counters and iron cages of yesteryear.

Historically, therefore, it seems extremely likely that the neighborhood house of the future will be an upgraded quality theatre just like its downtown brother. It seems likely that the constant rivalry of television will force this kind of change.

The attendance at the movies has been slowly rising; basically, however, it represents a minority of the potential purchasing audience. The historic change in the motion picture industry since World War II has been from majority entertainment to a minority medium. One must be realistic about it. A picture today can make a fortune in the United States and still be seen by less people than a routine television show. Just as it has been shown that pictures are appealing to a more sophisticated and often more intelligent audience than in the past, the increasing popularity of class neighborhood houses suggests that movies are also appealing to better heeled customers.

Some film people ask, is the old fashioned theatre doomed? Is it doomed whatever its size and location? The only answer of which we can be sure, is that it is doomed to change. The change may be quick; it may be slow; in either case it seems inevitable.
NOVEMBER SUMMARY

The revised November release schedule has now risen to 18 features, due largely to the fact that Columbia has set an unprecedented six films for the coming month. Two each will be offered by 20th-Fox, United Artists, Universal and Warner Bros. In addition, there will be one each from M-G-M, Buena Vista, American-International and Paramount.

COMING


COMING IN MARCH

BROKEN LADY Suspense. Dorothy Hart, Zachary Scott, John Hodiak, Vincent Price, Terence Morgan, Estelle Winwood. A woman who changed her name after she killed a man in a car crash, marries a man who recognizes her, but eventually her past catches up with her. 85 min. 5/5/59.


METRO-GOLDWYN-MAYER

MARCH

MATING GAME, THE CinemaScope, Dean Martin, Janet Leigh, Tony Randall. A story about a San Francisco newspaperman and his efforts to get a wife. 85 min. 4/2/59.

GREEN SHELTER, THE CinemaScope, Metrocolor, Laurence Harvey, June Allcroft, John Forsythe, Servando Mora. Romance and adventure as a young Spaniard is forced to flee Spain during the Civil War and becomes a guerilla to help General Aragon. 83 min. 5/30/59.

JUNE


MYSTERIANS, THE CinemaScope, Metrocolor, Joan Fontaine, Donald Pleasance, John Hoyt. A group of scientists find agz's on an island who plan to attack the mainland. 78 min. 6/24/59.

AUGUST

BEAT GENERATION, THE CinemaScope, Steve Cochran, Mamie Van Doren,Producer Robert Aldrich. Based on the novel by Jack Kerouac and is about the 'beat' generation of the '50s. 78 min. 8/30/59.

NORTH BY NORTHWEST CinemaScope. Cary Grant, Eva Marie Saint, and James Mason. Directed by Alfred Hitchcock. 92 min. 8/20/59.

SEPTEMBER

SCAPEGOAT, THE CinemaScope, Metrocolor, John Garfield, Allene Roberts, Cathy O'Donnell. Based on the novel by Roman Vishniac. A married couple are accused of murder, but are cleared when the true killer comes forward. 78 min. 9/17/59.

PARAMOUNT

APRIL

TEMPEST Technicolor, Technicolor, Silvana Mangano, Van Heflin, Producer Dino De Laurentiis. Director Alberto Lattuada. A love affair between an Italian farmer's daughter and a Fascist officer. 92 min. 4/27/59.

JUNE

THUNDER IN THE SUN Technicolor, Susan Hayward, Jock Mahoney, James Cagney, Director Richard Fleischer. A 1930's adventure story. 86 min. 6/23/59.

LASSO THE SUN AND REACH FOR THE STARS Technicolor, Robert Mitchum, Karl Malden, Director Nicholas Ray. A hard-bitten Western drama. 86 min. 6/16/59.
August


Devil's disciple, the Kurt Nelson. Director Edward L. Cahn. Drama set against recent Cubitt revolution. 62 min. 8/2.


September


October

Counterplot Forrest Tucker, producer-director Kurt Neumann. Action drama with Puerto Rican background. 71 min. 8/11.


Wonderful country color Robert Mitchum, Julie London. Director and producer Robert Parrish. Film version of Tom Lea's best-seller. 96 min. 6/17.

Take a giant step Johnny Nash. Producer Julius Epstein. Director Philip Leacock. Drama based on the Broadway play. 100 min. 8/30.

November

Odds against tomorrow Harry Belafonte, Robert Ryan. Shelly Winters, Shirley MacLaine. Produced by Robert Wyatt. Taut drama of a bank robbery. 15 min. 9/12.


December


Coming

Alamo, the John Wayne, Richard Widmark. Western. Special presentation of John Wayne. 120 min. 11/1.


Elmer gantry Burt Lancaster, Don Ameche. From Sinclair Lewis' best-seller. 106 min. 12/5.


Gallant hours James Cagney. Producer-director Robert Montgomery.

Gladiators, the Yul Brynner. 97 min. 12/31.

Glorious rehersals, the From Howard fast novel. 77 min. 1/1.


Inherit the wind Spencer Tracy, Gene Kelly. Producer-director Stanley Kramer.

Invitation to a gallop, the 77 min. 1/25.

Misfits, the Marilyn Monroe, Comedy. 77 min. 1/26.

Operation murder Pusher, the Kathy Carlyle, Felice Orlando. 77 min. 1/27.

Roar like a dove, comedy. 77 min. 1/28.

Surgeon, the summer of the 17th doll Ernest Borgnine, Anne Baxter. 77 min. 1/29.

They can't hang me Tiger by the tail. 77 min. 1/30.

Universal Int'l

April


May

Flooding of fear Howard Keel, Anne Heywood. Producer Sydney Box. Director Charles Crichton. Framed convic Stil escapes while fighting flood. 82 min. 4/6.

Wild and the innocent, the Color. Audie Murphy, Joanne Dru. Producer Sy Gomberg. Director Jack Sher. Two country youngsters become entangled in a whirrel of bad things. 88 min. 7/6.

This earth is mine Color. Producer Joseph Gordon. Produced by Edward de Bruce. 91 min. 5/31.


November


December


January

Private lives of adam and eve, the Mickey Rooney, Mamie Van Doren. Producer Red Dot, Directors Albert Zugsmith, Rooney. Trapped by a cloud of suspicion, a group of convicts are taken back by a parallel to the Garden of Eden and its temptations. 82 min. 1/22.

Coming


Leech, the Cohen Gray, Grant Williams, Gloria Talbot. Wife of a doctor discovers youth-giving drug and turns murderer.

Snow queen, the Artie Linfelter, Sandra Dohn. Animated version of Hans Christian Andersen fairy tale.

Spartacus (Technirama), Kirk Douglas, Lawrence Olivier, Jean Simmons, Ross Martin, Charles Laughton, Peter Ustinov. Heroic story of a gladiator and his undoing love.

Warner Brothers

April


WESTBOUND Randolph Scott, Virginia Mayo, Karen Steele, Producer Henry Blanke. Director Bud Boetticher. Union officer protects stage carrying gold during Civil War. 72 min. 2/27.

May


Island of lost women Jeff Richards, Yvonne Stensson. Producer Albert Cohen. Director Frank W. Tuttle. Surrealized fliers find love on tropic island. 71 min. 4/11.

Young philadelphia, the The Paul Newman, Barbara Harris, Director Yitzchak Sherman. Based on Richard Powell's best-seller of a young man's drive to succeed. 126 min. 5/11/59.

June

Gigantis the fire monster, the Producer Tomovski Tanaka. Director Irwin Y. Gordon. Science-fiction about prehistoric monsters who return to destroy the earth. 78 min. 6/8.

Teenagers from outer space Science-fiction about space-ships and monster threatening the world. 85 min. 7/2.

July


August


September

Look back in anger, the Anthony Burton, Claire Bloom, Mary Ure. Producer Harry Saltzman. Director Tony Richardson. Sensational drama of an angry young man. 98 min. 8/31/59.


October

F. B. I. story, the Technicolor. James Stewart, Vera Zibellini. Producer-director Delmer Daves. Film drama of Sloan Wilson's best-seller. 130 min. 10/12/59.

November


December

PIN POINT REVIEWS

Business-Wise Analysis of the New Films

FILM OF DISTINCTION
OPERATION PETTICOAT

Reviews:
Lil' Abner
Edge of Eternity
Warrior and the Slave Girl
Hound-Dog Man
The Miracle "30"

What Now, Madison Avenue!
A Fresh Look at Movie Advertising Compared to the Slick Agency Brand

Has Our Oscar Been Goldbricking?
WORLD PREMIERE
benefit of the Damon Runyon Fund
PARAMOUNT THEATRE
New York • Tuesday evening, November 17

THE LOVE STORY
SIGNED

How casual their meeting—
"Shellah Graham, this is F. Scott Fitzgerald, the celebrated author!"

How bitter-sweet their relationship.

Once he had said, "I can't imagine any man not wanting you!"

Then there was the night when only the four walls were witness—

"Who are you anyway, my lady of the gutter! I'm going to kill you!"

available for selected engagements at the coming holiday season!
From all I hear, the motion picture business these days is strictly a week-end business, particularly as regards matinees. But even the evening shows during the week, I am told, usually find less than half the seats occupied. The capacity business on week-ends more than atones for the four-day drought.

The movies deserve to be more than a week-end pasttime. When even the good pictures fail to draw customers Monday through Thursday, this does not indicate anything wrong with the customers, but it does suggest that there is something wrong with the business, with its methods of attracting ticket-buyers.

Let us have no theories about the difficulty of getting out of the house on a week-day evening. People seem to be able to get out of the house in droves to go to watch the trotters or to bowl. Even the P.T.A. meetings are playing to standing room only in many American communities today. Night baseball does just fine during the week. The movies don’t.

I would have thought that the price tag might be the reason, except that it usually costs more to watch the trotters or ever to bowl than it does to go to the movies. So the price may have nothing to do with the movie boxoffice’s mid-week anemia.

Could it be that moviegoing is a family or romantic type experience which the trotters or the P.T.A. or bowling are not? A heckler in the balcony asks how I can say the P.T.A. is not a family type experience. I don’t know how it is in your house, friend, but in my hacienda mama goes to the P.T.A. meeting and I stay home with the kids and a good book. I do it through choice. In my neck of the woods the P.T.A. is almost entirely a female operation.

As for bowling, that seems also to develop a split family. Papa is much more apt than mama to go bowling; he meets the boys for a night of strikes and spares. This time it’s mama who stay home. The trotters bring out mixed company, more men than women but papa and mama come together. Night baseball, for all the influx of disstaff patrons, still is essentially a male lure.

The movies, it seems to have been established by now, are for both sexes. I never heard of a young couple—or an old one—holding hands dreamily at the P.T.A. or the bowling alley or the race track the way they can and do at the local bijou. Dames few people who go to the movies on a Saturday night go alone. The loners go during the week. And that is the whole problem in a nutshell. There just aren’t enough lonely customers.

Before I am accused of espousing a policy of “Live Alone and Like It” on behalf of the nation’s week-day theatres, let me hasten to note that I am not calling the week-day customers hermits. They may be married and living happily in the bosom of delightful families; but they are going to the movies alone.

Maybe this singleton type of customers provides the clue. Maybe, if the theatre could only attract enough singletons, it would cease to be basically a medium for tandem trade. If, for example, the movies could coax twelve million singletons up to the boxoffice each Monday, Tuesday, Wednesday or Thursday, prosperity would be infinitely closer. The question is, how to do it?

As long as a movie theatre is a place to sit and relax for a few hours, it draws a basic trade. If it can be made more than merely a place to sit and relax, it should draw additional trade.

If it has attractions in addition to what’s on the screen, it stands a chance of luring more customers.

Readers of Film BULLETIN don’t need my outside ideas of what kind of extra attractions the theatre should offer. This publication has run detailed features on the subject.

Basically, the “formula” should be one which gives the patron a continuing link to his theatre—whether because it serves him the kind of cup of coffee he likes, or because it has an interesting Golden Age Club, or because there’s an art show in the lobby. During the week, apparently, the picture on the screen just isn’t enough of an attraction in itself. So the job is to find other lures.

There is another possibility, of course. Perhaps the week days are times for special events—anything from a hot lecture to a spelling bee to a hobby demonstration.

In any case, I would think that there should be some concentration on the problem of stopping week days from becoming permanently weak days.

Pardon Me for Asking, But—

Why doesn’t some courageous movie maker come up with a fine, rousing sports picture? Attendance at sporting events is booming, but the movies seem to be paying no attention?

The Franklin Institute in Philadelphia does a good steady trade showing silent films in its nickelodeon theatre; why doesn’t some enterprising showman in a big city bring back a silent film theatre as part of a living history exhibit? If old Charlie Chaplin silents can make money these days, how about Harold Lloyd and all the others?

Has anybody tried a 3-D picture lately? It might go over, if only as a novelty.

How about a then-and-now series of short subjects, showing silent film stars as they appeared on the screen and then as they are today?

Why isn’t the starting time in every movie ad?

Have You Noticed That—

Everybody’s talking about 70mm, but nobody seems to be mentioning stereophonic sound?

Licensed character merchandise has done a nedsive because the private eye and space heroes haven’t got the same juvenile following as the cowboys?

The melting pot development of America can be traced in a chronology of the items offered at drive-in refreshment counters, from hot dogs to Chinese egg rolls to pizza?

Roman history is the hottest thing in pictures these days, with “Ben Hur” premiering, “Nero” and “Messalina” on the upcoming docket?
Newsmakers

Legislative Rapport

The problem of legislative policy as it affects the industry will now be met by a joint committee established for that purpose at the latest ACE-MPAA “summit” meeting. The major exhibitor problem — product shortage — however, was not overlooked, either. ACE chairman S. H. Fabian (left) said after the conference that his group is willing to help increase production by supplying funds, but that the film firms say they don’t need financial aid. MPAA president Eric Johnston said the new committee will determine what Federal and state legislation affecting it should be approved or opposed by the industry. Fabian footnoted that the group will try to establish “closer liaison” on legislative issues.

V.P. Martin Makes ‘Pillow Talk’

Henry H. (Hi) Martin, second from right, was elected a vice president of Universal, it was announced by president Milton R. Rackmil. The firm’s general sales manager since 1957, Martin is shown above at a New York trade press conference with U promotion executives, l. to r.: Jeff Livingston, Charles Simonelli, Philip Gerard. Martin discussed success of “Pillow Talk”, credited it in part to release at time when market is not full of top quality attractions.

Preminger For 3

Otto Preminger will turn out three more films for United Artists release following “Exodus”, according to an agreement announced by UA board chairman Robert S. Benjamin and president Arthur B. Krim. Preminger is shown here with “Exodus” star Paul Newman.

Our Own Oscar!

For the third consecutive season, the motion picture industry will sponsor its own “big show,” the Academy Awards television and radio program. The MPAA announced that in cooperation with other industry elements it will underwrite the cost of the “Oscar” telecast and broadcast scheduled for Monday night, April 4, 1960. With all segments of the business having pledged their full support, the hour and a half of entertainment promises to enjoy the limit of promotional support—from distribution dollars to exhibitor effort in theatres large and small from coast to coast. Industries are hopeful that the telecast-broadcast will gain an even greater audience than last year’s show, which pulled in a Trendex of 57.8—the season’s highest rating. Last year’s U. S. audience was estimated at 85,000,000 and worldwide, at 250,000,000.

AB-PT Net Up

With both the theatre and ABC broadcasting divisions of the company improving, net profit of AB-PT Theatres, Inc., for the first nine months of 1959 was 26 per cent higher than the like span of 1958, president Leonard H. Goldenson (left) announced. Net profit totaled $5,226,000 ($.12 per share), compared to $4,142,000 ($.94 per share) last year. Profit for the third quarter rose to $1,340,000 ($.32 per share) from $1,100,000 ($.25 per share) last year. A company official said it would be safe to assume that theatre earnings were greater than TV earnings for the third period.

‘Orderly’ Drive OKed

Satisfied that the September through year-end drive to back orderly release with special exhibitor promotion already is a success, AB-PT vice president Edward L. Hyman (above) announced plans for a similar campaign for the April-June “orphan” period of 1960. “At the end of the first seven weeks of the (September-year-end) drive,” said Hyman, “the results are far ahead of the like 1958 period, and the releases available for the balance of the year superior to those at this time last year.”

Hails Col. Line-Up

This is the big slate, Columbia vice president and general sales manager Rube Jackler, left, tells Bert Pirosh, Pacific Drive-In Theaters, head film buyer, while showing him Columbia’s top line-up of forthcoming productions set for 1960 release at the rate of three major films a month.
Is Oscar a Goldbricker?

An Open Letter to Oscar, c/o The Academy of Motion Picture Arts and Sciences.

Dear Oscar:

We extend our heartiest congratulations to you and the MPAA on the decision to stage your annual good-will appearance on April 4 in a 90-minute TV and radio spectacular over NBC, without outside sponsorship. We're glad that you're going to have the stage all to yourself.

As everyone knows, Oscar, no industry has ever had a better public relations ambassador than you. No other industry can hold millions of potential buyers spellbound while boosting its own product, and see immediate results (and what results!) in world-wide news coverage and next-day boxoffice receipts.

You're our boy, but personally (and we hope you won't take offense), we think you're a bit of a goldbricker. You have loads of wonderful talent, Oscar, but we are not quite certain that you're using it as effectively as you might.

Here's what we're driving at, Oscar. You're so darned popular that you can hold tens of millions of viewers open-mouthed during your big annual show. You're so well-respected that your decrees are reported in minute detail via every means of communication throughout the world. With all this influence, time and money at your disposal, shouldn't you use some of it to tell everybody very plainly that there's no business like movie business?

What better way is there than to integrate into the award-giving ceremony itself a hard-selling message on the benefits of going to the movies? You can say about your hosts, for example (in a polite way, of course), that radio and TV are swell, but there's still nothing like taking the girlfriend out once a week to a movie. And tell them of the joys in a family visit to the local cinema—the "togetherness" bit, you know. And where else but in the movies can they find entertainment as spectacular, as adult, as rewarding—yes, and as sensational—as on the silver screen? Is the wife complaining about being cooped in the house all day, every day, with nothing but the little screen and a big tribe of kids to keep her company? Why not suggest to the breadwinner that he butter her up with the cream of the entertainment world—a good movie? Intellectuals complaining that TV is just for lowbrows? Guess what, professor? Many of today's movies provide the rich, raw, red meat of intellectual and artistic thought. What about the tired businessman? Well, sir, for you there's no better place to escape from ticker-tape woes and ulcer undulations than in your favorite movie palace.

A few weeks ago, Mr. Sol Schwartz, the RKO Theatres executive, suggested that the film companies buy some advertisement time immediately preceding or following your show to plug individual pictures. This kind of direct, hard-sell is, of course, a good idea, but it isn't what we're suggesting to you. What we have in mind is that your Academy bosses allot some portion of the priceless time on the Oscar Show to put across to those eagerly viewing and listening millions the benefits—social, physical, psychological, therapeutic, pleasurable—of a visit to the movies. What it sums up to, Oscar, is the suggestion that you just stiffen your sell just a little. The public is listening closely today; let's get our pitch to them a wee bit more directly.

Thanks for listening, old pal.
Sincerely,
Film BULLETIN

What's Good For M-G-M ...

Although the long-awaited "Ben-Hur" was produced by Metro-Goldwyn-Mayer, it is an event of such magnitude that it should redound to the benefit of the entire industry.

It can be stated unequivocally that never before has any motion picture been so lavishly pre-sold. The fabulous job Metro has done to herald its $15,000,000 spectacle has roused public interest to its highest level since the same studio's "Gone with the Wind" made movie history two decades ago.

For over a year before its release (next week), "Ben-Hur" has been a prime topic of discussion throughout the entire world. And in the industry it is awaited almost breathlessly, for this is the kind of cinematic pièce de résistance that can give vast impetus to our prestige in relation to competitive entertainment media. Even confirmed stay-aways are bound to be drawn back to the theatres by so spectacular an event, and it can have a snowballing effect on the habit of going to the movies.

Some evidence of the enthusiasm being generated within the business by "Ben-Hur" is contained in the fact that competitive houses in many areas are cross-plugging the film with trailers—theatremen realizing that even if they themselves do not share immediately in the profits, they, too, will benefit from both the prestige and boxoffice upswing that are bound to be one of the film's wonderful by-products.

Everyone agrees in the case of "Ben-Hur": What's good for Metro is good for the industry.
THE IDLE NOT-SO-RICH: A BILLION DOLLAR MARKET.

Never before have the favors of dawdlers, malingerers and idolents been so deferentially sought after. It is enough to make a virtue of sloth.

This is the leisure time market, humanity attempting to fill the blank spaces in lives that are pre-ordered between work and sleep, but essentially unorganized in idle stretches of the day or night—periods of time that exceed all other segments of the 24-hour cycle for most individuals.

Some students of the leisure time phenomenon say this amounts to a minimum of 60 hours a week, and for a large minority of the population surpasses 75 hours a week.

The breakdown runs like this: Of a total 168 hours in each 7-day period, an average 40 hours is devoted to on-the-job activities; 8 hours per week is allotted toward travel to and from work; 16 hours are allowed for morning and evening meals; 56 hours for sleep. This adds up 120 hours, but most experts argue evening meals are a leisure time item and therefore credit loafmanship with an extra 12 hours. The net in enforced inactivity: 60 hours weekly. And the problem: what to do?

Given individuals will take exception, but there is no gainsaying the fact that a preponderance of workers are turning up with a peck of do-nothingness on their hands. This is most true for the 9 o'clock to 5 genre, or those of shift stints. It is true for older retired people. It is only mildly less accurate for school-age individuals, according to current research. (What happened to that hour-filler called homework?) Housewives and executives are noteworthy exceptions, the executive finding sparse leisure time weekly, gains, however, in the annual stock-taking through extended vacations and frequent other non-working interludes.

By and large, liberal leisure time belongs to the thickly-populated middle-income masses. The condition has constituted a boom for industries catering to recreational pursuits. It becomes clearer and clearer that the competitive drive for a berth in the public's idle hours will grow more intense with the years, as automation reduces the work week and as economic prosperity continues. Changing social patterns, wrought in good measure by suburban developments, have wrenched open horizons in activities that were once considered exclusively in the rich man's preserve—contributing to the boom.

According to a report by the Danforth-Epply Corporation, investment advisers: "American recreation spending has grown since 1940 from $3,761,000,000 to $13,844,000,000." At this rate, D-E projects recreation spending of $27,600,000,000 by May of 1964.

"Since 1940 the average weekly wages of the American worker have jumped from $24.50 to $81.45," continues Danforth-Epply. "With working wives adding their wages to those of their husbands, the average American family income has risen sharply. 44,689,065 families now earn between $5,000 and $10,000 a year."

"Just a few years ago, home swimming pools were seen only on estates of millionaires. It cost over $100,000 to have one installed. Now some pools are low priced. They can be bought like automobiles—with a small down payment and monthly installments of as little as $50."

Mass production of former luxury equipment has enabled manufacturers in some cases to slash prices as much as 95%. Nowhere is this more apparent than in the new gargantuan appetite for boating. Since 1950, the use of outboard motors has jumped from 2.8 million to 5.5 million. In six years the number of boats sold has grown from 131,000 to 302,000, an average gain of 16% per year. Today there are 360 motor boat companies.

Danforth-Epply pursues its statistics on leisure time: "In 1933 Americans spent $50 million on photography. In 26 years photography has exploded into the nation's No. 1 hobby. Today Americans own 60 million cameras. They spend $1.3 billion a year on cameras, film and prints. This is a 26-year growth at the rate of 14% a year compounded. At this growth rate, sales of the photographic industry will double in 5½ years."

Bowling? "10 million Americans now bowl weekly. The number of bowling teams has grown from 322,000 to 413,654 in six years. To meet this big new demand, many new bowling alleys are being opened. The number of bowling lanes in use has grown from 52,243 to 63,945 in six years. We project that 94,000 new bowling lanes will be needed in the next ten years."

"Over $1 billion worth of hi-fi sets are in American homes today. Hi-fi sales have grown from $27 million in 1951 to $350 million a year now . . . Experts predict that the introduction of 'stereophonic sound' will triple hi-fi sales to about $1 billion within ten years."

As it turns out, the motion picture industry is confronted by far more than a co-axial conspiracy in its struggle for a beachhead on the leisure time market. The one comforting feature in all this is that the enormity of that market, a fact which should ensure a profitable position for all those enterprises devoted to the divertissement of the idle-hour population. But it is sure filmmod will not achieve that position by default. There are too many competitors for the public's leisure time to permit that. Yes, there is a vast population out there eager to be entertained.
NEW YORK / Criterion Theatre / Smash Opening Week!
Set for long Broadway run!

LOS ANGELES / Warner Beverly Hills Theatre / 3rd Big Week!
Business continuing strong!

SALT LAKE CITY / Uptown Theatre / 3rd Towering Week!
Rousing boxoffice!

WASHINGTON, D.C. / Trans Lux Theatre / Powerful Opening Week!
Headed for extended engagement!

DETROIT / Madison Theatre / Best Business In Town!
2nd week topping opening figures!

CINCINNATI / RKO Keith Theatre / Opening Week Solid!
Holding over!

SAN FRANCISCO / St. Francis Theatre / Four Sock Weeks!
Business big throughout!

CHICAGO / State Lake Theatre / Four Robust Weeks!
Terrific box office!

"Cordura" comes to you... from Columbia.
A FRESH LOOK AT MOVIE ADVERTISING

COMPARSED TO THE SLICK AGENCY BRAND

What Now, Madison Avenue!

For years now, Madison Avenue has occupied itself quite a bit with diagnosing the ills of movie advertising. The current investigations of rigged TV shows and impending scrutiny by Federal agencies of TV advertising in general make it quite clear that the gray flannel corps have been overlooking some festering sores on their own body. Would it not be appropriate to admonish the agency people: physician heal thyself!

These comments are not intended to goad over the ills of the advertising people in their hour of agonizing reappraisal, but, rather, an effort to put into focus some distorted notions that have been rife for years.

Toilets in Madison Avenue's vineyards have looked down their noses at movie showmen, claiming that film advertising is exaggerated, deceptive, unesthetic. Since reappraisals (as opposed to reprisals) seem to be the order of the day, a few more might be in order.

The movie industry has long chafed at the contention of the Avenue's tightpants set that movie ads are what Advertising Age once termed "superheated". They persistently point to the use and abuse of such adjectives as "colossal," "spectacular," "epic". When a movie is advertised in such glowing terms, it is usually supported by the fact that such films do contain truly colossal sets, spectacular scenic panoramas, and, perhaps, a cast of thousands. Granted that these expressions may be threadbare through overuse, this is a quantitative rather than a qualitative criticism.

Another important factor, obviously, is that motion pictures cannot be advertised like toothpaste or underwear or plastics. The product of the motion-picture industry is intangible and emotional. It's drama, it's life and death, laughter and tears, escape from reality, excitement, or stark reality itself. It's all the things that a Shakespeare turned into great poetry . . . and that a copywriter must distill into a few potent, attention-catching phrases.

Compare this "dramatic license," if you will, to the deliberate misrepresentation one often finds in Madison Avenue's approach. The recent disclosure that a highly touted reducing remedy was nothing more than mere lemon juice and skimmed milk is just one prize example.

And if the moralists on the Avenue profess to look askance at the passion-ate clinch in film ads as a shoddy come-on, what of the advertising by the laxative firm which for years claimed its product to be a liver panacea, until the Supreme Court, just this month, forbade it to use the word "liver" in either its packaging or promotion? And what about the hordes of white-garbed "doctors" and "dentists" who used to appear in TV commercials before the FTC put an abrupt end to that phony practice?

A nationally syndicated columnist recently reported the following: "In the great struggle to win milady's approval of one deodorant or lipstick another, the agencies resort to hyperbole and deception. They use such trickery as soaking the beer glass to improve the foam or treating the margarine sample with glycerine to make it appear fresher than brand X."

This rebuttal of the many glass-house charges hurled at the movie industry by Madison Avenue could go on indefinitely. However, it is pointless and cruel to rub salt into the wounds being inflicted on the advertising profession by the Washington inquiries. The movie industry, so long the whipping boy for self-righteous blue-noses and self-seeking politicians out for votes, knows full well how exaggerated criticism from such sources can be.

But it is important to restate that over the years, the film industry has had little reason to blush over the integrity of its advertising. That it is sometimes overblown no one can deny. But dealing, as it does, with a vibrant and volatile product like entertainment, movie advertising is accepted by the public at large in the spirit in which it is presented. It is doubtful that anyone is ever deceived by it.

Max E. Youngstein, the dynamic United Artists vice president, once wrote in Film BULLETIN:

"As a person who has worked in many industries outside of the motion picture, I will state that in my opinion, motion picture advertising, publicity and exploitation is equal to, or better than (that of) any other industry . . . When the boys in television and radio want really top-notch manpower, they call me for men with motion picture experience. The same goes for people in some of the biggest agencies in the country."

The unique nature of motion picture advertising was aptly described by Paul N. Lazarus, Jr., Columbia vice president, in this succinct manner: "Brother, we've got about two seconds to catch and hold the reader's eye before it goes on to the ad placed by the theatre two blocks away—in the adjoining column."

Advertising Age, from whose pages professional kibitzers have blitzkrieged film advertising, in its December 15, 1958, quoted a New York agency head as saying: "For as long as I can remember I've been at loggerheads with the dyed-in-the-wool intellectuals who enjoy pointing an admonishing finger at advertising . . . If the intellectuals had their way, all advertising would be so preciously sophisticated that only the top-echelon editors of The New Yorker could fathom it . . . The real trouble with those who accuse advertising of talking down, or of hidden persuasion, is that they would have the vast American public conform to their own tastes and distastes."

And for itself, Advertising Age restated this basic truism: "Advertising is supposed to persuade, not set intellectual tone."

Motion picture advertisers frankly accept this thesis as a proper description of their function. But that is because they are more forthright than their Madison Avenue counterparts.
CLEVELAND  LOEW'S OHIO THEATRE
January

DETROIT  UNITED ARTISTS THEATRE
January

CINCINNATI  CAPITOL THEATRE
February 4

PITTSBURGH  STANLEY-WARNER THEATRE
February 4

MINNEAPOLIS  ACADEMY THEATRE
February 18

VANCOUVER  CAPITOL THEATRE
March

INDIANAPOLIS  LYRIC THEATRE
March

OMAHA  COOPER THEATRE
March

EUROPEAN PREMIERE

LONDON  EMPIRE THEATRE
December 16, 1959

A Momentous Event in Motion Picture History
The Greatest Story The Screen Has Ever Told

from METRO GOLDWYN MAYER
WILLIAM WYLER'S PRESENTATION OF

A TALE OF THE CHRIST
"Revival" TOA Keynote

The 12th annual convention of Theatre Owners of America opened in Chicago’s Sherman Hotel, Monday morning, November 9. Following are the highlights from the keynote speech and important committee reports:

KEYNOTE ADDRESS

By SAMUEL ROSEN

Executive vice president, Stanley Warner Corp.

It is a privilege to be invited to make the keynote speech but I must say it needs no profound research to find a note that calls all exhibitors to action.

The keynote—and its fundamental—is revival. I emphasize—revival—not survival. I am opposed to, and disgusted with, those crepe hangers who have us dead and buried, or those prophets of gloom who tell us to throw the whip sockets away, which we never carried, and get out of business. To the contrary, I believe we are still a lusty growing youngster; that to live well, to do a service and to prosper is our basic aim.

Our basic need for revival is a flow of good motion pictures the year round—released evenly throughout the year—not in fits and starts or the haphazard manner as at present. Every other issue is collateral to this one and becomes secondary in importance.

First and foremost, this past summer has again proved that a fair supply of quality pictures will convert red figures into black. This we have consistently believed and preached. No further proof is necessary of the soundness of our cry for more and more product! We cannot afford any more these periodic famines.

Secondly; “Hercules” has taught us that a multi-million, multi-top star production is not indispensable to block-buster business; that the right picture launched with a magnificent hard sell campaign, pays untold dividends at the boxoffice. We salute you, Joe Levine, for your courage, imagination and enterprise. You are an asset, and may you be a fixed asset to our business.

I urge the distributors to do more experimental hard selling before opening product to national release. Such a policy must result in more money earned for more pictures.

Thirdly: This year has proven what an honest, dedicated and factual presentation can do to alert our congress to the public interest. This effort resulted in grounding a mortal threat to our survival; namely, toll-TV.

The argument that paid admissions in our living rooms will give Americans better shows than they now see from free TV is completely phony.

Fourthly; this year has shown that all exhibitor groups can successfully unite in support of common purposes, and that exhibition and distribution can and should sit down together, without rancor, in a common and sensible effort to solve our industry problems.

Now let’s look ahead! Where do we go from here? Is there a miracle in the making?

Can we depend upon the government? For several years some of us have asked the government for one kind of help, some for another. But even with the utmost good-will to aid an industry in distress, the government moves slowly in its decision to perform. While government action is difficult to forecast, it is even more baffling to foresee, in advance, the end results of federal administrative or legal action.

How many industry prophets foresaw that divorcement, leaving the distributors without any investment in theatres, would destroy the studio incentive to produce the number of features required for profitable theatre operation?

The fewer features resulted in fewer theatres. Dark houses began to appear everywhere on main street.

Or even more impossible to prophesy was the second catastrophic event! The studio sales of the old libraries to television, thus undermining the theatre industry upon which distribution depended for its indispensable revenues.

This is what I call the great betrayal, the sale of motion pictures to television. I know of no other industry since the beginning of time in which the manufacturer has permitted the very same merchandise which he has sold to his regular customers over a score or more years, to be used to compete against, and help destroy, those very same customers. That is exactly what the producer-distributors have done to their customers, the exhibitors of America, by their sale of motion pictures to television. They have taken these pictures, which you and I and everyone of us here has paid for through the nose, and use those pictures to compete against us by one of the deadliest forms of competition, their free exhibition on TV to our very same customers.

In such a posture, I think every exhibitor of this country has a right to tell the distributors again and again and again, that they violate every canon of business ethics and morality in licensing their films, (and they are our films too!) to television. And we have the right to tell them this has gone far enough, it should not happen again.

I shall repeat our one indispensable need is more protection. All other programs of improvement, adjustment and modification, involving trade practices of all kinds, are secondary and subordinate to this hunger for a steady supply of more screen merchandise.

The multiple day and dating, the too-many re-issues, and the few new features available, drive the customers to other forms of diversions. More product will fill the channels of distribution with a really enticing spread of entertainment. More pictures will stimulate more patronage. More pictures necessarily mean more publicity and word-of-mouth for more pictures. More pictures will compel a more orderly release schedule, and most important of all—by the law of averages—more good pictures will be produced; building a better, more consistent box-office throughout the year.

Theatre Owners of America has long supported the principle: that the more pictures made, the more better pictures; that the economic law of averages will insure profits if production is stepped up from what it has been during the past 10 years of one of us here.

Any exhibitor who wants to take the risk of making and distributing features should have the right to do so. And this certainly should include the most likely and practical source; the former affiliates who have the means to do so. We see no practical, economic or legal reason why, today, the Department of Justice should withhold its consent.

Since we cannot get quick help from the government, what are the chances of getting a fast new deal from distribution? Well, we are making a try at it, doing what we should have done many years ago with the determination to act upon the time-treated rule that in union there is strength.

(Continued on Page 27)
“Hound-Dog Man”

Business Rating 3 3 3

Introduces rock’n’roll sensation Fabian, but, more important, it’s a delightful film for the family trade.

Producer Jerry Wald, who has already proven his ability to satisfy all types of audiences, has currently set his sights on the family trade, the hinterlanders and the young folk. The result—a bullseye! “Hound-Dog Man” is for those who have ever gone hunting, cooked fresh fish over a roaring fire, yearned desperately to own a dog, taken their first shot of liquor and awakened to the frightening pangs of young love. It’s also for those who have only dreamt of doing so. Designed as a family picture, this Cinemascope, DeLuxe Color, 20th Century-Fox release emerges the most wholesome and sentimental account of bucolic life since “The Yearling”, and those who are surfeited with sophisticated fare will find this a nice change of pace. Showman Wald has loaded the doings with some exploit-able items. Foremost, of course, is the screen debut of current rock-and-roll sensation Fabian, who will definitely send the teenagers running. He proves compelling as a youth who discovers life is more than just one round of racoon hunts after another, and his four songs have strong juke box potential. As the happy-go-lucky, no-account of the title, Stuart Whitman creates a believable and loveable ne’er-do-well and starlet Carol (“Blue Denim”) Lynley is persuasive as the girl who finally tames him. Arthur O’Connell and Betty Field are touching as Fabian’s hard working parents, as is little Dennis Holmes, baby of the clan, while Claude Akins is appropriately belli- gerent as one of their neighbors. As directed by Don Siegel, the film beams all over with goodness and warmth, although some editing at the beginning would have speeded things up. The Fred Gipson-Winston Miller script, adapted from a novel by Gipson, follows Fabian, Whitman and Holmes on their hunting and fishing idyll. Before its conclusion, Whitman is finally induced into marriage by Miss Lynley, Little Holmes persuades Miss Field to let him keep a recently acquired pup, and Fabian realizes new respect for O’Connell when he takes a loaded rifle away from a drunken Akins.

20th Century-Fox, 87 minutes. Fabian, Carol Lynley, Stuart Whitman. Produced by Jerry Wald. Directed by Don Siegel.

“The Miracle”

Business Rating 3 3 3

Adaptation of famous Reinhardt religious play has ingredients for wide audience appeal. Technirama.

This spectacle version of Max Reinhardt’s famous stage production, filmed for Warner Bros. by Henry Blanke contains many ingredients essential to mass market appeal; the trials of a youthful postulant unsure of her place with God; tragic love affairs, the lusty adventures of a band of Spanish gypsies, the color and excitement of the bullring, and the background of the Napoleonic wars. Mounted in handsome Technicolor and Technirama, “The Miracle” has solid boxoffice potential for all markets. It is being backed by one of Warner’s bigger promotion campaigns. As the doubtful postulant, Carroll Baker achieves a compelling variety of characterizations as she shifts from a servant of God to a spirited gypsy, from a lowly cafe entertainer to an elegant woman of the world. There are strong deliveries from a galaxy of international personalities: Roger Moore as the handsome English officer who loves her, Walter Slezak as the roguish gypsy musician who becomes her faithful protector; Katina Paxinou as a feisty gypsy matriarch; Vittorio Gassman as her devil-may-care son; Dennis King as an elderly Spanish aristocrat; and Gustavo Rojo as a tragic matador. Screenplaywright Frank Butler has developed his characters and situations with rich, broad strokes and director Irving Rapper has welded them all together into a colorful tapestry. Plot finds Miss Baker, in love with Moore, praying to the Madonna of Miraflores for a sign. Receiving none, she sheds her habit and takes off after him. A terrific wind blows open the chapel doors and the Madonna steps down from her pedestal and dons Miss Baker’s vestments. Miss Baker’s life is saved by Miss Paxinou and Slezak who take her to their camp. Believing Moore dead, she eventually agrees to marry Gassman, but the latter is killed by French soldiers. Miss Baker and Slezak escape to Madrid where she becomes a famous cafe singer through the help of King. Rojo falls in love with her, then is killed in the bullring. In Brussels she is re-united with Moore, but refuses to marry him because each of her lovers have died. She and Slezak return to Miraflores where drought has befallen the village since the disappearance of the Madonna. She enters the chapel to pray and when she rises, she is garbed as a nun.


“-30-”

Overlong newspaper melodrama with an overdose of soap opera situations. Best for action market.

Jack Webb, who serves as actor, producer and director of this Mark VII Ltd. Production, employs his familiar “Dragnet” style to investigate the behind-the-scenes workings of a newspaper. The result is a curious mixture of authenticity and downright shallow soap opera—with the emphasis on the latter. What starts out as an eight-hour clinical survey of how a morning newspaper is created and completed soon becomes an overlong melodrama overloaded with syrup-coated situations and an overbearing amount of exaggerated dialogue. Boxoffice returns will be only fair generally, best prospects being in the action market. The addition of David Nelson should help attract the teenage set. The William Bowers script strives too hard for “authentic” newsman’s banter and his situations are not as compelling as they should be. Webb, as night managing editor of a Los Angeles newspaper, emerges a paternal overseer capable of solving the problems of his entire staff, yet unable to cope with his own. His first wife and child were killed in an auto accident and although he is happily remarried, he refuses to allow his wife to adopt a child (she can’t have any) because he fears another possible loss. As the night city editor, William Conrad supplies the doings with its highpoints of humor and humanness. Nelson is good as a bungling but ambitious copy boy; Louise Lorimer is convincing as an old time rewrite ace; and newcomers Whitney Blake and Nancy Valentine come across respectively as Webb’s second wife and a rich girl who proves herself a capable reporter. During the long night: a three-year old girl becomes lost in the city’s storm sewer during a rainstorm—paralleling Webb’s own loss; Miss Lorimer’s grandson is killed while attempting a flying record; Conrad attempts to sum up to Nelson what a newspaper actually is. By the time the edition is put to bed, the little girl has been found alive and Webb finally agrees to an adoption.

“Operation Petticoat” Hilarious Comedy Hit

Uproarious naval comedy, with Cary Grant and Tony Curtis combining talents for countless laughs. Surefire boxoffice smash in all markets.

A pink submarine! A woman’s girdle in lieu of one of its essential engine parts! A junior officer whose equipment includes golf clubs and white tennis shoes! A goat tied to the railing of the deck! It shouldn’t happen to a dog—not even a seafaring dog. But it does—to submarine commander Cary Grant and it’s all the fault of junior officer Tony Curtis. The result: undoubtedly the wackiest wartime adventure that ever befell Uncle Sam’s Navy.

Slated for Christmas release, this improbable sock-full-of-chuckles is a slick holiday goody all wrapped up in sparkling dialogue, wonderful performances and tremendous boxoffice potential. A perfect present for exhibitors and audiences alike, it comes courtesy of Universal-International. They’re following up their current boxoffice smash, “Pillow Talk”, with this floating bundle of insanities from the pen of the same Stanley Shapiro and Maurice Richlin, who enforce the doing with a script that’s snappy, bright and witty, proving themselves capable masters of both comedy lines and gag situations.

Boxofficewise, “Operation Petticoat” might well be dubbed “Operation Moneybags.” It has the dynamic marquee appeal of Grant and Curtis, plus a catchy title, and once word-of-mouth takes hold, the grosses will just keep rolling in. Everyone loves a good laugh and that’s exactly what everyone will get. Without reservation, this Robert Arthur production is recommended to theatremen as one of the season’s top attractions.

Grant is at his underplaying best as he mugs his way through the singing and raising of his sub, its reconditioning via spit, glue and some sink pipes, an uneasy liaison with con man Curtis, plus a hodgepodge of unexpected passengers—five army nurses, a collection of Filipino families (including two expectant mothers), and the aforementioned goat. He nimbly switches from blank stares and startled expressions (especially when he sits on a sizzling curling iron) to authoritative command while chewing out Curtis for using the service to further his opportunistic motives.

Curtis is the perfect complement to Grant, once again proving himself one of the top young comedians in the business. He brilliantly combines suavity with humor in running a gambit of hilarious scenes: offering pilfered champagne and amour in his cramped quarters; stealing a pig for a New Year’s dinner then disguising it as a crewmember in order to pass an M.P. check point; running a make-shift gambling casino (ten gallon hat, cigar and all) in order to acquire necessary parts for the ship.

Director Blake Edwards has guided all this tomfoolery with a deft hand and even the few risque situations are so tastefully executed that “Petticoat” will be acceptable fare in all markets.

On the distressed side, there bosomy Joan O’Brien and lovely Dina Merrill who contribute nicely to the farce. Miss O’Brien is the acme of naivete whenever her chest attributes raise havoc while encountering oncoming crewmen in the sub’s narrow corridors, or when she accidentally sets off the only torpedo, scoring a bullseye on a beached truck instead of a Japanese freighter. Miss Merrill is all charm and loveliness as she slowly convinces Curtis that although he may be the greatest scavenger of them all—the one thing he can’t scrungle is love.

The supporting cast—Arthur O’Connell as the chief machinist’s mate who flips when he finds women’s underdies hanging in his engine room; Virginia Gregg as the army major who persuades him that two heads in an engine room are better than one; Gene Evans as the not so hard-boiled boat chief; Clarence Lung as an AWOL Marine Corps sergeant, second only in scavenging ability to Curtis—all handle their roles gustily.

Producer Arthur’s first-rate production has all the necessary accessories. David Rose has composed a pleasantly salty musical score and Russell Harlan’s Eastman color photography is top-drawer.

Grant’s nightmare begins when Curtis—who has only been to sea once before and then by accident—is assigned to help raise the former’s submarine which has been sunk by the Japanese. Curtis volunteers for the post of Supply Officer and with the aid of Lung and two other crewmen, steal everything they can get their hands on to make it seaworthy enough to reach a fully equipped naval repair yard. The first time it submerges it leaks badly, forcing Grant to put in at the nearest island for emergency repairs. Curtis goes scrounging and returns with the stranded nurses. Grant unwillingly agrees to take them to safety. At the next repair stop, Curtis acquires some badly needed parts by setting up a local gambling casino. A Japanese attack forces the sub to sea before its temporary coat of paint—a dainty bedroom pink—can be covered with regulation grey, and with the addition of the Filipino families. The Japanese attack the sub as do the Americans who believe it to be an enemy sub. Curtis saves the day by sending up the nurses’ undergarments, proving to the American destroyer depth charging them that they are really a friendly sub. Curtis and Grant end up with nurses Merrill and O’Brien.


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“Li’l Abner”

Business Rating 3 3 3

Panama-Frank stage musical transferred to film almost intact, although humor is watered down. Good boxoffice.

This lively, handsome musical-comedy film version of the Norman Panama-Melvin Frank Broadway play is loaded with an endless parade of Al Capp’s cartoon creations, a wheelbarrow full of backwoods humor and a bevy of generously rounded and scantily clothed Dogpatch beauties. Faithful Capp addicts might question the watering down of much of the creator’s sardonic humor, and this is bound to cost some of the potential audience in the metropolitan markets. However, the fame of the cartoon and the play assures this of a good boxoffice reception. Frank’s direction is generally slick and bouncy, there are some strikingly fantasy-like sets of famed Dogpatch, and the Johnny Mercer-Gene DePaul words and music are catchy. DeeDee Wood’s production numbers are superlatively and the Sadie Hawkins Day ballet—where the damsels make their annual grab for the terrified males—is good fun. The entire cast authentically re-creates the famous characters: six-foot-four Peter Palmer as the full-blooded American boy whose name is practically symbolic; Leslie Parrish as the well-proportioned Daisy Mae; Stubby Kaye as Marryin’ Sam; Howard St. John as the evil General Bullmooose; Billie Hayes, complete with corn-cob and bowlegged walk as Mammy; Joe E. Marks with his devil’s point of hair as Pappy; Julie Newmar proving a showstopper as the bumping-and-grinding Stupeyin’ Jones; Stella Stevens as the sinister, sulky, Appassionata von Climax; and Al Nesor as the sinister Evil Eye Fleagle. The plot finds Dogpatch about to be turned into a government A-bomb testing sight. Mammy temporarily saves the day with her invigorating Yokumberry Tonic which greatly interests the government. General Bullmooose wants it for his own use and with the aid of Appassionata and one of Fleagle’s “whammies,” Abner is paralyzed during the Sadie Hawkins Day race and carted off to Washington. The Dogpatchers descend on the Capital and rescue him. Their homes are saved and Marryin’ Sam ties the knot around Abner and Daisy Mae.


“Edge of Eternity”

Business Rating 3 3 3 Plus


This modest-budget Columbia release surprisingly turns out to be one of the most exciting little mystery-melodramas to turn up in some time. Where given heavy exploitation, it will prove to be a strong dual bill entry. Crisply directed, intelligently acted and mounted in breathtaking Eastman Color and CinemaScope against the magnitude of the Grand Canyon, “Edge of Eternity” starts off with a bang—an unsuccessful murder attempt by rolling an automobile off the rim of the Canyon, with car and pusher going over instead—and continues in the same vein until its final seat-gripping battle atop a tram car 4000 feet above the Canyon floor. Acting is above par for films of this sort with Cornel Wilde delivering a fine portrayal of a deputy sheriff on the hunt for a phantom murderer. Victoria Shaw reveals growing ability as the rich girl who falls for him; while Mickey Shaughnessy adds sadistic dimensions to his happy-go-lucky barkeep, who is the killer. There is fine support from veteran Edgar Buchanan and Rian Garrick. Director Donald Siegel is responsible for the excellent pacing and fine performance. The Knut Swenson-Richard Collins screenplay from a story by Swenson and Ben Markson finds Wilde and Buchanan trying to track down the murderer of a mysterious stranger in an unusual eastern-type suit, and discover why the car and body are at the bottom of the Canyon. Wilde becomes involved with Miss Shaw, her wastrel brother, Garrick, and their father, retired head of a one-time flourishing gold mine. A third unsolved murder unleashes political pressure from the county attorney who publicizes Wilde’s past: incompetence while a homicide detective in Denver. With the aid of Miss Shaw, Wilde discovers the identity of the eastern stranger. Garrick, who has been aiding Shaughnessy in stealing gold from his father’s mine, is killed by the latter, who kidnaps Miss Shaw and holds her hostage while attempting an escape to the other side of the Canyon in a tram car. Wilde leaps on and in the ensuing battle, Shaughnessy plunges to his death.

Columbia, 89 minutes. Ettore Manni, Georges Marchal, Gianna Maria Canale. Produced by Virgilio de Bari. Directed by Vittorio Cottafavi.

“Warrior and the Slave Girl”

Business Rating 3 3 3

Colorful and excitingly filmed Italian-made spectacle can garner big grosses where exploited.

Rich in spectacle and action, this Italian-made adventure, which Columbia is releasing in the U.S., tells what happens when a Roman Tribune is sent to Armenia to put down a gladiator revolt. Definitely following well-traveled ground and not fully at times, there are, nevertheless, a number of excellent exploitation elements: exciting gladiatorial combats, sweeping Roman Legion charges, palace intrigues and Heretleean feats of strength. Where these angles are properly promoted, “Warrior and the Slave Girl” should draw well above-average grosses. Action and adventure fans are sure to find it right down their alley, and mass saturation distribution, a la “Hercules”, might result in some surprising business in the general market. The English-dubbing is sometimes poorly synchronized, but this is compensated for by some dazzling Eastman Color, Supercinescope and the fine directorial hand of Vittorio Cottafavi who gathers the utmost of excitement from every scene. As the Roman Tribune who is eventually won over to the Armenian’s cause, Ettore Manni looks every inch the stalwart, and Georges Marchal makes a handsome gladiator-leader of the rebellious Armenians. The story finds Manni capturing Marchal and his followers, among them the lovely slave girl Vera Cruz, and taking them to Cesiphon, seat of Roman rule in Armenia. There he meets the wicked Princess, Gianna Maria Canale, who is slowly poisoning her youthful brother, the king. Jealous of Marchal’s popularity, she plots his death at the gladiatorial show by substituting a lion in place of his scheduled opponent. Marchal kills the lion and the Armenians storm the arena, capture Manni and take him to Marchal’s mountain hideout. Manni bargains for his freedom by promising banishment for Princess Canale and restoration of justice and order for Armenia. In Cesiphon, he discovers the evil Canale is now queen—she believes her brother dead, Manni is arrested but manages to escape and lead the Roman Legion in an assault against Queen Canale and her forces. The Queen and Marchal are killed, the king returns to his throne, with Miss Cruz at his side.

Columbia, 89 minutes. Ettore Manni, Georges Marchal, Gianna Maria Canale. Directed by Vittorio Cottafavi.
"A Man’s Picture
That Women Love!"

Creating Fem Appeal
For a Man’s Picture

Alice Hughes

Women’s Taste in Films Shifts

NEW YORK.

"WHAT’S A woman’s picture?"

used to be the question that furrowed the brows of movie moguls, but no more. Nowadays there are few films which women do not enjoy as readily as men. Without wishing to create a moral or educational issue, the film-makers have researched the problem.

They have learned that: (1) the popularity of western stories in movies and on TV is not confined to men and children. Women are also enthusiastic for pistol-packing horse-operas. (2) Whether subconscious or otherwise, just as men are drawn to the allure of the feminine figure on screen, so women like to observe the physique of well-built, strong men. Charlton Heston is a classic example. He is decidedly a high-brow, rather than a "sexy" actor. Usually he stars in major spectaculars, often of biblical origin.

But when actors like Heston, Victor Mature, Gary Cooper and such bare their manly chests, women admire them. Still shy about admitting this, some women profess historical interest in these period pictures.

Men are franker. They admit outright that they enjoy seeing shapely figures on the screen. Besides beautiful male physiques, women also enjoy conflict and pugnacity on the screen.

In the film "They Came to Cordura," starring Rita Hayworth, Gary Cooper, Van Heflin and Tab Hunter, Rita is the only woman in the story of six men and one girl, on a long, devastating quest for glory. This picture riveted female viewers. In it, too, has the men slugging it out with brute body strength, and the women enjoyed that, too.

A few evenings ago I attended a "sneak" preview of a Metro-Goldwyn-Mayer film, "The Wreck of the Mary Deare," a suspenseful, action-packed sea drama, to be seen across the country at about Thanksgiving time. Again, there is a lineup of six men and one girl—Virginia McKenna.

Again there are those two he-men guys, Gary Cooper and Charlton Heston, who plainly constitute more and more box office appeal for women. The rest of the cast of this roaring, rugged film is mostly British: Michael Redgrave, Cecil Parker, Emily Williams and Alexander Knox.

It is the practice at these "sneak" previews to distribute slips asking the audience its opinion of the picture. The women scored higher on liking "The Wreck of the Mary Deare," than did the men.

Consulting Silas Seider, advertising and promotion director of Metro-Goldwyn-Mayer, why this change in movie tastes had come over women, he replied: "This began after the First World War, when women began to rely on newspapers and movies to learn what their men away from home had been through in battle."

How does a film company with a motion picture whose story content is clearly cut to the taste of the male audience, go about convincing the feminine contingent that it’s a dish for both sexes? A recipe for success in that direction has been drawn by Metro-Goldwyn-Mayer’s energetic staff of box-office men in the campaign for "The Wreck of the Mary Deare."

Pegged faithfully to the best-selling novel by Hammond Innes, the picture emerges, we hear, in the best tradition of such memorable sea sagas as "Mutiny on the Bounty" and "Captains Courageous." But from its storyline, which unfolds with turbulent conflict and suspense against a background of storm-swept seas, shipwreck, mutiny and murder, to the almost total absence of femininity in its cast—lovely Virginia McKenna is the lone actress—Alice Hughes’ syndicated (King Features) column of October 29, appeared in newspapers from coast to coast. The M-G-M publicity department in New York has copies available for showmen who wish to use it in ads or display it.

"The Wreck of the Mary Deare" poses a classic difficulty in the art of distaff salesmanship.

To surmount it, the MGM pressbook ads have been revised to include this vital additional line: "A MAN’S PICTURE THAT WOMEN LOVE!" The line may either be substituted for another caption or added to copy already in the ads. Then, in addition to the full-length, regular trailer, a special teaser trailer has been incorporated into the "Mary Deare" drive. Available gratis at National Screen Service branches, the special trailer is fashioned for the women patrons. MGM advises theatre men to run the 60-foot-long teaser as far in advance of playdate as possible, in order to capitalize most effectively on the two handsome stars, Gary Cooper and Charlton Heston, and the striking copy that refers to "A STRANGE SECRET... AND THE GIRL WHO WAITED FOR THE TRUTH."

Unveiling yet a third weapon in its impressive feminine arsenal, MGM is beating the drums for the recent nationwide column by Alice Hughes, which, just as avidly as the film company’s own promotioneers, did an excellent job of selling "Mary Deare" to the women. Appearing in newspapers from coast-to-coast, through King Features Syndicate, the Hughes column reported the writer as having viewed the picture and recommended it highly to her fe-

(Continued on Page 21)
A MAN'S PICTURE THAT WOMEN LOVE!

Somewhere in the North Atlantic is hidden the strange story of Gideon Patch!

THE SHIP HE KILLED

THE MAN HE KILLED

AND THE SECRET THEY SHARED!

FEM-DIRECTED CATCHLINE

The ad above, used by the Roxy, N.Y., was the first to employ the catchline: "A MAN'S PICTURE THAT WOMEN LOVE". This pitch to the fem trade is now being inserted in most of the newspaper ads that will appear in the pressbook. In this advertisement, the line is particularly effective because it appears with large heads of the two stars, longtime favorites with the distaff element.

The strange story of Gideon Patch!

THE MAN WHO FOUNDED HIM ALIVE

THE MAN WHO WANTS HIM DEAD

AND A WOMAN WHO WANTS ONLY THE TRUTH!


POCKET BOOK & A FLASHY HERALD

ACTIONFUL ADS!

The 6-col. and 7-col. ads seen at left and right, respectively, are crammed with depiction of all the action and suspense elements that make "Mary Deare" such enthralling and exciting entertainment.
FEM APPEAL FOR A MAN'S PICTURE

(Continued from Page Twenty-one)

male readers. Expounding that 'nowadays there are few films which women do not enjoy as readily as men,' Miss Hughes pointed to "Mary Deare" as one of the examples of the he-man film that more and more females are buying with obvious avidity. In fact, according to the Hughes piece, at a "sneak" preview of the film which she attended, "The women scored higher on like "The Wreck of the Mary Deare" than did the men." Quite naturally, Metro is pulling out all the stops to turn the favorable column into penetrating publicity. "Blow it up for lobby display! Quote her in your ads! Convey to women patrons that at the enthusiastic previews women liked it even more than the men!" urge the MGM tub-thumpers. "Every means of emphasizing woman interest should be employed."

All of this is certainly not to say that the men are being overlooked, or even in the slightest neglected, in the "Mary Deare" campaign. The action-packed, dramatic sea story is still very much male fare, and is being advertised, publicized and exploited as such throughout the nation.

The ads are every bit as bold, stark and real as the plot; itself, with Cooper and Heston played up as the raw-boned principals. Ample space, both in the art and the copy, is devoted to the dangerous underwater exploits of the pair, with the aforementioned fem tagline coming in for plenty of play, too.

A contest, numerous tie-ups, a special TV film subject, a Pocket Book edition and a raft of exploitation ideas also are at the beck and call of exhibitors playing the film. The three-column coloring mat reflects the adventure aspects of the picture and may be used as a plant in a local paper for use as a coloring contest; a blown-up lobby display piece, or in supermarket tie-ups as a bag stuffer.

Tie-up stills are available for suits and ties, sports clothes, sweaters and sportswear, skin diving equipment and Esso service stations. A specially-filmed television subject, 63 seconds long is ready at MGM to help sell the playdate. The silent film, accompanied by a narrator's script so that a local announcer may describe the action, features Cooper and Heston as they prepare for and take part in the exciting diving sequence in the picture.

Pocket Books, Inc., has conceived an effective, national tie-in campaign to sell the Innes novel—in a movie edition designed with an exciting, full-color, sure-sell cover—and the film. Pocket Books' crack promotion teams already are in the field contacting the almost 1,000 central distributors and 110,000 outlets, and a hard-hitting sales letter has alerted salesmen and distributors alike.

Exploitation ideas, too, are bubbling over the MGM stove. Street bally features a man in a skin diving outfit; a Gary Cooper favorite picture contest is designed to pick the best of his films; two star interview records represent powerful radio promotion; a sports store tie-in offers co-op advertising and window and counter displays for skin diving and the picture; art school tie-ups should result in attention-getting contests for original seascapes; Navy and Coast Guard promotions are naturals, and discs jockeys playing songs of the sea will draw plenty of patrons to the theatre.

No matter to whom they direct their appeal—be it the ever-swelling feminine audience, or the action-seeking males—the MGM boxoffices are doing a superb job of selling "The Wreck of the Mary Deare."
At this early stage of the new television season, the networks and their faithful in the living rooms of the land have good reason to regret the demise of the quiz shows.

Briefly, it has not been a particularly noteworthy tv season thus far. As a matter of fact, if the Congressional committee were to call spokesmen for the public to testify at the next hearing on the fixed quizzes, it would not be surprising to hear some fervent pleas to restore the question games—rigged as they were—as replacements for a good deal of the new fare being offered. For all their now-proven phoniness, the intelligence-memory "contests" of previous seasons provided more excitement and entertainment than most of the stuff your watchful servant has been observing on this watch.

This is the season of the "special". The keen minds of tv apparently decided that "spectacular" promised more than the small screen could deliver, thus the more modest term, "special", to describe the big shows. And, wisely I think, since the aim this season is in the direction of more worthy subject matter and less an attempt to overwhelm the viewer by sheer size. Leave that to the movies, they probably said.

The early impression gathered in my comfortable chair is that the 1959-60 season is not off to a glowing start. Most of the specials left much to be desired, while the new entries in the series field are faked imitations of last year's weekly shows. The overall impression is that tv still suffers from the inevitable malady attributable to the medium—lack of originality.

Only a handful of this season's shows have capitalized on the true beneficial characteristics of the medium: Bergman's The Turn of the Screw, Olivier's The Moon and Sixpence, Leonard Bernstein's Moscow Musicals, and the debut of the occasional series Our American Heritage. These programs were not only bold, striking, and meaningful in content, but each utilized television's inherent intimacy and expressive range.

Since the season's unofficial debut there has been a good deal to contrast with the worthiness of the specials cited above. For one, The Jazz Singer was as modernized as frozen huckleberry blintzes, but with the taste of having been warmed over once too often. This practically neolithic travesty of emotion and sentiment served as a shaky but valid vehicle for Jerry Lewis' overly anxious dramatic talents. The production was marked by sloppiness, poor timing, and a pervading air of triteness in staging.

David Susskind, one of television's finest producers who previously displayed an understanding of the tv organism, appears to be destroying his reputation with a sackful of tiresome Milquetoastish adaptations of old hit films. Although he always aims for technical perfection with complete use and manipulation of the camera, he has begun to disregard content. In spite of the fact that he is responsible for the superb Moon and Sixpence, he has presided over such recent productions as Strawberry Blonde, The Fallen Idol, Bells of St. Mary's, and Body and Soul. Will some wise Solomon explain to me the point in redoing a film without improving the original high quality, or at least maintaining it.

Even in the realm of variety shows, where tv has previously shown excellence, there is nothing to boast of. From the new and wake-like Big Party ("Oh come on and do a dozen-or-so songs you made famous, Nigel!") to the Frank Sinatra Show starring Dean Martin and the Dean Martin Show starring Frank Sinatra, the weight of the stars in the entertainment universe hangs too heavy to be rewarding. And most disappointing of all was the greatly heralded Another Evening with Fred Astaire which proved to be just another evening. Although expertly executed, the hour was a trite and familiar recreation of last season's hit.

Gertrude Stein wrote: "A rose is a rose is a rose is a rose..." an ancestor to the modern adage a weekly series is a weekly series is a weekly series—and he who tries to be strikingly original shall be banished from the 21-inch tube. Only four of the new series seem to have any chance of lasting success. The first is the Dupont Show with June Allyson, an excellently mounted, high-budgeted, tasteful multifaceted hour reminiscent of the Loretta Young Show. Presided over by Hollywood's long reigning princess of sweetness and light, it features attractive, glossy stories and top stars in guest appearances.

Two films have been used as the basis for two new series: Fire Fingers and Mr. Lucky, both international espionage stories coated with sophisticated dialogue, romantic authentic backgrounds, luscious female actresses, and touches of irony. Mr. Lucky is a step or two more entertaining because of its carefree lack of plausibility.

Another successful debut was Robert Taylor's The Detectives. He plays a police captain in this straightforward melodrama, which, as yet, boasts no jazz, nightclubs, or sensuous sirens to boost its libido appeal. Just a smooth half hour appealing to action fans.

Tagging along, attempting to garner rich rewards from it's mother figure, Peter Gunn,—and not up to the par of Robert Taylor's series—are Bourbon Street Beat, a silly blend of detective tricks wrapped in the guise of a southern drawl, and Staccato, sassy Greenwich Village version of Gunn. Two out of the season's more spectacular miss-outs are Max Shulman's Dobie Gillis and James A. Michener's Adventures in Paradise.
Special "On The Beach" Global Unit Making Dec. 17 an International Event

When United Artists vice president in charge of promotion Roger R. Lewis revealed recently the impressive facts and figures behind the first simultaneous seven-continent global premiere—which, together with a promotion campaign penetrating virtually every world market, is underscoring Stanley Kramer's "On the Beach"—he bestowed a great deal of the credit on the film's global unit, headed by George Thomas, Jr., of the Kramer organization. And even a cursory glance at what the unit has done—and is doing—to push "On the Beach" is enough to justify Lewis' praise.

This special Kramer unit has firmly established itself as the first truly global servicing operation in the history of motion pictures. Under the generalship of Thomas, Kramer's publicity director, who has transferred his headquarters from Hollywood to New York for the duration of the campaign, the "Beach" team is coordinating, sparking, plugging and supplying the special field forces with ideas, materials and directives in a herculean effort to come as close as possible to making every Dec. 17 opening a first-rank world box.

One of the major aspects stemming from the coordinated effort, of course, is the sponsorship of the premieres. Each opening throughout the world will enjoy charity or civic sponsorship of the highest prestige ranking. The local national Red Cross, or a leading local philanthropic group will do the honors.

Already a byword in the industry is the promotional gem, "On the Beach Day." With mayor's committees being established in most of the premiere cities, to provide official recognition of the importance of the event, a large number of the top city officials are proclaiming Dec. 17 "On the Beach Day" in their locality.

Another idea being developed in the key premiere cities is the Junior Ambassador program, which is lying in the cooperation of major newspapers and major air transport. Through a contest run by the leading local paper, a Junior Ambassador of high-school age will be chosen to be sent to a distant premiere city, from which an exchange ambassador will at the same time come to the local city. The youthful delegates, spending about two weeks (over the Christmas-New Year holiday season) in the foreign country, will be guests at the premiere of "On the Beach," appearing on radio and television.

Music lovers and avid readers, too, will get the full treatment from the "On the Beach" campaigners. Some ten varied recordings of "Waltzing Matilda" already have been released, with others slated to come; Roulette is doing the sound-track album, and United Artists Records is issuing a "Themes from Motion Pictures" album devoted to the Kramer film. All these discs are being circulated to UA branches in all countries where the film is premiering, and already are being continuously plugged, with picture credits, on radio and TV shows, as available.

Signet Books has a special paperback motion picture edition of "On the Beach," including four pages of stills from the film, to be put on sale in every world premiere city a month or more ahead of the opening. Special promotional materials have been supplied, and joint campaigns have been set up between the publisher's field men and the local Kramer-UA representatives.

And just to make certain that the influential people get to see the picture before its premiere, special emphasis is being placed on advance screenings for key opinion-makers, just as it has with other major Kramer films in the past. That aspect began with an early screening for the vast body of foreign press correspondents in Hollywood, whose first dispatches laid the groundwork and whetted the appetite for thorough community penetration.

Bolstering the "On the Beach" drive are numerous special film materials. Advance teaser trailers have been prepared by United Artists and National Screen in Hollywood in every language in which the film will premiere. Two special TV featurettes, "Kramer the Gambling Man" (outlining the producer-director's gift for discovering new talent and for effecting oil-heat casting) and "Australian Grand Prix" (on the breakneck auto race which is a highpoint of the picture), have been prepared primarily for foreign use. And a 25-minute, 16 mm featurette, shot during the making of the film in Australia, is being used in the U. S. for women's club forums under the auspices of the MPAA Community Relations Department.

A specially blown-up exhibit of 15 stills shot during the production by world-famed photographer Wayne Miller also is being made available to all situations, for placing in libraries, book stores, museums and other public places of culture, as well as in the theatre lobbies. As for the local theatres, themselves, each one has been allowed an ample budget for expenses in connection with transportation and accommodations for press and VIP's from neighboring cities.

All this means that the "On the Beach" premieres on Dec. 17 will bring Christmas a week early for United Artists, Stanley Kramer and those lucky international premiere theatren.
COMPO-MPAA Publicists
Move to United Promotion

The goal of closer relationship between COMPO's publicity network and the publicity coordinating arm of the MPAA Advertising and Publicity Directors Committee moved a step closer to realization at a meeting of the latter body attended by COMPO executive secretary and director of information Charles E. McCarthy.

First off, the coordinating group will cooperate fully with COMPO in providing the Greater New York area press with industry information. The coordinating group also will prepare special material of general interest for press use by the COMPO publicity network, which now covers 143 cities throughout the country.

Set for immediate distribution in the New York area is a Children's Book Week feature, originating with the MPAA, covering books of special interest to children now on production schedules, and bearing the stamp of approval of the Children's Book Council.

Institutional B-B Push
Started in New England Area

Theatremen from the six New England states met last week to establish the first cooperative business-building campaign in the area on an institutional basis.

"We want the cooperation of every exhibitor from every city, town and hamlet from Rhode Island to Maine for this important campaign," announced Edward M. Leder, chairman of the organizing group. "My committee is now working out the details, the newspaper copy, tapes, trailers, etc., in an effort to attract more business at the boxoffice," he added. Leder said the drive will start about Christmas time and will run for several months, covering the opening of the 1960 drive-in season. "We are urging 100 per cent cooperation from every exhibitor in the territory," he declared.

The New England plan follows the lead of two other territories that have conducted successful business-building campaigns on the local level—Detroit and Wisconsin.

Columbia Promotion Budget
Ten Million for '60—Rosenfield

Columbia is putting up a huge wad of showmanship money—a minimum of $10,000,000 for the 12 months beginning January, 1960—to back its big release schedule for the coming year.

The company, according to executive in charge of advertising and publicity Jonas Rosenfield, Jr., is backing up its three-pictures-a-month release schedule—which will see at least 36 films distributed in the 12-month span—with a correspondingly impressive showmanship slate.

Rosenfield made the announcement before a group of exhibitor leaders in the Minneapolis area, in the second of a series of talks by top Columbia executives designed to tell the industry that 1960 will be the year of "The Big C."

The Columbia exec noted that the record-smashing $10,000,000 was almost three times greater than the promotion budget for 1959, adding that money spent by other sources in cooperative advertising ventures will further enlarge the total.

"Just as the 'Columbia formula' has proven so successful in the realization of our high-powered release schedule," Rosenfield said, "maximum flexibility will also characterize our advertising, publicity and exploitation operations. We've thrown the rule books out the window. Nothing is being done just because it was done that way before. We're treating each picture individually," he added, "and we'll merchandise each one according to its particular needs and possibilities."

As illustration of the scope of some of the forthcoming promotions, Rosenfield pointed to the $6,500,000 cooperative tie-up with 21 leading home-building manufacturers and associations to promote the currently-filming 'Strangers When We Meet.' As an example of long-range planning, he cited the public relations activities behind the establishing of an international sesquicentennial celebration of Franz Liszt's birth in connection with "Crescendo—The Story of Franz Liszt." "Our merchandising campaigns are underway before the start of production and carry right on through the playoff," said Rosenfield, "Production publicity is keeping abreast of our far-flung production locations. Wherever we're filming, in London with Sam Spiegel's 'Suddenly, Last Summer,' in Rhodes with Stanley Donen's 'Surprise Package,' or in Hollywood with Hall Bartlett's 'All the Young Men,' we have a team of top unit publicists and photographers handling the production," he added.

Rosenfield told the theatremen that a high percentage of the hyped budget will go toward merchandising and advertising at the local level. "We've been strengthening our extensive field forces throughout the country," he said, "and we plan continued expansion of our exploitation coverage. There'll be more selling to the industry, too, with a proportionate increase in our trade advertising."

The Minneapolis meeting was attended by the key executives of every important theatre circuit in the area. Also present: Ben Marcus, Col. midwestern division head, and Byron Shapiro, Minn. branch manager.

Col's 'Mouse' Caper Draws
Plenty of Laughs, Publicity

There is no doubt but that Columbia's showmen have pulled one of the greatest promotion capers of recent seasons with their heralding of thephony 'Duchy of Grand Fenwick', the improbable kingdom that figures in "The Mouse That Roared"; the outlandish satirical comedy produced by Carl Foreman's Highroad Productions.

The whole stunt was played straight for a while. A fraudulent Fenwickian "ambassador" met a phony "Marquise of Navarone", who arrived from the alleged Duchy of Grand Fenwick with 66 pieces of real luggage. The red carpet was rolled out, and it led all the way from Idlewild Airport to Washington, D. C., where a social ball was held in her honor, preceding a premiere of the film for Capitol notables.

The stunt drew plenty of laughs, but not nearly as many as the picture. And it all added up to a novel buildup for a special kind of movie.
Revival' TOA Keynote

(Continued from Page 17)

Last year, Spyros Kouras, with the foresight of a statesman, challenged us to help ourselves. We did, and at long last forged a united front. Recognizing our tremendous need for unity, the American Congress of Exhibitors was created, uniting for common effort, various exhibitor organizations and independent exhibitors and ACE went to work.

I believe that such self-help is the key to our future. Our disunity has been a powerful obstacle to our progress. How different industry history might have been if our foresight could have been as wise and knowing as today's hindsight. Twice in recent years, because we lacked unity, we have missed significant opportunities to maintain and improve our economic position. We failed to check the sale of the pre-'48 pictures to TV—and we failed to support the business building campaign.

As the result of the summit meetings there has been a second launching of conciliation. This time, as in the front line fighter, to find a medium through which grievances and disputes can be discussed, compromised, settled and disposed of.

Conciliation failed the first time out because few exhibitors were willing to try it and few distributors were sympathetic. Now the presidents of the film companies have pledged their goodwill and their interest in its success. The word has been passed down the line to the salesmen to help make conciliation work.

This does not mean that any claim is a good claim in any case can win. But it does mean that every exhibitor is entitled to a fair hearing of his contention and that there will be an effort to clear the calendar—quickly, efficiently and with equity.

I think every exhibitor should examine what his competition is today. Television—sports of all kinds, day and night; bowling, harness racing, etc; the sports of the great outdoors, the do-it-yourself craze. As a matter of fact, the entire gamut of our life. They are all churning after the amusement dollar with a hard sell never before known.

How do we battle this hard sell for the dollar that should come our way? (a) Put our houses in order—make them so modern, comfortable and up-to-date—that critics in and out of the industry will have nothing to criticize on that score. (b) Stop crying and hard sell ourselves. Make a noise, ballyhoo, exploit and sell in a fashion expected of us.

I urge your full support for COMPO. As the only organization which represents the whole industry, it now becomes more necessary than ever. COMPO upholds the just claims of exhibitors; both present and future. COMPO is enlarging its publicity services to the industry and will soon announce a national project in which we can all participate.

As I said when I began, I bring no panaceas for all problems. No magic formula. To borrow the famous words of a famous Englishman, who never bowed his head to defeat, I brought you nothing; today but "Blood, Sweat and Tears".

The BLOOD of fighting men who love this business and have faith in its future. The SWEAT of those who believe that nothing is too much trouble to put a picture over and make a theatre profitable and the justifiable TEARS of rage that come to any man occa-
sionally in moment of frustration, checkmate and defeat.

Count your blessings, boys. It was a wonderful business yesterday. It can be, with will, must, be, once again, a wonderful business. Revival is on your agenda not in some far away tomorrow—but today. But only we, working together—can make sure of the rain-
bow—and prosperity.

TOLL-TV REPORT

By PHILIP F. HARLING
Chairman, Anti Toll-TV Committee

Toll TV through the air appears to be at least five years away. As a result of public hearings held by Congressman Oren Harris, Chairman of the Interstate and Foreign Committee, which is known as its Third Report, dated March 23, 1959, which sets forth the conditions under which tests of subscription television may be made.

It is evident that from the various Orders that have been issued, Toll TV will not be tested through the airways until the present limitations are removed. As of now, not one application has been filed by anyone for any test anywhere.

Toll TV—by cable: Here the problem has not yet been resolved, although Congressman Harris' Resolution, together with similar Bills introduced by many members of the Senate and the House, offer a solution. No specific plan has yet materialized where Toll TV by cable has been tested.

At the present time there is no precedent or law for a program to Toll TV by cable, but sufficient legal argument and public interest are present which, if properly presented, exposed and publicized could effectively raise sufficient public interest and concern that the form of communication can be used without governmental approval or regulation.

BUSINESS-BUILDING

By ERNEST G. STELLINGS
Chairman, Business-Building Committee

The year 1959 will go down as a paradoxical one on the showmanship ledger.

Individual showmanship reached new heights of imagination, ingenuity, and effectiveness during the year, even as, at the same time, our industry, collectively rejected the best available means of stimulating its box office nationally—through a Business Building Campaign.

Perhaps the most exciting showmanship developments in 1959 came from the Midwest. First, exhibitors throughout Minnesota banded together to stage three-month business stimulus campaigns so that all of Minnesota knew that something special was going on at the movies. Then other regional efforts developed, with Detroit exhibitors staging a particularly novel and effective radio and TV campaign. Broadest in scope was the organization by theatremen of four mid-Western states—Iowa, Kansas, Nebraska, Minnesota—of the Great Plains States Business Building Committee. The Great Plains men perfected a formula to make good, entertaining, but unspectacular films gross big like blockbusters. They did it not once, but five or six times during the year, to establish a pattern your Committee heartily recommends to exhibitors of every Exchange Area.

FOREIGN FILMS

By WALTER READE, JR.
Chairman, Foreign Films Committee

Motion picture industry annals should record 1959 as the year that foreign films found their place in the American market.

Imported and specialized films have performed yeoman service in helping to fill the gap caused by reduction in domestic production.

Public acceptance of foreign films, foreign stars, and particularly dubbed pictures, has increased tremendously.

Foreign film companies have shown a growing awareness of the necessity of tailoring their product for the American and world market, and have made notable strides in accomplishments this goal.

The paucity of statistics in our industry makes it difficult to place a yardstick against specialized films. But this much we do know: the grosses of imported films, miniscule against domestic film earnings a few years ago, is now in the respectable neighborhood of $30,000,000 annually. A year ago our fourth committee figured grosses just over $20-mil-

lions—indicating a 66% increase. A year ago we estimated there were just under 450 the-

atres devoted full-time to specialized pres-

entation; today the number is nearer 550. But much more important, more and more im-

ported product, expertly dubbed into English, is playing commercial theatres, occupying screens that formerly were filled by American-produced pictures.

INVESTMENT CORPORATION

By PHILIP F. HARLING
Chairman, Small Business Admin. Committee

On September 5, 1958 the S.B.A. Investment Act of 1958 became law. This Act in essence places a ceiling on making loans on an independent corporate organization and takes the responsibility away from the S.B.A.

The Act, in effect, provides for the chartering, upon the application of any group of 10 or more persons, for a Certificate of In-

corporation, by the S.B.A., of Small Business Investment Corporations. Each such Investment Corporation must have a capitalization of at least $50,000, of which the S.B.A. would lend half or $50,000 (holding the Corporation's debentures as collateral). The Corporation would then be in business to lend money to individuals and companies for business purposes, primarily, but not limited to, the business field in which its 10 or more principals, are engaged.

Such an Investment Corporation, if organized by the Theatre Owners of America, would be in a position to lend funds for improvements, expansion, etc., to theatres.

It will be the recommendation of your Committee to the Board of Directors that the Theatre Owners of America, in order to further the interest and to protect the investment of the billions of dollars of exhibitors in their theatres, should endeavor to organize an investment company and concentrate its loan efforts in the exhibition field, and any small business affiliated with the motion picture industry.
This is your product

All the Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

May

KING OF THE WILD STALLIONS CinemaScope, Deluxe Color, George Montgomery, Diane Brewster, Producer Ben Swidbi, Director R. G. Springsteen, Western. Young widow almost loses her ranch, finds love. 76 min.


SPEED CRAZY Brett Halsey, Yvonne Lime, Producer Richard Bernstein, Director William Hole, Jr., Drama. Sports car racing driver kills man during holdup. 75 min.

American International

May

DADDY-O Dick Marvin, Sandra Giles, 74 min.


HORRORS OF THE BLACK MUSEUM Color-CinemaScope, Michael Gough, Graham Curnow, Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one atrocity to the next to create material for his horrendous museum. 96 min.

ROAD Racers, the JoelWell, Carol Holler, 71 min.

GHOST OF DRAGSTRIP HOLLOW JoyD Fair, Russ Bender, 65 min.

September

DADDY OF DEATH ROW 80 min.

HAUNTED HOUSE OF USHER CinemaScope Color. 90 min.


October

BUCKET OF BLOOD Barbourisa Morris, Dick Miller, Horror. 65 min.


November

GOLIATH AND THE BARBARIANS Color, CinemaScope, Steve Reeves, Bruce Cabot. Spectacle. 95 min.

December

JAILBREAKERS, THE Robert Hutton, Mary Castle, Melodrama. 65 min.

January

BOMBS AWAY 80 min.

FOOL'S MONEYS TAKE ME TO YOUR LEADER Color, CinemaScope, Science-fiction. 45 min.

Coming

COLUMBIA

April


GIDGET CinemaScope, Eastman Color, Sandra Dee, James Darren, Producer Lewis J. Rachmil, Director Paul Wendkos. Ingenue meets surf bugs, falls in love, 95 min. 3/16

JUKE BOX RHYTHM Jo Morrow, Brian Donlevy. Producer Sam Katzman. Director Arthur Dreis. Princess finds love with young American singer. 81 min. 4/13

FACE OF A FUGITIVE Technicolor, Fred MacMurray, Dorothy Green, Producer David Hellwell. Director Paul Wendkos. Western. 74 min.


Man in the Saddle Randolph Scott, Joan Leslie, 87 min.

Vereoten James Best, Susan Cummings, Producer-samuel Fuller. Problems face GI when he marries German GI girl. 78 min.

Young Land, the Technicolor, Pat Wayne, Yvonne Craig, Dan O'Herlihy, Producer Patrick Card. Director led Tentoff. Adventure. By 9/4/72.

June


Pork and Beans. (Teddi AO) Technicolor, Sidney Poitier, Dorothy Dandridge. 146 min.

WOMAN EATER George Coulouris, Vera Day. Producer Guido Coen. Director Charles Sanders. Mad doctor feeds young women to killer tree. 70 min. 6/8.

July


Middle of the Night Kim Novak, Fredric March, Producer George Justin, Director Delbert Mann. Based on Paddy Chayefsky's success. 118 min. 5/25.

August


October

Crimson Kimono, The The Victoria Shaw, Glenn Corbett, Producer-director Daniel Mann. picturization of Robert Bloch's best-seller. 160 min. 9/14/59.


Tingler, the Vincent Price, Judith Evelyn, Producer-director William Castle. Spooky show with built-in gimmicks. 80 min.

November


Last Angry Man, The Paul Muni, David Wayne, Producer Fred Kohlmier, Director Daniel Mann. Picturization of Conrad Green's best-seller. 10/12/59.


House that Roared. The, Color, Peter Sellers, Joan Seberg. Producer Walter Shenson, Director Jack Arnold. Satire on relations of countries during Atomic Age. 83 min. 10/12/59.


December

Edge of Eternity. CinemaScope, Color, Cornel Wilde, Young widow, producer-director Daniel Mann. Director Donald Siegel. Murder and intrigue at Arizona ranch.

Flying Fontaines. The Eastman Color. Michael Callan, Ery Norland. Producer Sam Katman. Director George Archainbaud. 146 min.


Coming

Barbetto Goes to War, CinemaScope, Color, Brigitte Bardot, Young widow, producer-director Ranulf J. Levy. Christian-Jaque, Bardot helps defeat Germany.
METRO-GOLDWYN-MAYER

April

COUNT YOUR BLESSINGS CinemScope, Metrocolor, Produced by Ben Pate, Director Clark Gable, 78 min. 4/15/59

GREEN MANSIONS CinemScope, Metrocolor, Audrey Hepburn, Peter Booth, Director Akira Kurosawa, 114 min. 4/15/59

WATUSI Technicolor, George Montgomery, Tala Birell, Producer Al Zimmah, Directed by Norman Foster, 70 min. 4/15/59

MAY

WORLD, THE FLESH AND THE DEVIL CinemScope, Metrocolor, Audrey Hepburn, Peter Booth, Director John M. Stahl, 98 min. 4/20/59

June

ANGRY HILLS, THE CinemScope, Robert Mitchum, Glia Scala, Producer Raymond Stross, Directed Robert Aldrich, Pitchfork in a desert valley, 90 min. 6/1/59

ASLEEP WITH THE GIANTS CinemScope, Color, Al Pacino, Producer Arthur Tenney, Directed Richard Quine, 78 min. 6/8/59

THE GAZERBO CinemScope, Glenn Ford, Debbie Reynolds, Producer Lawrence Weingartner, Directed George Marshall, Film version of the Broadway mystery comedy hit.

July


TAMANGO (Hai Rooh) CinemScope, Eastman Color, Dorothy McGuire, Richard Conte, Produced by Michael Kamins, Latin melodrama of slave trader and his mulatto mistress. 9/8/59/59

September

THIRD MAN ON THE MOUNTAIN (Buena Vista) Walt Disney. Director Frank V. Wead. Produced by Jimmy McHugh, Janet Munro. Produced by William H. Ander.-son, Directed by Ken Annakin, Adventure. 100 min. 9/14/59

October

GIRLS TOWN Mamie Van Doren, Mel Torme, Maggie Hayes, Paul Anka, Dorothy Malone, Produced Al Zimmah, Directed Charles Haas. Drama of a girl surgically transformed into a man. 72 min. 10/20/59

November

NOVEMBER SUMMARY

The release schedule for the current month has swelled to 20 features, with Columbia offering one quarter of the total. Allied Artists follows with three films, while two will be put into circulation by each 20th Century-Fox, United Artists, Universal-International and Warner Bros. The balance is made up by one release from each of the following companies: American-International, Bueno Vista, M-G-M and Paramount.

The GAZERBO CinemScope, Glenn Ford, Debbie Reynolds, Producer Lawrence Weingartner, Directed George Marshall, Film version of the Broadway mystery-comedy hit.

Coming

ADVENTURE OF HUCKLEBERRY FINN CinemScope, Technicolor, Tony Randall, Eddie Hodges, Producer Samuel Goldwyn, Jr. Director Michael Curtiz.

BILLY AND THE BEAR (Buena Vista) Technicolor, Gail Russell, Ruby Keeler, Directed Lloyd Bacon, 70 min. 9/14/59

THE LOST IN THE SUN Technicolor, Susan Hayward, Jeff Chandler, Producer Clarence Greene, Director Russell Rouse. Western drama, Harrison's Daughter (UA). 70 min. 9/29/59

THUNDER IN THE SUN Technicolor, Susan Hayward, Jeff Chandler, Producer Clarence Greene, Director Russell Rouse. Western drama, Harrison's Daughter (UA). 70 min. 9/29/59

November

HANGMAN, The Robert Taylor, Tina Louise, Producer Frank Freeman, Jr. Director Michael Curtiz. Western. Drama. Pease officer's hunt for killer meets resistance of an entire frontier town. 86 min. 4/2/59

THE LAST TRAIN FROM GUN HILL Kirk Douglas, Anthony Quinn, Carolan Jones, Earl Holliman, Producer Hal Wallis, Director John Sturges. Western drama. Law officer hunts rape-killer of his Indian wife. 94 min. 4/2/59

December

THE SHERIFF OF THE OLD WEST, The (Buena Vista) Roy Rogers, Roy Acuff, Director All press, Western drama, 75 min. 9/14/59

January

THE TIME MACHINE Rod Taylor, Alan Young. Producer and director George Pal. Based on H. G. Wells' story of a man who invents a machine which carries him from the 19th century into an amazing world of the future.
“We’re having our trailers delivered by armored car to remind us there is no more valuable box office protection than trailers!”

George G. Kerasotes
President,
Kerasotes Theatres
Springfield, Illinois

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers
Are We Making The Most Of the Market?

Movies & the Ladies

3 LITTLE CENSORS Vs. 11 MILLION PEOPLE
THE HOTTEST STORY IN THE INDUSTRY TODAY IS THE 20th SUCCESS STORY

20th

is geared
to the
demands
of the
modern
showman's
world

JULES VERNE'S

JOURNEY TO THE CENTER OF THE EARTH

starring

PAT BOONE - JAMES MASON
ARLENE DAHL - DIANE BAKER

Produced by
CHARLES BRACKETT • HENRY LEVIN

Directed by
WALTER REISCH and CHARLES BRACKETT

Screenplay by

CINEMASCOPe
COLOR by DE LUXE
The View from Outside
by ROLAND PENDARIS

On page 71 of the November 14th issue of Editor and Publisher (the same issue which has a COMPO ad on page 3), there is a story headlined "Movies' Ads Face Scrutiny By Congress."

The lead sentence of the story reads this way: "Self-policing programs in the movie and publishing industries against overemphasis on sex and obscenity will be studied by Congress next year."

The headline on the COMPO ad was "Think Newspapers Are Safe? Don't Kid Yourself!"

The mere recital of these separate texts tells its own story: but the fact that newspapers face the same threats as movies is only part of the story.

The point that intrigues me is the cavalier way the newspapers' own trade journal concentrates on the movie industry and plays down the fact that newspapers are equally involved.

The Editor and Publisher headline is typical of the way newspapers throughout the country played the story. Enough!

Small Items that Fascinate Me:

In H. L. Mencken's "A New Dictionary of Quotations," there are only two dealing with motion pictures, and one of these is a letter written in 1727. But the footnote is the real dilly. It suggests that the reader "See also Marriage, Murder, Nakedness, Obscenity, Passion." Any questions?

Unless I am wrong about California law, wasn't the then 15-year-old "actress" who accompanied Errol Flynn around the world supposed to have a studio tutor with her?

Everybody treats the "plug" problem as if it were something only television encountered. Seems to me Hollywood was invaded by the plugsters long before anybody flipped a TV switch. Remember the pink champagne promotion, and the campaign to make sure the good guys always ordered bourbon instead of just "whiskey?"

With the movie industry prospering at least in its production centers, attention seems to have wandered away from the inflationary spiral; but my perusal of recent stories about the salaries demanded by stars and the new pay targets set by various labor groups has been disquieting. Every time business gets a little better there seems to be a rise in the percentages demanded by the one-time salaried performers and a parallel rise in the union pay scales.

I am fully aware of the argument that producers are still living very well and that the various artists and craftsmen of the industry are entitled to their fair share of the prosperity. I agree with this, but I think it should work both ways—and I have not yet heard of anybody's percentage going down when things were rough, or of any real attempt by a theatrical union to encourage more Hollywood or domestic production by making it less costly.

The other day my wife and I went to see a foreign film at a nearby art theatre and encountered a short subject—a cartoon in color, as a matter of fact—which did not have a single subtitle, even though it had a constant stream of narration in French. The feature picture had plenty of subtitles, and they were needed. But the cartoon was completely entertaining even though I couldn't understand a word the off-stage voice was saying. If there is a moral here it is probably that we sometimes underestimate the visual power of the screen. Where the story line is essentially visual, spoken words often are apt to be non-essential.

I may have quoted in this column in the past a very keen observation of the problems of sound pictures, made by Max Steiner, the great movie music man. Mr. Steiner once told an interviewer that the hardest part of a movie score for the composer was "when to insist on silence." There have been times recently, as I viewed pictures, when I wondered whether the American screen wasn't talking too much—as if still trying to make up for the halcyon years when it was always seen and never heard.

This is no request for the return of silent pictures. It is merely a wistful thought that perhaps a little more of the fine art of pantomime, the sight gag rather than the flip quip, the conveying of an emotion with an eye rather than a voice, perhaps a little more of these would not be out of order again. Anybody care to adopt it as a resolution for the 1960's?

If it is not inappropriate for one who knew him only slightly to say a few words about the late Robert J. O'Donnell, this column would like to take note of the grievous loss occasioned by his passing.

Bob O'Donnell would never have pretended to be the Voice of Exhibition; but he was an exhibitor whose voice was heard and listened to in the production and distribution offices. In my recollection of meetings with him, the picture in my mind is always of a smiling, knowledgable man who made sense without making enemies. He will be missed.

You mean there actually is a picture titled "Teacher Was A Sexpot?"

Leonard Goldenson seems to have told the New York Society of Security Analysts the other day that Paramount Theatres would cut its number of theatres from about 500 to a target of 350 or 400 profitable houses. He said this at a time when the AB-PT theatre business was well ahead of last year.

I wonder whether Mr. Goldenson feels that the entire movie industry should aim for a commensurate reduction in the total number of U.S. film theatres in operation—a cutback of approximately 25 per cent. I wonder whether, as unprofitable houses are disposed of, it might not be a good idea to look for new locations which might turn out to be profitable.

It is extremely difficult to believe that with the population growing by leaps and bounds, and with lush new middle class communities burgeoning around all the old or aging neighborhoods, there aren't excellent opportunities for innovation-minded theatrical entrepreneurs in many different parts of the U.S. map. If AB-PT doesn't choose to explore these, or perhaps doesn't feel that it can under the consent decree terms, then there's even more room for other exhibitors to start looking.
Universal Promotions

In a realignment of the company's executive staff, several members of Universal's promotion force have been appointed to new positions. Charles F. Simonelli (left) was named assistant to president Milton R. Rackmil. Vice president David A. Lipton announced that Philip Gerard (below, center) succeeds Simonelli as eastern advertising and publicity director. Shown below are other promotion executives affected by the change: (from left) Jerome N. Evans, new Eastern promotion manager; Herman Kass, executive in charge of national exploitation; Gerard; Jeff Livingston, executive coordinator of sales and advertising, whose initial assignment will be the promotion of "Spartacus"; Paul Kamey, Eastern publicity manager.

Financial Report

No trends can be deduced from the financial statements issued by four major studios within the past fortnight. Loew's and Warners announced gains over the corresponding nine-month periods for 1958, while both Fox and Paramount had losses to report. Loew's directors declared the second installment of the new quarterly dividend of thirty cents per share, and president Joseph R. Vogel stated that the full, audited annual report would be available within a matter of days. He told stockholders: "All operations are increasingly on the up-grade. 'Ben-Hur,' of course, is a most important factor in the company's projections, particularly after the outstanding reception it received last night at its world premiere in New York. However, beyond the great potential of 'Ben-Hur,' we have for release during the current year some of the finest pictures in the company's history."

Warners reported net profit for the year ending August 31, 1959, of $15,875,000, after taxes, as compared with a loss for the previous year of $1,023,000. The current figure includes a $6,500,000 profit from the studios sales of its San Fernando ranch, film ranch (including television), and sales of $82,790,000, dividends from non-consolidated foreign subsidiaries of $1,130,000, and profits on sales of other capital assets amounting to $1,467,000 for the year ending August 31, 1959. The 1959 net profit is equivalent to $10.01 per share. Warner Bros. board of directors declared a thirty cents per share dividend on the company's common.

Paramount showed an estimated total net income for the first nine months of 1959 of $6,609,000, as compared with $14,469,000 for the corresponding 1958 period. The 1959 net figure, which is equivalent to $3.88 per share (as compared to $8.04 in 1958), represents consolidated net operation earnings of $3,644,000, plus special income of $2,965,000, representing principally profit on disposal of investments. The Paramount board voted a quarterly dividend of fifty cents.

Fox's consolidated earnings for the thirty-nine month period ending September 26, 1959, was $2,930,532 ($1.25 per share) compared to $2,590,991 ($2.87). A quarterly dividend of forty cents was declared.
Movies and The Ladies

Figures sometimes lie. But one specimen of arithmetic with which we won't quibble is the holy canon of market research which proclaims that a full two-thirds of all buying decisions based on consumer goods and services originate with the female of the species. Most males may even servilely register surprise, contending the statistic sentimentally overcredits them for free expression. In an industry such as movies this condition takes on anything but lighthanded significance. Wherever exhibitors could once count on the ladies as the very wellspring of their business, what is left is an atrophying oasis that may soon be nothing but a mirage.

Never has the total subject been more cogently defined than by MPAA Director of Community Relations, Margaret G. Twyman in an address before the recent TOA convention. "For some unknown reason," stated Mrs. Twyman, "there has been a break in communications between the theatre owner and the women in his community. Citing the modern era role of women as joiners, influencers of public opinion and manipulators of the nation's purse strings, she averred that "Big corporations and little businesses alike have awakened to this fact, but our industry continues to drag its heels for the most part in accepting this fact of life."

Rarely, continued Mrs. Twyman, are exhibitors to be found who fully recognize the enormous business-building potential implicit in "friendly-relations' programs with women's groups in their communities." She terms this approach "an untapped gold mine." Continuing: "I was horrified to learn how few women ever heard the names of their theatre owners, much less read them in the newspapers. Just as a good speaker talks man-to-man to reach an audience, so must a theatre owner develop a person-to-person relationship with his customers through the mail and through his services for the most part. Your organized community must know you exist and know you are interested in them, not just after their loose money."

Mrs. Twyman then put her finger on one of the unworked throb-nerves of our glamor business. "We are missing the biggest bet of all when we overlook the public's continuing curiosity about 'the movies'." Calling this curiosity insatiable, she contended the public wants "to know the 'inside' about this industry." How very right! With the bare exception of fan magazines, there is virtually no organized public relations activity in this sphere. One has only to reflect upon the strange parallel in contemporary show business which sees one TV and recording personality after another hoisted to the shoulders of mass media audiences, while the once celebrated figure of the movie idol falls into increasing decline. As in the Twenties and Thirties the feminine gentry holds sway as undisputed maker of kings. It is to her the publicists cater.

No small credit must go to the unprecedented coverage of the most intimate, behind-scenes details of the public and private lives of TV-age figures. The public is 'inside'. An electrical empyrea runs through the two poles separating these performers and their audience. The "inside" of movie life and its seemingly ultra-human personalities can out-glare anything in competitive media. But, as Mrs. Twyman aptly declares: communications are abysmally absent. Consequently lacking is the rapport, the basic human interest, so essential to a "feel" for the movies.

For the exhibitors' part Mrs. Twyman urges, "Use the communications tools at your disposal for the asking, make friends with the organizations in your communities, let their word-of-mouth, club publications and personal attitudes spread the good word about your theatre and about you as a contributing citizen in the community." Well spoken. But theatre owners are mere middlemen in the function of merchandising the broad basic appeals of the film medium. To the extent they can help, let them. Primary responsibility belongs to the movie-makers and distributors. Theirs is the task of framing the campaign and making something live and vital of this most attractive and exotic entertainment business of them all. Some 85 million females wait in the wings—to say nothing of the male customers they so decisively control.

Bob O'Donnell: This was a Man!

On the day before his tragic death, TOA voted Bob O'Donnell "Mr. Showman of the World." He was, indeed, that, and his many hard-fought battles for the benefit of the industry are well-known. But Bob O'Donnell was more than just a great showman, he was a great man, in every sense of the word. He was a man, as few others, who could not see his fellowman suffer without rushing to him with outstretched hands.

Bob O'Donnell earned not only the respect, but the love, of all who knew him, and many who had only heard of him. His life, in the words of Shakespeare, "was gentle and the elements so mixed in him that Nature might stand up and say to all the world, 'This was a man!'"
Newsmakers

Allied Keynoter

Ben Marcus will deliver the keynote address at the Allied annual convention in Miami Beach, Dec. 7-9. The Wisconsin theater owner has been Allied's national president, national director and COMPO representative.

Seadler Heads MPAA Unit To Plan Grass-Roots Campaign

Silas Seadler (above), recently elected chairman of the MPAA Advertising and Publicity Directors Committee, announced a six-week nationwide campaign to promote 15 to 20 top-calibre 1960 releases at the grass-roots level. The Metro eastern advertising manager, who replaced Charles F. Simonelli as chairman, said that all phases of production and distribution will be called upon to support the campaign, including COMPO, ACE, TOA and National Allied. The project was inspired by various studio sales managers at the TOA convention, who emphasized the tremendous output scheduled for 1960. "In this campaign," a member of Seadler's committee stated, "we will avoid the difficulties which doomed the business-building campaign a year ago. We will be working on a picture, not an institutional basis."

New NT Head

National Theatres and Television, Inc. announced the election of B. Gerald Cantor as president and chief executive officer. Cantor had recently revealed that NT has been negotiating to acquire control of Desilu Studios.

'Infidel' Premiere

Among the gala throng attending the world premiere of Jerry Wald's "Beloved Infidel" at the New York Paramount: (top) Twentieth Century-Fox president Spyros P. Skouras, greeting Sheilah Graham. The Fox film is based on Miss Graham's best-selling book, which recounts her reputed love affair with F. Scott Fitzgerald. Below: vice president in charge of advertising Charles Einfeld chatting with Diane Baker, star of the forthcoming "Journey to the Center of the Earth."

Comment...

MAX E. YOUNGSTEIN (at TOA convention): "Until such a time as there is an organization in this business that really encompasses all branches — once I thought COMPO would be it — don't even talk about a film industry."

SPYROS P. SKOURAS (on death of Bob O'Donnell): "I was constantly exhilarated by his sensitivity and feeling for his fellow man. As a great leader in the exhibition field, he was one of the most courageous and dynamic forces this nation has yet produced."

JAMES H. NICHOLSON (American-International president, at TOA Convention): "If (independent producers) are not encouraged, I am sure many will turn to the majors for distribution, or they will themselves become simple distribution companies... If that happens, I am sure you can see the effect on your supply. It will be curtailed because the stimulus of competition will be eliminated."

PAUL N. LAZARUS, JR. (in address before exhibition leaders): "No matter how provocative the subject, if it is handled with good taste, the public will accept it... There need be no fear of important public disapproval or censorship if we all sincerely cooperate in regulating ourselves."

GEORGE G. KERASOTES (at TOA convention): "Most of our trouble emanates not from the content of the pictures but from the advertising material."

Guinness To Columbia

Celebrating Columbia's four-picture deal with Alec Guiness: Jonas Rosenthal, Jr., A. Montague, the star, and Paul N. Lazarus, Jr.
BEN HUR (rican) AT THE BOXOFFICE. A spot telephone survey of 15 leading investment firms whose partners, key officers or analysts were found to have seen "Ben Hur," turned up virtually unanimous enthusiasm for the film and the conclusion that Loew's Inc. "has done it, really done it."

To a query by Financial Bulletin as to what influence "Ben Hur" might wield on Loew's shares, the majority response indicated this—interestingly—would be determined by the performance of other Loew's product. "There is no doubt in my mind that 'Ben Hur' will become one of the top grossing films of all time, if not the largest," ventured one Wall Streeter. "To what extent it can sponge in losses that might develop from other productions—and for how long—I just don't know. I do know this. If the company can get the rest of its film business on an even keel, Loew's stock looks like a very promising bet . . . No, I don't believe the market has begun to discount 'Ben Hur.'" (Editors note: Without 'Ben Hur,' Loew's Inc. showed close to a $3 per share profit for its 1958-59 fiscal year).

PARAMOUNT: DOLDURMS AND DECLINE. Widening rumors of disaffection among some Paramount shareholders with conditions in the film production sphere assumed solid basis this week with the release of earnings figures for the third quarter of 1959. On a comparative basis net per share income has tumbled from $2.33 in last year's corresponding period to $0.79 in this year's quarter. For the first nine months of 1959, Paramount net per share income totals $3.88 against $8.04 for the first nine months of 1958. Added disappointment arises from the fact that the reduced earnings are based on fewer outstanding shares than a year ago, in line with Paramount's capital constriction program. This, in effect, adds further bite to the Paramount decline, since the reduced earnings are spread over less shares than ever, a condition which frequently helps bolster per share income, unless of course business runs markedly off, as it unfortunately has of late for Paramount. 1959 marks the second consecutive poor production year for Paramount, which can no longer count on "Ten Commandments" to bear the heavy impost for its total production line-up. This film, together with the company's strong cash position and liquidation income (sale of films to TV) have been the company's support during the past couple years.

One observer of the declining status of Paramount as a film producer offered this comment: "Wouldn't it be ironic, if while Barnab Balaban anxiously waits for his toll-TV ship to come in, his dock sinks under him!"

LOEW'S THEATRES: GOOD GO. In its first annual report to shareholders, Loew's Theatres, Inc. reports a net profit of $2,007,251 for the fiscal year ended August 31, 1959. Per share earnings equal 75¢ on 2,668,389 shares outstanding. Net profit figure is after deduction of depreciation charges amounting to $2,949,139, equal to $1.10 per share, and United States and Canadian income taxes of $2,445,000, equal to 99¢ per share.

GROWTH IN AB-PT. A hot stock these days is American Broadcasting-Paramount Theatres, Inc. A year-long darling of the investment fraternity (we hold on file a half dozen analyses by Wall Street firms featuring "buy" recommendations), AB-PT has recently moved to a year high of 333/4 and augurs additional gains. Among those boarding the handwagon is Oppenheimer, Neu & Co. (NYSE), expressing these sentiments:

"The country's third largest television and radio network, ABC Paramount also owns the largest movie theatre chain and is prominent in the phonograph record business. A strong growth trend has been witnessed in ABC's competition with the other two major television networks, ABC-TV programming has resulted in outstanding audience and advertising response whereby the network layed claim to leadership in four nights out of seven. The company incidentally was not involved in recent TV-quiz scandals. Although the company continues to divest itself of marginal or uneconomical theatres, over 500 are still owned. The company has been acquiring other record manufacturers recently in an endeavor to become one of the largest in the industry. Other substantial investments have excellent future potential. A 35% interest is held in the fabulous West Coast amusement park Disneyland; 28% in the rapidly growing soon to be listed Microwave Associates; 20% in Technical Operations, Inc; 33% in Dynametics Corp. The company is simplifying its capital structure by repurchasing its outstanding 5% Preferred Stock. Sales and earnings are showing good improvements on a year to year basis with per share earnings of $1.26 for nine months against $0.92 last year. Earnings of $1.85 are expected for 1959 and higher in 1960 when benefits from expended record sales are included. A leading company in the amusement entertainment field, ABC Paramount common stock appears to have appeal for capital appreciation."

Not to be overlooked is AB-PT's $1.00 dividend, which at an approximate price of $33, provides a yield of 3.0%. AB-PT has outstanding 4,149,363 common shares.
SOLID
in NEW YORK CITY
4th week of Dual Premiere engagement at FORUM and TRANS LUX 52nd St.
Business continues to grow and grow!

COLUMBIA PICTURES presents
A FRED KOHLMAR PRODUCTION

PAUL • DAVID MUNI • WAYNE

The Last Angry Man

with
BETSY PALMER • LUTHER ADLER • CLAUDIA McNEIL • JOBY BAKER

Screenplay by GERALD GREEN based on his novel • Adaptation by RICHARD MURPHY
Directed by DANIEL MANN • Produced by FRED KOHLMAR
XOFFICE HIT! FILM DAILY

SOLID in BOSTON
3rd week box-office topping opening figures!

SOLID in PHILADELPHIA
Beating previous house record-holder!

SOLID in ST. LOUIS
Opening figures assure long run engagement!

SOLID in WASHINGTON, D.C.
Establishes new opening week-end record!

Low set for SOLID business in ATLANTA, BALTIMORE, CINCINNATI, CLEVELAND, DALLAS, DENVER, DETROIT, INDIANAPOLIS, LOS ANGELES, LOUISVILLE, MEMPHIS, MINNESOTA, NEW HAVEN, PROVIDENCE.
"Ben-Hur" Will Endure as Screen Classic

Business Rating ⭐⭐⭐⭐


By ERNEST SHAPIRO

M-G-M's eagerly awaited "Ben-Hur" is an entertainment masterpiece, one of those rare motion picture accomplishments whose overall impact continues to grow days, weeks, months after viewers have left the theater. It will become the most talked about picture of all time and receive critical acclaim as no such biblical-spectacular ever has before. Visually exciting, religiously and emotionally moving, technically superb, this new version of General Lew Wallace's famous novel far transcends any predecessor—biblical or otherwise—including "The Ten Commandments." Seldom has a film been blessed with such sincere artistic devotion; and although sincerity does not always beget greatness, greatness cannot be created without it. On all counts "Ben-Hur" is an unforgettable motion picture: rich in pageantry and excitement, deeply moving in its personal and religious explorations. Never before in the annals of motion picture history has the promise of so much been delivered so fully.

For this reviewer, "Ben-Hur" became the rare privilege of watching a motion picture classic being born. True, a classic is that which has withstood the passing of time and grown in stature, but without reservation, here is a movie destined to live and be loved and enjoyed by audiences all over the world as long as entertainment exists. It is to be seen more than once and appreciated on numerous levels. It stands as a tribute to the entire industry, an ambitious undertaking each and every member can be proud of and thrilled by. There can be little doubt that it will become the biggest boxoffice grosser of all time—surpassing not only "The Ten Commandments" but also M-G-M's earlier classic, "Gone With The Wind."

Even before its world premiere in New York City, this $15,000,000 epic, undertaken at a time when M-G-M was suffering financial disappointments, was already beginning to reap the fruits of the tremendous pre-sell promotion campaign inaugurated months before even its first advertisement appeared. In today's industry, everyone knows it is just as important to sell a picture as to make one. M-G-M sold "Ben-Hur" well, and the proof is in the pudding: the history-making advance boxoffice sales. More important, the industry as a whole has recognized the tremendous potential of this mammoth undertaking. In appreciation, exhibitors have cross-plugged it in theatres that may never show it, and in one instance, a rival company placed a newspaper advertisement congratulating M-G-M and citing the film as a credit to the entire industry. Only a picture the industry honestly believed could reap benefits for them all could have received such institutional treatment, and the industry can rest assured, "Ben-Hur" will not let them down.

It will bring to the industry a priceless reward of respect and appreciation. Scoffers, who have proclaimed over the years that spectacles offer nothing more than casts of thousands, expensive sets and two-dimensional characters, will be silenced, for "Ben-Hur's" people are as life-like and three-dimensional as the magnificent Camera 65 process it has been shot in.

Here is more than a spectacle, and in this lies its greatness. There are spectacular scenes: the thrilling chariot race—unquestionably the most exciting sequence ever filmed; the mighty sea battle between the Roman and Macedonian galleys; the crucifixion of Christ. But this is not what millions of viewers will take away with them. Long after the final scene has been enacted, they will remember the people and the forceful emotional conflicts among human beings caught in a world tottering between Christianity and paganism. Human values are the highpoint of "Ben-Hur" and never once do the actors or their conflicts become dwarfed by the spectacular surroundings. Although the story occurs during medieval times its lessons are no less applicable today.

"Ben-Hur" is not just another religious picture, it is the finest picture on a religious theme ever produced. All faiths will have to give a respectful nod to the sincere effort that has gone into the telling of this most famous of all religious stories. Never does its theme become didactic or preachy. Never does it try to convert. Simply and honestly, it presents its story in human terms.

Rarely has the screen come alive with such powerful acting, skillful direction or magnificent color. The costumes are breath-taking, the sets, overwhelming. Technically, the picture stands in a class by itself. There are infinite examples of detail perfection. To list but a few: the accurate enactment of the Ben-Hur offers water to Jesus as he falls while carrying the Cross through the streets of Jerusalem.
bread-breaking ritual before the beginning of a meal in accordance with Jewish law; the reproduction of a section of the Dead Sea Scrolls on a parchment since the period of the film coincides with the time the Scrolls are believed to have been written; the seating of Pontius Pilate on the shady side of the arena during the chariot race (as in bullfight arenas the shady side is always the more expensive).

There are minor flaws in the picture: some of the processing, its length—but since perfection is something man strives for but never quite attains, "Ben-Hur" must be considered as near perfect as any movie can be. It is the overall impression that counts.

If any one person is to be singled out—and in a case like this it becomes most difficult—veteran director, two-time Academy Award winner William Wyler must be that man. Were it not for his insight and ability, his honesty in presentation, "Ben-Hur" would not be the entertainment experience it is. In tackling his first spectacle film, Wyler more than justifies the laurels heaped upon him in the past. Each scene of General Lew Wallace’s classic about the years between the birth of Christ and His crucifixion has been treated as if it were an end unto itself. The reunion of Ben-Hur and Messala after 15 years, the tender relationship between Ben-Hur and his mother and sister, the slave-hold of the Roman galley, the horror of the valley of the lepers—all come brilliantly to life with an individual impact of their own, yet each is technically essential to the whole. Never does Wyler slip into the trite, the static, or the unbelievable. Even the miracle scene where Ben-Hur’s mother and sister are cured of their leprosy is acceptable as part of the story the director has so masterfully woven.

And the final view of Christ on His cross is an El Greco painting come to life. Wyler has underscored action when he felt it important to his tale; as a matter of fact, the first half, plays like a thrilling adventure tale. He has allowed the film’s scenic wonders to take over as natural pauses between events, and he has deftly blended romance and pathos. But above all, he has guided his cast through a range of performances that can only be classified as truly memorable. This was the most challenging task of his long and colorful career. It will stand as his masterpiece.

"Ben-Hur" has been done before—as a Broadway play (1899), as a silent-screen version (1926), but it will be Wyler’s "Ben-Hur" that will be remembered. It will stalk the world like some giant colossus, thrilling, stirring, entertaining moviegoers of every age, faith and culture. The sophisticates will cheer the screenplay—the most literate of any spectacle to date. Although Karl Tunberg receives sole screen credit, gifted writers such as Gore Vidal, Maxwell Anderson, S. N. Behrman and Christopher Fry also contributed. The religious will be moved by the tasteful handling of the Christ story. Action and adventure fans will thrill and marvel at its pulse-throbbing conflicts.

To portray these memorable characters a cast of many talents has been assembled. In the title role of Judah Ben-Hur, Charlton Heston is excellent. His fall from a peace-loving prince of one of Jerusalem’s wealthiest families to that of a Roman slave bent of vengeance is beautifully handled. The role is a demanding one running the gamut of emotions: love, hate, kindness, ruthlessness. Heston manages these changes admirably. As Quintus Arrius, the Roman Naval commander whose life is saved by Ben-Hur, Jack Hawkins is brilliant. The part is a relatively short one, but Hawkins extracts the maximum from every line. In the role of Messala, Ben-Hur’s life-long friend who becomes his enemy by chance and his tormentor by desire, Stephen Boyd delivers the most outstanding performance of his career. He is absolutely chilling during his dying scene when, having been defeated by Ben-Hur in the chariot race, he claims a personal victory by telling his one-time friend that his mother and sister are not really dead, but (Continued on Page 19)

VOGEL’S ROLE

One important name does not appear in the cost of "Ben-Hur", yet, as surely as the film is destined to make boxoffice history, Joseph R. Vogel should head the glittering list of those who have had a hand in fashioning this masterpiece. "Ben-Hur" is a tribute to his daring and his imagination. Daring: staking the then-awakened resources of his company on such an enormously costly production. Imagination: acquiring the talented William Wyler, whose metier is not spectacle, to endow this biggest of all spectacles with his inimitable touch for creating flesh-and-blood characters. Yes, the president of Loew’s, Inc. played his role in the making of "Ben-Hur" with boldness, acumen, and brilliant shomanship. The industry salutes him.

"Unquestionably the most exciting sequence ever filmed..."
By WILLIAM STERNMAN

Unlike Diogenes, the Pennsylvania censorship board must seek out an "average" man, by whose "usual, typical" intelligence they might designate which films the Commonwealth's 11,000,000 people may safely see. Failing this, the "three little censors" (as Eric Johnston sarcastically dubbed them), may have to ban Webster's Dictionary, whose definitions unfortunately complicate the new censorship act passed in such haste by the Keystone State's legislature.

Who is 'Average'?

The statute's validity rests uneasily on its questionable definitions—or complete lack of definitions. According to the law, now being legally contested by William Goldman Theatres, Inc. and the Pennsylvania Association of Amusement Industries, Inc., the three censors can completely ban movies that are "obscene" and restrict to adults those which "incite to crime" (on the novel assumption that adults cannot be criminally persuaded).

Opposed to Webster's crisp definition (which would be hard enough to use as a legal standard), the act defines as obscene a film which "to the average person applying contemporary community standards, its dominant theme taken as a whole, appeals to prurient interests."

Since the "three little censors" surely cannot classify themselves as "average," who in this third biggest state in the U.S. is "average"? The Philadelphia lawyer, the Pittsburgh steel magnate, the Scranton coal miner, the Punxsutawney housewife? Or, perhaps, the legislature had in mind that most wondrous of all God's creatures, that statistical gentlemen with 3.2 children and 1.3 cars?

The patent idiocy of finding an "average" person in so heterogeneous a state could, of course, be remedied by a state-wide referendum on each film. This would mean that everyone would have a right to judge the picture according to his own dictates (which is precisely what free people prefer) but the law only empowers the "three little censors" to make the judgment for Pennsylvania's eleven million.

Compounding the semantic confusion is the Commonwealth's use of the word "community". Referring to—what? The town where the movie is first shown? The county? Pittsburgh? Philadelphia? Scranton? Or Punxsutawney? Unless the entire state is considered the "community", this could mean that the three little censors would have to review each film in each community, revising their standards each time to conform with the "contemporary standards" in each particular community.

Only the Movies!

Webster's gives four definitions to "prurient", but since the Pa. law doesn't even give one, we will have to fall back on the one applying to people: "having lascivious thoughts." On the other hand, lascivious is thus defined: "wanton, lewd, lustful; tending to produce lewd thoughts."

Apparently, despite Kinsey, in Pennsylvania the "average" person applying "contemporary community standards" is incapable, without movies, of having wanton, lewd, lustful thoughts. Nor is any account taken by this ridiculous law for newspapers, magazines, books and plays, with their far franker and more detailed analyses and displays of seduction, rape, incest, homosexuality, miscegenation and sodomy to even tend to produce in the "average" man lewd emotions. Only the motion picture can do this!

Another evidence of the statute's clumsy phrasing is the fact that in one section it instructs the censors to consider a film's "dominant theme taken as a whole," whereas later the act permits rejection if a film contains a single obscene view ("one frame or more").

A film restricted to adults is one which "represents or portrays as acceptable conduct or conduct worthy of emulation the commission of any crime or the manifesting of contempt for the law." Here the pressured legislators did not even stipulate by what or whose standards these characteristics are to be judged.

Cradle or Liberty?

The bill is also carelessly obscure on the qualifications of its "three little censors". The only requirements are Pennsylvania residency and gubernatorial appointment. There are no safeguards against these positions (paying up to $500 a year) being used as political plums. Nor is it important, apparently, that the czars over the movie entertainment of 11,000,000 defenseless citizens have ever seen a movie, are adherents of "contemporary community standards", or respect the law. Yet this all-powerful trio may fine exhibitors up to $1000, with 6 months' imprisonment, for infringement, and withdraw arbitrarily pictures from circulation, forcing exhibitors to close their theatres until the film is cleared or another can be booked.

The Pennsylvania legislature was so eager to cram down the throats of its constituency another blue-pencil law on the heels of one so recently rejected by the U. S. Supreme Court, that it could not be bothered with stating precisely what its real powers are. Nor, in its inordinate haste, could it be concerned with constitutional violations that it might inflict on the movie industry without hearings or the right to present evidence. Seldom, if ever, in this free land has so despotic a law been put on a state's statute books. And, of all places, in the Cradle of American liberty!
A few years ago the book publishing industry struck a new bonanza. Somebody got the bright idea that if people were willing to buy cheap paper-back editions of established best sellers there might also be a market for paper-back originals.

Up to that time the normal cycle of marketing for most any book began with the hard-covered, relatively high priced edition available only in book stores. After a considerable lapse, depending to a large extent on how well sales held up, a cheaper paper-back edition was issued, available at newsstands, drug stores, transportation terminals and such.

The paper-back was, so to speak, the subsequent run of the book publishing business. As such, it produced very comfortable revenues and invited the entry of more and more publishers. To a considerable extent, the sale of a particular title depended on how much popularity and promotion the original hard-covered edition had enjoyed.

Then the paper-back people discovered that they could push their sales volume way up by conducting their own promotional campaigns. They learned that instead of merely relying on the momentum the original edition had generated they could create new markets by window displays and publicity and advertising campaigns.

It was only a step from this discovery to the next move. If such tactics could create a new market for an old book, why not publish new books in paper-back form?

So original books began to be issued in paper-back editions far cheaper than the hard-covers. With a hard-covered original, the initial printing might be 10,000 copies; with a paper-back, the first printing would be a quarter of a million.

With the hard-covered book, bookstores remained the only outlets; with the paper-back original, there was a sales outlet on practically every corner. The profit per sale was in pennies; but the volume was such that the pennies added up to plenty of dollars.

Any showman should be able to see the parallel between our own business and the book publishers. Every year we have a nice number of pictures which, either as roadshows or as straight first-run attractions can play profitably to what might be termed the "hard-cover" premiere trade, and then move on to the lower cost, higher volume "paper-back" circuit.

But every year we also have what we might call the "paper-back" originals—the films which are basically exploit-able, promotable mass market items. These pictures seem to do best when given saturation bookings or fast play-offs on the local level backed by concentrated advertising and promotional campaigns. Look at the breathtaking success of Joe Levine with "Hercules" for a prime example of what mass marketing can accomplish.

It is interesting to note that the paper-back publishers are separate companies from the hard-cover people. In some instances there is common ownership of both the paper-back and the hard-cover organizations, but each operates independently.

In our business, however, all too often we have to depend on the "hard cover" premiere publicity and advertising effort to provide for the "paper back" pictures, merely because most distributors have only a single crew of advertising and publicity operatives.

In the present competitive climate, movie advertising has to fight hard against all other kinds of leisure time promotions in the pages of the newspaper. Advertising rates have gone up to the point where a warmed-over replate of an earlier first-run ad is hardly the ideal or even the economical way to attract customers.

Just as the paper-back people developed their own advertising and promotion approach, and set up their own staffs to accomplish the purpose, so in a much more ambitious key the distributors should finally and freely recognize the needs of the medium mass market.

While this idea may raise the hair of some conservative film company presidents, we offer the suggestion that it would be practicable and profitable for every major film distributor to maintain a separate organization for the marketing and promotion of pictures that do not achieve the status of blockbusters.

It is apparent that the promotion and sales departments of the films companies today labor under extreme pressure to extract maximum revenue from the blockbuster attractions, with the lesser

(Continued on Page 19)
"Happy Anniversary"

**Business Rating: 3**

*Rating is for metropolitan markets only. Racy approach to pre-marital relations is amusing, but not for the prim.*

There can be little doubt that all the public debate about this film's racy treatment of the subject of pre-marital relations will stimulate boxoffice grosses in the metropolitan markets. Backed by a hard-hitting United Artists promotional effort, plus the much-publicized premature sexual excursion that forms the crux of the plot, "Happy Anniversary" is bound to draw heavily in the big cities. Elsewhere, the Ralph Fields production will pose a problem for exhibitors, because it can hardly be classified as family fare. As entertainment, it is an amusing show, played in lively fashion by Academy Award winner David Niven and sprightly Mitzi Gaynor, abetted by Patty Duke, the youngster who made recent headlines in the TV quiz scandal. Scripted by Joseph Fields and Jerome Chodorov from their successful Broadway play, "Anniversary Waltz," and slickly directed by David Miller, the joshing about sex and the digs at television contain enough laughs to keep audiences happy. Niven is superbly suave as the husband who enjoys his bottle as much as his bed, but hates television with an uncontrolled fury. Miss Gaynor is delightful as his wife. As their offsprings, Miss Duke and Kevin Coughlin display the right amount of precocity and as Miss Gaynor's somewhat confused parents, Loring Smith and Philip Povah are wonderful. Carl Reiner is good as Niven's law partner, as is Monique Van Vooren as their wealthy divorcée client. Trouble starts at the 13th anniversary dinner, when tipsy Niven discloses to Miss Povah and Smith that he and their daughter jumped the gun on marital bliss a full year before the wedding. The parents leave horrified and Miss Gaynor, infuriated at Niven's tactlessness, decides to watch television—a gift from her parents—instead of joining hubby in bed. Livid, Niven puts his foot through the set. Miss Duke, convinced her parents on the brink of divorce, reveals the family scandal on a small fry TV panel show. Furious, Niven smashes the second set, a replacement from Reiner. Further complications develop after Niven accuses Reiner of secretly coveting his wife, then packs up and leaves. He sheepishly returns, only to have Miss Gaynor announce that now it's her turn to leave. All is solved when Miss Gaynor discovers she's going to have another baby, and the television men deliver a third set—a gift from Niven.


"The Wreck of the Mary Deare"

**Business Rating: 3**

*Rip-snorting sea melodrama should engross old and young alike. Expertly played by Cooper, Heston. In striking color, C'Scope.*

If there is a market for strong sea melodrama, "The Wreck of the Mary Deare" is a sure bet. Julian Blaustein's first production for M-G-M is a thrilling suspenseful sea adventure. Expertly acted, tautly directed, intelligently written and superbly photographed in Metrocolor and CinemaScope, it will ignite the imagination of the young and rekindle the fancy of the old. In short, here is family entertainment on a grand scale, a certain success in the action market at least. Gary Cooper and Charlton Heston will insure initial returns and word of mouth will add to the grosses. Both stars turn in rugged and believable performances. Cooper is strongly impressive as a captain with a reputation for losing ships who finds himself victim of sabotage and an insurance deception. His shifts from moments of near insanity to staunch determination are handled beautifully. Heston, as the salvage boat captain who unwillingly becomes involved and eventually helps Cooper clear himself, is equally as effective. Under Michael Anderson's skillful direction, the screen pulsates with action as visually captivating (kudos to Joseph Ruttenberg's crackerjack photography) as it is exciting. The supporting roles, some quite brief, are expertly handled: British stars Michael Redgrave and Emlyn Williams as a pair of London Court of Inquiry prosecutors; Richard Harris as the smirking villain; Ben Wright as Heston's sympathetic partner. The literate Eric Ambler screenplay, based on Hammond Innes' novel and Saturday Evening Post serial, has Heston coming across a dazed Cooper who has been left for dead. The latter wrecks his ship on a cluster of rocks and begs Heston to trust him until he can have a hearing. At the inquiry, his story of how the ship's cargo, airplane engines, was taken off and sold to Red Chinese agents is disbelieved. When he learns the owners have found the ship and are planning to float it, he convinces Heston they intend sinking it before the theft is discovered. The two raid the ship and after battling Wright and his men, Cooper's innocence is established.


"Four Fast Guns"

**Business Rating: 3**

*Yarn about the gunslinger who has to face his kid brother in showdown. Familiar actioner for lower slot.*

"Four Fast Guns" is a low budget all-too-familiar treatment of what happens to a lawless frontier town when a "fast gun" is called in to eliminate the local despot. Although the emphasis is on suspense, there's hardly enough of it to compensate for the hackneyed James Edmiston-Dallas Gaultois script that follows a path already worn thin on television. Shot in black-and-white and minus any real marquee names, this Universal-International release will serve only on the lower slot in action situations, but it should afford adequate support in such situations. William J. Hole's, Jr.'s direction (he also produced) is heavy on characterization, but too light on action. James Craig plods along as the town-tamer who can drink and shoot with the best of them, but who can't live down the fact he has been unjustly tagged for a murder committed by his younger brother. Martha Vickers is a run-of-the-mill badman's wife who falls for Craig, and Edgar Buchanan is once again the town drunk. In the two most convincing roles, Brett Halsey is good as the brother and Paul Richards emerges an offbeat villain whose ace in the hole is that no man will shoot him down because he's confined to a wheel chair. When Craig arrives in Purgatory, Richards sends for the three best gunslingers in the territory offering a handsome reward to whichever one kills him. Craig polishes off the first two after Miss Vickers unsuccess fully tried to buy them off. The third killer turns out to be Halsey and rather than kill his brother, Craig decides to leave town. The town brands him a coward and Halsey, infuriated at Richards, kills the latter and is then killed himself by Craig. He rides off to Tombstone where Miss Vickers has promised to meet him.

Highlights of the Convention

'Doctors' in Chicago Examine Patient, Suggest Cures

Like a woman in an old-fashioned "decline," the industry has for years been lamenting its sad fate and edging more deeply under the covers. Doctors in attendance have variously shaken their heads and ascribed the illness to TV-itis, shortness of product and censorship syndromes. Now that the patient has taken a turn for the better, the "medical board's" prognosis is that "1960 will see the beginning of a new era."

Indeed, the recent TOA convention resembled nothing as much as a big movie medical consultation, as its members and guests analyzed the condition of the business. The result of the examination, according to "doctor" Albert M. Pickus, is that the convention "marked a turning point for us. Out of it has come a greater feeling of hope than at any time in the history of TOA."

Pickus, who succeeds George G. Kerasotes as president, outlined a 7-point plan to hasten the patient's recovery, including stronger local and national organization, greater intrustry harmony, improved theatre public relations and community activities, regaining of the "lost audience."

Our theatres, he pointed out, are "basically the same as they were 25 years ago." His prescription for increased patronage: make theatres places "where screen entertainment is enjoyed in a setting available nowhere else."

The assembled theatre men were treated to some plain talk about their functions in any recovery program by Max E. Youngstein, dynamic and forthright vice president of United Artists. Youngstein lambasted exhibitors who, he charged, expect actors, producers and distributors to act like statesmen, while they themselves look out for only their own interests. Referring to the MPAA, Youngstein declared, "They don't know what the hell the motion picture industry is all about, and they are using their positions only as stepping stones to something else."

The hard-hitting UA executive went on to state that he was "sick and tired of appeals for orderly distribution. You cannot have orderly distribution without orderly exhibition." And, in answer to those who criticize his company's sales of films to TV, he declared: "Every single dime of the pre-1948 sales has been put back by UA into theatrical motion pictures."

Joseph E. Levine, president of Embassy Pictures, whose "Hercules" made industry history, told the convention that it was up to exhibitors to make sure that movies shared in the current leisure spending boom.

Advertising is important, echoed M. B. Smith, vice president of Commonwealth Theatres of Kansas, but certain kinds are "proving no small headache to many small exhibitors" since their questionable taste might stir up censorship vigilantes.

Another shrewd observer of the industry fever chart, George G. Ker- asotes, new chairman of the TOA board of directors, forecasted that "people will come to theatres in record numbers if there are films they want to see." Needed as a stimulus is "enough product, on a continuous, orderly release basis."

"Most of our (censorship) trouble," he said, "emanates . . . from the advertising matter . . . We must oppose all attempts to impose any form of classification, (which) will destroy our business."

Also making an optimistic prognosis was 20th Century-Fox studio chief, Buddy Adler, one of several production representatives who promised more product for 1960. "I have never seen such optimism and hope as exists in Hollywood today . . . Never have producers and their organizations worked so hard and so valiantly to give you a steady flow of product."

As if in answer to Max Youngstein's previous denunciation of the anti-trust decrees as "hampering showmanship," Robert A. Bicks, acting assistant Attorney General, appeared on the scene to issue this warning: "You should move slowly in laying the plight of the industry at the door of the anti-trust division . . . It is too easy to overstate the connection between the decrees and the shortage of product." Since the decree restrictions apply only to Loew's, National Theatres and Stanley Warner, Bicks told the delegates that other circuits could legally produce, although "the leverage of preemptive rights . . . could lead to abuses."

On the subject of "closed towns," Bicks said that if a circuit were the only available buyer of a doomed theatre, "there could be no restraint." On competitive bidding: "We have not taken the position that adjustments (when the winning bid is not lower than the next bid) are barred by the decrees."

(In a letter to Bicks, Seymour L. Simon, former anti-trust attorney in the case against Paramount, indignantly accused the distributors of deliberately circumventing the decrees to favor former circuit affiliates and criticized the Government for its laissez-faire attitude.)

S. H. Fabian, TOA treasurer and ACE chairman, laid some of the burden for increasing production squarely in the laps of exhibitors. ACE, he continued, would subsidize some films, but would not do any producing of its own.

The general diagnosis emanating from the Chicago consultations rooms was that, with more product in the offering, greater production-exhibitor unity, and the realization that only hard-sell will bring in hard cash, prospects for 1960 are for the convalescing giant soon to be pretty much like his old vigorous self.
It takes no answer-rigging for anyone to guess that the magic word on the future TV platform is honesty, most popular of all Boy Scout traits. The industry is now parading on white chargers into the homes of viewers blazoning it as the future keyword. This attempt to whitewash the still present past is typical of the fledgling industry's constant oversized and meaningless promises.

Everyone knows about honesty. Every child knows about our first president's striking encounter with truth in the guise of a big cherry tree. Honesty even reaches back to God's (not De Mille's) Ten Commandments. Since this hallowed virtue has been with us for such a long time, it seems a bit too naive of the television industry to harp on it as if it were the newest fliptop filter or bronchial remedy. Honesty must be the basis of every sincere and beneficial public service if any semblance of permanence is desired. Now, with the post-revolutionary period setting in, we can all contourize ourselves and bless our buddas that we are seeing the last days of the most insulting intelligence hoax TV ever devised.

The one spur in television's side is competition. The competition is futile, though, for it has no higher aims, goals, or directions. In a complete reversal from deviltry to self-encased sainthood, television has begun to realize that its main omission these dark years has been a unity of purpose in presentation. And much of this disunity arises from the chaos and confusion in the question—who really runs TV? In a constant submission to ill-founded wishes of sponsors whose only quality gauges are Messrs. Neilson and Trendex, television is being swallowed up. If the outer dependency continues, it will lose its identity and become merely a cheap, short-subject version of Hollywood or the obedient voice of Madison Avenue's blatant hucksters.

There are those who suspect that there is an evil intent on Hollywood's part in feeding the networks the tremendous number of studio-produced series during the past few seasons. Unfortunately, the demon of over-saturation is beginning to poison the celebrated area of "specials." With each week heralding a half dozen of these events, the sparkle of expectancy is beginning to wear off.

There is absolutely no discipline at all in television programming. Every possible extreme is reached and every bright idea milked completely dry until one can only look back on certain novelties with great distaste. Whereas there used to be a dozen or more weekly dramatic programs of high quality, there are only a scant few now and even they are being lowered slowly into their graves. The advent of television shows wherein the weekly budget exceeds a hundred thousand dollars will probably not last long either. The money is in the hands of "showmen" who squander it on tasteless arrays of showbusiness elite. The gimmick of grand production will eventually go the way of all "gimmicks," but, meanwhile, despite the fact that television may be making fantastic strides technically, the general quality of its entertainment is no better now than it was in the genesis of its existence.

The best show in the past few weeks was Alec Guinness' TV debut in a sly and remarkably funny little comedy on the multi-million dollar series, Star Time (which certainly has lived up to its title). It was a classy affair that added a solid gold charm to the medium's skimpy bracelet.

Experimenting admirably with adaptations of two classics, Our Town and Don Quixote, a minute step was taken away from strict program regimentation. Our Town, a play that has been resounding success in every medium (including a musical version on television on the now-dead Producer's Showcase) was given a quasi avant-garde production, highlighting the fundamental values of the play. The show's major attribute was the rare absence of commercialization.

Undertaking an adaptation of Don Quixote is a gargantuan task for even the films, but TV depended greatly on those qualities which were best transferable to the small screen: character interpretation and ideas. Many criticized the adaptation for lacking action, but given the core of the classic embellished by incidental scenes which are synonymous with the novel, television extracted what was apropos. Very often a great deal of action on the small screen becomes indiscernible and valueless. Far more important is the insertion of thought and mood which David Susskind handled so well.

Rating a mention is a smooth and bizarre science-fiction murder story. Written especially for television, Murder and the Android, was so fascinating that it was completely plausible. Obviously, this is ideal material for a movie, yet changes are slight, since the motion picture industry decreed (unofficially, of course) that it will no longer buy properties outright from TV unless they have proven success in some other area. And then there was Marty . . .

"And what to my wondering eyes should appear but" a syndicated series that has been kicking around unnoticed for some months entitled Bold Venture. A very subtle tongue-in-cheek of the tropical tough guy vintage of Casablanca and other notable cinema efforts of the war years. Its greatest charm is the subtle spoofing of much of TV's program conformity. Credit NBC with permitting this effervescent tonic to slip into the weekly schedule. Making delicious mincemeat out of Blake Edwards' (granddaddy of the New World sleuth) stable of gun-toting fillies, Gunn and Diamond, this half-hour deserves a bit more recognition than it's receiving.
Headlong Campaign Pushes ‘Sheba’
To Attention of Exhibitors & Public

A ten-foot-tall Lollapalooza is even more of a lollapalooza TOA conventioneers discovered during their recent convention. When Max E. Youngstein, United Artists vice president, unveiled the gigantic Symeon Shinim mural depicting climactic scenes from the film, the grand ballroom of Chicago's Hotel Sherman broke into applause. And, as icing on the cake, the TOA delegates feasted their eyes on a bevy of models wearing exotic "S&S" costumes. The hotel management asked permission to exhibit the painting for the general public.

"The world’s largest piece of ad artwork will tour the world to boost key Christmas bookings, then be displayed in theaters, museums, libraries, civic auditoriums, department stores, transportation centers and schools. TV showings are also scheduled.

In New York, director King Vidor and UA vice president Roger H. Lewis discussed past and future exploitation strategies for the $6,000,000 biblical spectacle. Vidor, who has been ballyhooing the film cross-country in inter-service and radio and TV appearances, said, "Every place I go, everyone I’ve spoken to—from exhibitors, newspaper men, editors, radio and television reporters, religious and educational leaders—the interest in the film, its size and scope, its power of mass appeal, has been exceedingly rewarding."

Lewis pointed out that UA’s million-dollar-plus promotion campaign, one of the industry’s biggest, includes Sunday supplements and two-color covers in every major publication. In addition, 32 supplements, with a readership of 35,000,000 in 19 key cities, will carry full-page two-color ads heralding the arrival of "S&S". 350 radio and TV stations will round out the blanket campaign with $200 spot announcements.

A special feature of the all-inclusive exploitation is directed at selective audiences and opinion makers, with special promotion kits and study guides being distributed to schools, colleges, libraries and women’s clubs.

2,000,000 Dell "S&S" comic books will cross-plug the film during its pre-release build-up.

In London the movie’s opening at the Astoria Theatre, backed by the city’s biggest promotion campaign, was covered by the press of 15 countries, with newreels being rushed to 10,000 world-wide theaters.

"The results of the campaign to date," Lewis remarked, "have been most successful, not only in terms of stimulating advance interest on a broad general basis but also in developing specific audience interest among religious, cultural and educational groups. A picture of such vast boxoffice potential warrants the most intensive pre-selling effort we can bring to it. We intend to maintain this level of penetration up to and beyond the film’s release."

![TOA delegates get extra after-dinner fillip as models show exotic Biblical spectacle costumes.](image)

20th Helps Local Admen Keep Afloat of the Times

The most recent development in 20th Century-Fox’s far-sighted program of local autonomy for each of its thirty-eight exchange areas, vice president Charles announced, is the weekly newsletter that will inform the field representatives of current trends in advertising, publicity and exploitation across the country.

"This serves the purpose," Einfeld declared, "of having a weekly conference of all our advertising-publicity managers. The idea arose at our national sales meeting last month, in which a round-table discussion, held by managers, provided a wealth of ideas and material which were then put into use around the country."

Einfeld went on to point out that the studio-coordinated newsletter would also help the regional ad managers to transmit quickly all the latest exploitation and merchandising ideas to exhibitors all over the nation.

20th is also now in the process of adding sixteen new managers to its regional lineup, so that in the near future each exchange area will have its own advertising-publicity-merchandising man. As each new manager takes office, he will be included in a round-robin exchange to bring him up-to-date on local and national conditions.

As a follow-up to the series of showmanship meetings held with exhibitors throughout the country to discuss the current Spyros P. Skouras Sales Drive and promotional plans for upcoming productions, Einfeld revealed that his field staff will hold sessions with theatremen on weekly, bi-monthly and monthly bases in order to keep them more closely in touch with Fox product and exploitation.

Previously claiming that it had the largest field exploitation force in the industry, 20th Century-Fox will soon be able to pride itself on having the most efficient as well.
What the Showmen Are Doing!

Go After the Fem Trade: UA Goes into Women's Pages

Tying in neatly with Mrs. Margaret Twyman's appeal to exhibitors at the TOA convention to lay greater stress on promotion to the distraught element is United Artists' imaginative campaign to win over the female bloc via their local women's feature pages.

Working on the theory that women who read these pages are just as interested in movies as in the domestic problems, UA is supplying editors with exclusive feature articles that combine both factors into effective and subtle promotion pieces for current releases.

Simple, well-written, convincing, they deal with such problems as working motherhood, fashions and domestic relations seen from the point of popular film personalities like Shelley Winters, Julie London, Robert Ryan and Davi Niven. In one article, for example, Niven deplores the wearing of slacks by city girls, turns thumbs down on hats and girdles, encourages readers to use cosmetics freely but discreetly. Whether his views will start new fashion trends is secondary to the fact that the personable actor is effectively pre-selling his current picture, UA's "Happy Anniversary," which is subtly plugged throughout.

UA also supplies editors with black-and-white as well as color photographs for illustration.

Now that United Artists has taken the initiative, it would be a wise move on the part of other producers as well as exhibitors to make some direct bids for that all-important fem vote.

Fox Boosts New Faces At Grass-Roots Level

How long can Gable and Grant and Crawford play romantic leads and still pull 'em in at the boxoffice?

This is a question being asked more and more lately, by both producers and exhibitors, and the ominous reaction is that clarion call: "We need new stars!

20th Century-Fox, convinced that stars are made, not born, is pushing a number of new personalities to the fore via aggressive promotion techniques. The Fox boxoffice men are confident that the patient, painstaking job of selling new faces on the local level will pay off.

As a prelude to stardom, the company has been sending its most promising newcomers out into the field to win over local exhibitors, opinion makers and potential fans. Among the prime candidates for the marquee are the new comedy team of Tommy Noonan and Peter Marshall, stars of the soon-to-be-released film "The Rookie," Carol Lynley, who attracted such favorable attention in her first two stints, "Blue Denim" and "Hound-Dog Man," is also getting the grass-roots buildup. Helping to promote "The Best of Everything" in the provinces is Mary Patricia Cameron, the young secretary who also seems destined for future fame.

Schine Manager Personalizes Advance Plug for "Pillow Talk"

Every experienced showman knows how vital is the "personal touch," especially in dealing with the neighborhood or small town audience. One of the Schine circuit managers—a gal, by the way—provided a near lesson recently in that direction.

Clara Rennebaum, of Schine's Hippodrome, Corbin, Kentucky, used the local newspaper, the Corbin Times, for a nicely personalized advance plug for "Pillow Talk." Under the title, "Clara's Talking, Folks!", Miss Rennebaum ran a column that read as follows: "For over a month my boss has been raving about a new comedy he saw recently in New York. He has called me at least 8 times about this rib-tickler. So, yesterday I went to Lexington to see it.... 'Pillow Talk,' starring Rock Hudson, Doris Day and Thelma Ritter, is everything he said it was. I can't wait until I play it here, catch the dialogue I missed because of the laughs. It was ever so funny!!! I start with it Nov. 4. Be sure to see 'Pillow Talk' if you like to laugh. 'Pillow Talk' will be the talk of Corbin! Sincerely, Clara Rennebaum, manager Hippodrome.

Bloody Good Stunt

American International pulled the industry's "bloodiest" stunt to exploit "Backer of Blood" in the Cincinnati market.

In a contest to find out all the films that featured "blood" in the title, Twin Drive-In's Roger Corman offered prizes of hearing pads (in case your blood runs cold while watching the horror flick), vitamin pills (to build up the fain't of heart) and free tickets.

Near-Sighted Magoo Helps Treasury Float Bond Issue

In a characteristic impulse of generosity, UPA's bumbling but lovable Mr. Magoo set his myopic sights on aiding the U. S. Treasury—and was accepted. The good-hearted hero of UPA's first full-length cartoon, "1001 Arabian Nights," will assist the T-men by focusing (when possible) his near-sighted eyes on Americans across the country to tell them: "Your magic carpet to the future — U. S. Savings Bonds." Double posters, carrying this message on 10,000 Post Office trucks starting December 16, will also cross-plug the new Columbia release.

Scheduled for Christmas, "1001 Arabian Nights" will be doubled with "The Flying Fontaines" in what Columbia sales chief Rube Jacker terms "the most impressive holiday shows ever offered to exhibitors." Given the same blue-chip promotion that made "The Seventh Voyage of Sinbad" such a smash last Yuletide, the Columbia general sales manager claims the Magoo opus will surpass it.

The package, Jacker announced, will play many theatres that usually use only single features.
MOST OF THE MARKET

(Continued from Page 13)

product often coming in for comparatively incidental attention. Frequently, decisions to go with a saturation release are made on short notice, requiring the sales and promotion staffs to work post-haste and, perhaps, slap-dash to rush a film pell-mell into the market.

This outmoded method of distributing motion pictures points up the fact that most of the film companies are not apace of the changing nature of our business. Some film executives still harbor the ancient notions that their company trademarks are a significant selling factor, and that a first-run engagement—even a losing one—is essential to successful distribution. The entire business would perk up if all the majors adopted an aggressive approach to the marketing of "paper back" pictures on a broad scale. A separate division in each company to merchandise pictures would be the logical way to realize the full potential in this type of product.

This separate organization would treat the product as it deserves. Not only would there be advertising campaigns geared to the playdates of large timed to break with the great tide of neighborhood playdates.

If anything has been proved in the motion picture business, it is that the key to success is adequate promotion. People have to know about your picture. Ads have to be written, tie-ups and display ideas have to be dreamed up, publicity stories have to be placed where they will do the most good.

It makes sense to do what many other industries have done. Even within a single automobile company, there are separate dealer and promotional organizations for the various price ranges and makes of cars. The book industry, as has been noted above, is deeply committed to the principle that separate markets deserve separate marketers.

One important point is that in the book industry—or in automobiles too, for that matter—the relationship between the distributor and his market is a continuing one. It is accepted that when you sell a customer once you are numbers of theatres in a given area; there would also be publicity efforts making him potentially easier to sell the next time.

This idea of the continuing relationship is basic to the concept of separate sales and marketing organizations for the premiere and the mass markets. You can’t expect a salesman or a publicist to be all things to all men simultaneously. You can’t expect him to peddle a world premiere with one hand and a saturation booking with the other. Part-time responsibilities and half-way efforts are outmoded in these hectic days. And there is bound to be a conflict of interest when the distribution man tries to be on both sides of the street at once.

So, since there will always be pictures aimed at the mass market and also always be productions for the premiere trade, there should also always be a distribution organization for each.

The major distributors a decade or so ago handled every picture, no matter how big, out of the company’s one organization. Today the really big picture has its own sales force, its own promotion department. This in itself is recognition of the fact that you can’t expect one single organization to do the marketing job for all the company’s product.

What has been done for the big specials proves that specialized marketing mean dollars at the box office. Why not apply this proven principle to the largest mass market the movies have today?

BEN-HUR’ A CLASSIC

(Continued from Page 11)

banished to the leper colony. The Israeli actress, Haya Harareet, is compelling as the slave girl who loves Ben-Hur. Hugh Griffith is magnificent as the wealthy Arabian sportsman who befriends Ben-Hur and persuades him to ride in the chariot race against the undefeated Messala. Martha Scott and Cathy O’Donnell are stirring as Ben-Hur’s mother and sister, the innocent who suffer Messala’s anger. Sam Jaffe adds another memorable characterization as Simonides, steward of the House of Hur who undergoes torture rather than reveal the hiding place of his master’s fortune.

Ace cameraman Robert L. Surtees has given the film the richness of background that it deserves. Photographed in Panavision and Technicolor in M-G-M’s new Camera 65 process, the mountains near Arcinazzo and the sands near the sea at Anzio come radiantly alive in some of the sharpest, most brilliant images yet seen upon the screen. Many obtain true three-dimensional proportions.

To complete the air of authenticity there is Miklos Rozsa’s music. His score adheres to the musical knowledge of "Ben-Hur’s" day, in many cases using the homophonous chants of the early Greeks and Romans.

The story begins with Boyd’s arrival in Jerusalem as Tribune. He hears of unrest, of a carpenter’s apprentice who preaches that God is in every man. He is reunited with Ben-Hur, his childhood friend, but almost immediately there is a clash of ideas. Boyd sees everything in terms of a Roman world, Ben-Hur makes plain his allegiance to his own people. The day the new governor arrives, Miss O’Donnell accidently loosens a tile from her rooftop knocking him unconscious. Boyd, aware that it was unintentional, grasps the incident to sentence Ben-Hur to the galleys, his mother and sister to life imprisonment in the dungeons. Ben-Hur vows to return and avenge them all. During the cruel march to the sea, he is given water by Christ and momentarily his hatred subsides. Three years later, his ship is sunk in battle and he escapes, saving the life of Hawkins. The latter, grateful and admiring, takes him to Rome and makes him his foster son. But Ben-Hur, still seeking vengeance against Messala, returns to Judea and Miss Harareet, with whom he has fallen in love. Believing his mother and sister dead and Boyd responsible, he agrees to drive Griffith’s horses in the chariot race. Ben-Hur defeats Messala, whose illegally designed wheels bring about his own death, and learns from the dying Messala that his mother and sister developed leprosy while imprisoned. On his return to Jerusalem he watches Christ, now a prisoner, carrying the cross to Calvary. After the Crucifixion, Ben-Hur discovers he will no longer hate his enemies and when he arrives home, he finds Miss O’Donnell and Miss Scott miraculously cured. Happiness has once again come to the House of Hur.


### August

#### Coming

**Heavenly V Color.** SuperScope. Laurence Olivier. 137 min.

#### 20TH-CENTURY FOX

**May**

LITTLE SAVAGE, THE. Regalcolor. Pedro Armendáriz, Rodolfo Hoyos, Producer J. Lee Woodward. Director B. Haskin. Buried treasure. 73 min.


**June**


SAY ONE FOR ME. CinemaScope, Color. Bing Crosby, Debbie Reynolds. Producer-director Frank Tashlin. Comedy about a priest. 119 min. 6/22.


**July**


**August**

BLUE DENIM. CinemaScope. Carol Lynley, McDonald Carey. Producer-chapterback. Director Philip Dinneen. Based on famous Broadway whaper. 87 min.


**September**


OREGON TRAIL. CinemaScope, Color. Roy B. Einfield, Director G. Fowler, Fred MacMurray, Nita Shimpan. Drama of 1846 Oregon dispute. 84 min. 8/17.

BEST OF EVERYTHING, THE. CinemaScope, Color. Donald O'Connor, John Larkin, Director John Sturges. 87 min.

GATES TO HELL. CinemaScope. Patricia Owens, Neville Brand. Producer-director George Sidney. 96 min. 9/18.

**October**

MAN WHO UNDERSTOOD WOMEN, THE. CinemaScope, Color. Perry Diting, Director William Castle. 83 min. 10/8.


**November**

BLOOD AND STEEL. Formerly Condemned Patrol. Britt Halsey, Zita Johann. 83 min.

DO OF FLANDERS, A. CinemaScope, Color. David Ladd, Donald Crisp.


### September

#### THAT KIND OF WOMAN

Sophia Loren, Tab Hunter, George Sanders. Producers Carlo Ponti, Marcello Girosi, Director Sidney Lumet. Ambitious young actor, struggle toward stardom, encounters love, hardship, frustration. 105 min. 10/11.

#### LEAVENWORTH


#### January

A TOUCH OF LARCALEY

James Mason, Vera Miles. Producer Ivan Forrester, Director Guy Hamilton. Comedy. 82 min. 1/1.

#### February

JACK THE RIPPER

Joe Levine exploitation special. 85 min.

#### March

THE BIG NIGHT

Randy Sparks, Dick Foran, Venetia Stevens, Anna Lee. 74 min.

#### April

CIRCUS STARS

Technicolor. Rusty release distribution. Reissue of double bill to take under the auspices of the State Department. 67 min.

### Coming


CHANCE MEETING

Hardy Kruger, Michelle Presle. 98 min.

CINDERELLA

Technicolor. Jerry Lewis, Ed Wynn. 82 min.

HELLER WITH A GUN

Sophia Loren, An. 76 min.

#### May

BREATH OF SCANDAL

Sophia Loren, Mischa Auer, Split, Producer Carlo Ponti and Marcello Girosi. Director Michael Crichton. 100 min.

Olympia

Sophia Loren, Michelangelo, Lead. 82 min.

ONE-EYED JACKS


#### June

RAT RACE

Technicolor. Tony Curtis, Bobb Ray. Geraldine. 100 min.

SAVAGE INNOCENTS

Technicolor. Clair, Julie Newmar, Producer Maxie Malanetz. 72 min.

VISIT TO A SMALL PLANET

Jerry Lewis, Joan Blackman. Producer Hair Walk. Director Norman Taurog. 72 min.

#### July

SQUARE PEG

S.A. Lewis, Herman Wiener. 82 min.

BOLSCHOI BALLET, THE

The Color. Galina Ulanova. 99 min.
"The importance of trailers is universal and knows no geographic boundaries. All over the world, trailers are our most effective showmanship medium."

Stanley Kramer
Producer of "On The Beach"

Stanley Kramer, producer of "On The Beach," starring Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins, readies coming attraction trailers of the forthcoming United Artists release for shipment to 18 key cities of the world on six continents to herald the simultaneous world premiere on December 17th.

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers
WHAT "MONEY" THINKS OF MOVIE BUSINESS

A Survey

HOW DO AMERICA'S LEADING FINANCIAL AND INVESTMENT FIRMS REGARD THE INDUSTRY?
THE GREAT NEW COMEDY TEAM IN THE FUNNIEST SERV

TOMMY NOONAN and PETE MARS

in THE ROOKIE

PRODUCED BY TOMMY NOONAN • DIRECTED BY GEORGE O'HANLON • WRITTEN BY GEORGE O'HANLON and T6
TO PRE-SELL THIS GREAT ATTRACTION!

AVAILABLE FREE RIGHT NOW FOR ALL THEATRES

7½-minute hilarious comedy short subject

“INTRODUCING NOONAN & MARSHALL”

top belly-laff entertainment for every audience!

5-minute version of “INTRODUCING NOONAN & MARSHALL”

for TV planting!

A SHOWMAN’S NATURAL!
YOU GET THE SUBJECT GRATIS FROM 20th!

NOONAN & MARSHALL

star on six editions of

THE JACK PAAR SHOW

on coast-to-coast NBC-TV,
the top star-launching program!

CAPITOL RECORDS
SOUNDTRACK ALBUM

of songs and music from

“THE ROOKIE”!

the 20th success story is the hottest story in the industry today!
Broydi . . . Pioneer of the Year

At its 21st annual dinner at the Waldorf-Astoria, the Motion Picture Pioneers acclaimed Steve Broydi, Allied Artists' president, the "Pioneer of the Year." MPP president Ned E. Depinet, who presented Broydi with an inscribed silver tureen, praised the executive for his "brilliant accomplishments . . . philanthropic and humanitarian endeavors . . . his warmth and understanding." Applauding Broydi as he addressed the banquet: (left to right) toastmaster Morey R. Goldstein, Depinet, and U.S. Senator Jacob Javits.

Hyman Sees Product Pick-up

As the result of a just-completed survey of major distributors, Edward L. Hyman (above), American Broadcasting-Paramount Theatres vice president, predicted an adequate product supply for the first half of 1960. Although figures for the second half are not yet available, Hyman feels that the whole year will see the release of close to 300 pictures, as opposed to 1959's meager 230. An "adequate supply" of quality films, he added, released evenly throughout the year, is more important than mere quantity production, and orderly distribution of product "will result in an orderly distribution of profits throughout the year." Hyman plans to urge 4,000 exhibitors and distributors to help stimulate orderly release by giving special promotion attention to the so-called "orphan periods" of April-May-June and September-October-December. In answer to Max E. Youngstein's angry observation that "you cannot have orderly distribution without orderly exhibition," Hyman replied that "unqualified endorsement of orderly distribution (has been received) from distributors as well as exhibitors."

Allied Convention

Prior to the convention itself (Dec. 7-9), the Allied States board of directors met in Miami Beach to discuss some of the industry's most pressing problems. Abram F. Myers (above), board chairman and general counsel, announced that the agenda will include: the purchase of post-'48 blockbusters for "reissue at the most favorable time;" creation of an industry organization "to compete with existing (talent) agencies in an effort to ease the grip which the latter have on the studios and keep talent costs in reasonable bounds;" toll-TV; the consent decrees; the minimum wage law; censorship; conciliation. During the convention proper, being held at the Eden Roc Hotel, awards will be given to Joseph R. Vogel, Harold Mirisch, William Wyler, Doris Day, and Rock Hudson. A move will be introduced to hold the annual elections now, with Edward W. Leder considered the prime presidential contender. On the speakers podium, Allied conquerors will be seen to see and hear TOAer S. H. Fabian, who will speak on behalf of ACE. Other speakers: Ben Marcus, United Artists', Vice president Roger H. Lewis, COMPO's Charles McCarthy.

Youngstein Award

Max E. Youngstein accepts Human Relations Award from exhibitor Harry Brandt (left); while Solomon Strausberg looks on. Youngstein will also be honored at Health for Peace Dinner, Dec. 14, in New York.

Profit Picture

Financial statements issued within the last fortnight indicate a definite upward swing, strengthening the solid foundation on which the industry bases its high hopes for an even bigger 1960. Leading the way, as was to be expected, is dynamic United Artists with a profits' net profit of $2,886,000 ($1.73 per share) compared to $2,623,000 ($1.58) for the corresponding 1958 period. The figures, stated board chairman Robert S. Benjamin (above), represent a 10% increase for the company. Benjamin also announced a quarterly dividend of forty cents per share.

"While we are disappointed that we have not been able to show a profit," observed Columbia president Abe Schneider, "we recognized from the beginning that to create a complete reorganization . . . was not an overnight task. We have been making progress . . ." Diversification, reduction of overhead, increase of production and distribution helped reduce Columbia's net loss from $4,987,330 to $2,443,385 for the fiscal year ending June 27. No cash dividend was recommended.

Universal's board of directors declared the company's first dividend ($1 per share) since December, 1957. In the statement covering the thirty-nine weeks to August 31, it was revealed that UI's operating at a profit, having cleared $3,772,036, including $3,657,387 from the sale of Universal City. Milton R. Rackmil expects a favorable first quarter, as opposed to the $900,000 loss reported for the same period in 1959.

Bearing out his contention that "the motion picture business is still very substantial despite the transition forces in effect during the last decade," Leonard H. Goldenson announced a 26% jump for American Broadcasting-Paramount Theatres. Even better than the increased theatre profits were those of TV, AB-PT's major source of income. The prospects for the fourth quarter: "substantially ahead of last year."

President George P. Skouras announced for United Artists Theatre Circuit a net profit of $16,700 for the fiscal year ending August 31. A major factor in reversing last year's trend (with its $341,400 loss) was the partly owned Magna Corp., whose "South Pacific" is expected to net $25,000,000, of which about $10,000,000 will revert to the theatre circuit.
More Toll Propaganda

Springing like sabre-fanged cats to red meat, toll-TV protagonists have pounced on the quiz-fix issue with hungry abandon. The present low ebb of television’s morality has handed the toll propagandists a cause that permits them to beat their breasts and engage in blatant self-justification.

That the opinion-molding mills are fast at work is evident in the new surge of articles and editorials, including some by pundits of the national scene like the New York Herald Tribune’s Roscoe Drummond, arguing the improbability of similar misdeeds in a system of pay-as-you-see TV. Eliminate the sponsor and you eliminate TV’s rooted evil—the bogey of audience rating, which causes strong sponsors to cower and weaker ones to conspire. Remove the demon advertising and you cleanse the medium. And as an inevitable lagniappe, there will appear automatically—quality in programming. Thus goes pay-TV’s “party line”.

It is nothing short of bewildering that so many should-be-informed people digest this pap without intellectual heartburn. They never pause to consider that those who would control toll-TV are in the business for profit, too.

Mr. Drummond goes hook, line and sinker for the propaganda that a price for TV shows will make them better. He blames advertisers control for making it commercial TV’s “prime objective to acquire the largest possible mass audience to sell to by catering to the lowest common denominator.”

What in the world does Mr. Drummond and all who argue as he does expect the dispensers of pay TV to do but strive to acquire the largest possible mass audience! And who is there to say that the tollsters won’t be catering to the lowest common denominator of public taste and morals?

Those who regard the pay TV system idealistically forget a fundamental distinction between it and the present system which tips the scales heavily toward potential abuses in any pay-method. If, in commercial TV the monster is audience sampling, at least all costs are underwritten in advance, no matter what comes up in the Trends. A toll system lacks this assurance. Its audience rating would be the quarters, half dollars, dollars or punch-card charges that must be ensnared in ever-increasing numbers. Faced with an enormous capital outlay and recurring programming costs, pay-as-you-see would be gambling on one-shots to break their nut and render reasonable returns.

Out of this ineffably speculative soil could arise a far more gargoyle thing than any monsters abroad in existing TV. There is no reason to believe that, confronted with these built-in imponderables, the purveyors of toll shows will not be at least as protective of their investment as commercial TV sponsors—or as greedy. Since the “take” from the mass audience could be enormous—the larger it is the more coins for their pockets—it is only reasonable to assume that they, too, will pander to “the lowest common denominator”—if that be the most profitable.

It is our contention that sincere proponents of coin television are harping up the wrong tree in their quest for improved programming. We firmly believe that their hopes are leading them into a snare that can redound only to the benefit of the gang who would put up their toll gates on the airwaves.

Opera and ballet and plays with intellectual content will not arrive with toll TV. Truth is that these forms of entertainment have a far better chance to be offered to the American public, at least occasionally, through the system of free television, if and when it acquires a sense of public duty. These forms of fine entertainment have not become regular fare on television, because, quite simply, there is not a large enough audience. That very fact makes such entertainment inconsistent with the very premise of the toll system, under which risk capital must always produce the highest return.

Encouraging S-W Report

While the Stanley Warner Corporation engages in diverse enterprises other than motion picture exhibition, our industry is bound to get an uplift from the company’s annual financial report, just issued, for the year ended last August 29. Showing a net profit double that of the preceding fiscal year, Stanley Warner revealed that its enhanced position was supported by increased admissions as well as by lingerie.

The statement to stockholders by president S. H. Fabian contained this wonderfully stimulating message:

“Box office receipts in comparable theatres have shown an increase in 27 out of the last 32 weeks. This is the first time in years that box office receipts for such a long period have shown an improvement. Earnings of the theatre division were higher in the 1959 fiscal year than those of the previous year.”

While it is quite likely that S-W is feeling the post-summer slump, as most theatres are, there is high encouragement in Mr. Fabian’s phrase “... the first time in years that box office re-

(Continued on Page 20)
Columbia Manpower

While the industry as a whole clamors for "new faces," Columbia has gone one step forward, executive vice president A. Montague (above) told a group of exhibitors in Charlotte, N. C., by bringing "new blood" into every branch of the company’s operations. "While it is vital that we build new stars, it is equally important that we train new producers, directors, writers, technicians, sales and promotion personnel," he declared. "By providing a continuing supply of creative manpower, we are not only guaranteeing our own future, but we are fulfilling our own future, sibility to the entire industry." The program, he told the theatremen, "is aimed at developing the leaders of tomorrow."

Urges Inde Block Booking

As a means of overcoming the distressing product shortage, George G. Kerasotes urged "that independent producers be given the right to sell their year’s films as a package." Speaking before the Missouri-Illinois Theatre Association, the TOA board chairman stressed the obvious, but vital, truism that "as the independent producer fares today, so fares our industry." Because about 50% of all the pictures produced in a year do not even earn half of their negative costs. Kerasotes proposed: "Any producer who makes more than one feature in a calendar year be permitted to block sell those pictures. I suggest that he be permitted to offer to any theatre owner a package consisting of one or all of his five films, and that the theatre owner be able to buy—by negotiations in closed situations and by bidding if necessary in competitive situations—the package of five films. The producer would then be able to average out his profits and losses over all the films in the package. No longer would he be dependent upon the income of the first film before he could make the second. He could plan for a year at a time. But pressed by the knowledge that he no longer sinks or swims on each single, individual picture," Kerasotes pointed out that this plan would encourage the producer "where it helps most—in his pocketbook—to make more pictures. Distribution costs on handling the package, as against individual films, are reduced. We get more pictures. And I would seriously doubt if there would be any less overall competition for the packages than for the individual films."

Compo Fights Wage Law

Compo executive secretary Charles E. McCarthy (above) reported that the Council aims to set up an unbreakable front-line defense against the proposed extension of the minimum wage law to include theatre employees. The law's passage, involving a minimum $1 hourly wage, McCarthy warned exhibitors, "would cost the industry approximately as much as was involved in the three reductions of Federal admission tax."

Wilder Goes East

Since "Go East, movie man!" seems to be the industry's new "production code," it is not surprising to find the enterprising producer-director Billy Wilder (above, center) in New York's Central Park, picking locations for the Mirosh production, "The Apartment," starring Jack Lemmon, Shirley MacLaine and Fred MacMurray. In center of press group, at Wilder's left, is Burt Sloane, United Artists publicity mgr.

Canada Toll-TV Drooping?

The noble experiment of Telemeter, Paramount's toll-TV arm, in Canada appears to be encountering familiar public apathy, according to a report from Joseph Strauss (above), president of the Quebec Theatre Owners Association (TOA). He credited, at least in part, the slow progress being made by the Etobicoke project to the powerful opposition of Canada's independent exhibitors, who made widely known the painful truths about toll-TV maintenance and operating costs. The result, Strauss reports, is that Etobicokeans are expressing their misgivings about the pay-to-view system. Most important of these are the hesitancy of Telemeter officials, after making such grandiloquent promises, to state specifically the type of entertainment they would supply, when it would be available—and perhaps most important of all—the cost. Another indication of the effectiveness of the Canadian anti-toll-TV campaign is that the Telemeter trial has already been delayed twice. At first scheduled for early Fall, the experiment's inauguration is now put off until January or February. Decisive, too, is the tremendous disappointment over the proposed programming. High-flying promises of the best in entertainment, Strauss states, are steadily being hedged, and the first-run movies, so triumphantly pledged at the outset, now turn out to be merely subsequent runs of dubious age. As Strauss indicated, "The public is not breaking down any doors to line up its sets for this toll-TV experiment."

Personally...

Harvey Matofsky, United Artists publicist, and Miss Arlene Stevens, recently engaged, take the big step in May . . . it's now Commander Joseph R. Vogel (of the Italian OrCr of Merit) . . . Eric Johnston to deliver the eulogy at special Bob O'Donnell memorial services, Dec. 7 . . . John H. Rowley succeeds O'Donnell on Compo executive committee . . . Samuel Pinanski will again represent TOA at Compo.
Just Dandy

Eugenia Sheppard, women's feature editor of the New York Herald Tribune, is not apt to be read by a tremendous male audience. The other week, however, she had a column which the males of the motion picture industry might well have read and pondered.

"The West Coast bird of paradise," said Miss Sheppard, "is man." She went on to describe one male star's great concern that everything he wears must be paisley lined, and his firm opinion that, in Miss Sheppard's words, "the paisley handkerchief has completely outdated vulgar white."

I would go further, but I am now operating at a slight disadvantage because I don't know exactly what paisley is; except that it obviously isn't white. Let me, however, just take note of some of the other items in Miss Sheppard's report from the headquarters of film glamor. We start with diamond dewdrop shirt studs, fancy eyelet embroidered and ruffled evening shirts, sweater vests, slant pocketed, double breasted evening jackets and, of course, Italian handmade shoes.

Don't be misled, Charlie. I am not opposed to slant pocketed, double breasted evening jackets and, even if I knew exactly what a fancy eyelet shirt was (I presume they are not talking about the kind of eyelets that are made by surrounding a hole with a circular rim of metal), I would defend to the death the right of any West Coast dude to apply same to his person. What I am opposed to, frankly, is the scale of values which this kind of peacock-and-bull epitomizes.

I can remember way back when Hollywood actors laughed at the get-ups affected by a curly haired pianist named Liberace. Now they seem to be trying to bat in the same league.

I've talked about this to some of my show business friends. Many of them laugh it off. Three or four years ago, they point out, the big rage was the torn shirt, casual, scratch bottom school of Hollywood haute couture for the histrionic male. Now the cycle has switched to foppishness, and soon it will be something else, they contend. So far so good. I will agree that the fashion will change. Fashions always have. There's only one small but.

Fashions in recent centuries have been fickle mainly where they have been feminine. The "West Coast bird of paradise," whom Miss Sheppard has discovered to be man is not behaving the way the masculine gender usually behaves. When said bird was being scratchy and casual he was slightly more in character. I think that California's male fashions are symptomatic of a sort of aesthetic transvestism which can become a real menace. Let me cite a trend in motion picture material which I believe is not unrelated to the "West Coast bird of paradise."

There was a time when a sexy picture was a picture which appealed to men. Today, most of the so-called problem pictures are made and sold on a basis of female appeal. The story of a career girl's temptations or a homebody's fall from grace is once again the "woman's picture" staple, and more and more the men of Hollywood seem to be fitting into the same kind of vanity mold as the preening ladies of a bygone celluloidal era.

I don't know how you feel about this, Charlie, but as a movie-goer I find myself turning away from allegiance to any star I suspect of becoming a flop. Neatness is one thing and narcissism is something else again, Charlie.

So I have one small request to make of Hollywood's non-staff personalities. If you guys have got to wear ruffled shirts and paisley underwear, do it in private, please, and don't issue fashion edicts. One other request. Get your hair cut as short as the rest of us. It can't always be growing for a role in a picture.

Xmas Shows for Kids

If it isn't too late, I would like to repeat a question which has been heard more than once in the past. With the Christmas school vacation season around the corner, how about having special matinee programs of children's pictures at the local theatre and more adult attractions in the evenings, at least during the week?

Friends of mine in the industry keep telling me that there just aren't enough children's pictures around for any such type of booking, but I find it hard to believe that an enterprising exhibitor or his distributor suppliers cannot find a few five or six-year-old children's attractions. Let's not forget that a youngster of ten or twelve has not seen the films of 1953 vintage or thereabouts. As far as he is concerned, they are brand new attractions.

Couldn't there be some kind of set-up whereby the program changes at five o'clock, so that the kids don't have to put up with adult shows and the adults don't have to put up with the kids?

Week Days and Weak Ends

I was speaking the other day with the owner of a small theatre in an Eastern college town. He agreed with the commonly noted observation that week-end business has become the bread-and-butter phase of the theatre business, but he entered a strong demurrer to the idea that week-day trade is a dead letter. He told me that when he plays strong attractions in the middle of the week, the boxoffice is active; and when he plays a stiff on the week-end it looks like lost Monday on the steppes. In brief, the public does not buy blind and guide itself by the day of the week. A good picture is good—at least in his town—any time; a turkey does not lay its eggs according to the calendar.

What's Worth What?

As I write these lines I am looking at an advertisement for a two-man show in a New York theatre. The cheapest seat for an evening performance is $2.90 and the tops is $6.90. The show is a big hit. Apparently there are plenty of customers willing to pay this sort of price for live entertainment.

Considering the cost of these tickets, the highest priced movies should be considered a real bargain. You can see "Ben Hur," for example, just a few blocks away from that expensive two-man show, for a top ticket price of $3.50, and nobody will ever convince me that the stage twosome are a better buy than Metro's epic.
"Pillow Talk" IS OUTGROSSING ANY PICTURE EVER RELEASED BY UNIVERSAL

LOOK AT THIS HOLDOVER RECORD! 285 TO DATE!

8th week Palace, New York City

7th week United Artists, Chicago.

6th week Lafayette, Buffalo; Fulton, Pittsburgh; Joy, New Orleans; Denver, Denver; Capitol, Richmond; Music Hall, Seattle; Ontario, Washington; Century, Baltimore; Egyptian, Los Angeles; Palace, Akron; Ohio, Youngstown.

5th week Palms, Phoenix; Riverview, Norfolk; Ohio, Canton; Towne, Milwaukee; Golden Gate, San Francisco; Shea's, Erie; Metropolitan, Boston; Spreckles, San Diego; Kentucky, Louisville; Des Moines, Des Moines; Uptown, Salt Lake City; Cambria, Johnstown.

4th week Five Points, Jacksonville; Roxy, Kansas City; Fox, St. Louis; Arcade, Springfield; Palace, Stamford; Worth, Ft. Worth; Earle, Allentown; Loew's, Dayton; Grand, Atlanta; Hippodrome, Cleveland; Albee, Providence; Malco, Memphis; State, Minneapolis; Paramount, St. Paul; Manor, Charlotte; Palace, Rochester; Broadway, Portland; Palace, Dallas; Majestic, Houston.

3rd week Orpheum, Omaha; Warner, Worcester; Southern, York; Keiths, Indianapolis; Senate, Harrisburg; Keiths and Twin Drive In, Cincinnati; Miami, Miracle and Carib, Miami; Paramount, New Haven; Tower, Sacramento; Roxie, Oakland; Stanley, Philadelphia; State, Newark; United Artists, San Jose; Poli, Hartford; Lucas, Savannah; Virginia, Champaign.

2nd week Downtown, Mobile; Don, Alexandria; Plaza, El Paso; Don, Shreveport; Keiths, Lowell; Capitol, Little Rock; Durfee, Fall River; Troy, Troy; State, New Bedford; Fox, Visalia; American, Roanoke; Comerford, Scranton; Paramount, Amarillo; Wichita, Wichita Falls; Strand, Albany; Hollywood, Eau Claire; Ohio, Lima; Madison, Mansfield; Michigan, Jackson and dozens more.
Financial Community 
Sees Film Industry 
In Throes of Change

By PHILIP R. WARD, Financial Editor

At an annual stockholders' meeting of one of the major film companies not so long ago, solemnity hung like rich cigar smoke and the sounds of breathing seemed like steam locomotives. On stage, sat the company officials, arranged like a funeral brotherhood. Now still another in the long succession of speakers approached the dais—hopefully the last. From nearby in the audience, perhaps louder than its deliverer might have wished, came a distraught feminine voice: "If movie business is at another god-damned crossroad I absolutely will scream!" As it turned out movie business indeed was, but she did not—thanks to a spartan self-control and the baleful looks of three front rows of spectators who pivoted in unison to catch this promising little drama.

Anyone even mildly familiar with that industrial caprice known as movie business will find it in their power to forgive our jaded lady, and because the quality of mercy is unstrained, her provoker as well. In movie business, it is crossroads every day.

For the unique cast of characters who author, produce, direct and perform to create the raw stuff of our industry called product, life is a treadmill of crossroads. From talkies to TV, from the pre-war depression to the post-war depression, from CinemaScope to "Ben Hur," movie history is a battle map of profound intersections consisting of blind and open avenues to fortune or disaster. Filmdom is no middle-ground affair.

And now another moment below the signposts. Because 1959 marks the close of a tempestuous and eventful decade, the editors of Film BULLETIN felt it meaningful to assess in the broadest possible terms the fundamental position of the movie industry as it enters the 1960s. Because the detached view is very often the most honest view, the editors conducted a survey among a special group of BULLETIN readers, an element whose very business consists of making accurate judgments with respect to business at large—the financial community, embracing investment firms, stock dealers, investment trusts, stock underwriting houses and commercial banks and trust companies. The majority of those questioned were Wall Street firms, for the stock market, bull or bear, is a dispassionate beast.

Three basic questions were put:

1. Do you feel that the motion picture business is meeting the competition of television and that it will achieve long-range stability?
2. Do you recommend motion picture companies to your clients as a good investment?
3. On the basis of your own analyses, which of the film and theatre companies do you regard as the best "buys" at this time?

The range of opinions in answer to these queries is wide, varied and, frankly, not too kindly disposed to the industry in general. Some segments of the financial community have little patience with the vagaries of show business, obviously regarding it as a quixotic enterprise not within the cold-eyed realm of "money" institutions. However, certain movie companies come in for their share of praise, and there are indications here and there that some keen analysts of the scene are finding the picture brightening.

We have attempted to cull the most representative responses from the more than two hundred financial and investment firms that gave us their views, and this selected group illustrates the geographical diversity of the respondents, as well as the areas of finance and investment in which they specialize. Quite a few of the firms requested that their identity not be revealed, and in some instances these were among the most prominent banking, brokerage and investment houses in the U.S.

It is pertinent to note that since this study occupied several months some of the responses date back to mid-summer. It is, therefore, possible that the attitudes expressed about particular film and theatre companies might have undergone alteration in the interim, but the lapse would hardly modify answers to the more far-reaching aspects of the survey.

Now, let us see what "money" thinks of movie business.

(Continued on Page 10)
**Merrill Lynch See Audience Attrition Arrested**

(Continued from Page 9)

The over-riding influence of investment trusts in the present-day stock market adds special pertinence to any opinions expressed by this increasingly all-powerful quarter of the financial community. One of the biggest, WELLINGTON MANAGEMENT COMPANY, Investment Manager for Wellington Fund, writes:

We feel that the motion picture industry has made some progress towards meeting the competition of television. We believe it is too early to tell whether the motion picture business will receive long-range stability.

We have not recommended the stocks of motion picture companies for Wellington Funds as we have not felt that they were suitable investments for the Fund at the present time. We have therefore, not endeavored to make any determination of which stocks in this industry are the best investments at this time.

* * *

Another prominent management company serving as investment advisor to three important funds, who, by request shall go unnamed, offers the following analysis:

1) The motion picture business is making a belated effort to meet the competitive challenge of television. On balance, we feel that the failure of the industry to share more fully in the production and filming of television programs and to otherwise exploit its dominant role in the entertainment industry has been an evidence of management weakness. Reservations concerning the management of these companies, together with well-publicized industry problems, have probably been responsible for a decline in the investment stature of these companies.

There is some evidence of a “bottoming out” in motion picture attendance while increasing emphasis on such additional sources of income as television, records and non-entertainment ventures may provide additional earnings over the foreseeable future. At least, they may provide more venturesome and/or constructive outlets for these companies’ ample cash than the repurchase of their own stock, which has taken place in recent years. The potentialities created by wise use of these funds have attracted some speculative interest in these stocks.

The achievement of stability, however, will be difficult as long as these firms continue to be concerned principally with the production and distribution of motion pictures, which will probably always have uneven and unpredictable reception by the public.

2) We do not recommend securities to individuals or carry on any advisory service in addition to managing these three portfolios.

“The respondent here furnished the information that the common stocks of United Artists and ABC-Paramount is held by its various funds.—Ed. note”

In each case these investments were selected with emphasis on the outlook for the individual company rather than as representative of the motion picture industry.

3) I am sure that you will understand that the nature of our business precludes our making a specific reply to your third question.

* * *

From within the stock brokerage fraternity, GARTMAN, ROSE & FEUER asserts:

We are pleased to express an answer to your inquiries as follows:

1—Yes
2—As speculations, not as investments
3—Stanley Warner and Twentieth Century

MERRILL LYNCH, PIERCE, FENNER & SMITH:

The recent Sindlinger figures indicate that the current improvement in motion picture attendance is more than a temporary development. Barring a wholesale liquidation of theaters, growth of the population argues that the attraction of the theatre audience should be reversed. We believe that this reversal has already taken place. We are inclined to doubt, however, that the forthcoming gains will equal those of the population as a whole. We believe also that the producers cannot fail to step up the production of films specifically for television. That they should have failed to do so earlier, when so many independents entered the field, is unfortunate.

This discussion leads to your question: “do you feel that the motion picture business is meeting the competition of television and that it will achieve long range stability?” On balance, it is our opinion that the industry will draw greater revenues from the production of films for television but we doubt that these revenues will equal those lost at the box-office as the result of television. As for stability, it is our view that no such thing exists in the motion picture industry. The character of a producer changes with every release as does its earnings potential. Some producers have more consistent earnings records than others, of course. However, earnings in every case are subject to violent fluctuations from quarter to quarter. We have attempted to anticipate such fluctuations but admittedly we have not always been able to do so. To expect the average investor to do what those closer to the situation cannot, is impossible. This, we suppose, is a way of saying that motion picture stocks are not suitable commitments for the average investor.

Even so, earnings are probably less important in the evaluation of motion picture shares than in the case of any other group. As you are aware, a whole host of factors such as sale of properties, repurchase of shares, diversification steps and changes of control can be of immense market significance. To anticipate such developments is, of course, next to impossible.

To this point, our comments have dealt primarily with the motion picture producers. Most of the major theatre chains have diversified to the point where box office account for less than half of revenues. The reversal of attendance trends and the change in the Federal tax on admissions are bullish factors but, basically, these stocks have

(Continued on Page 16)
CHRISTMAS WILL BE A LITTLE LATE THIS YEAR...

ON

FEBRUARY 17TH

WHEN 700 THEATRES ACROSS THE NATION open day-and-date behind the MILLION DOLLAR EXPLODATION CAMPAIGN

BEING MINTED BY JOE LEVINE FOR...
40 NATIONAL MAGAZINES WITH TOTAL READERSHIP OF 195,000,000!

TV SATURATION IN EVERY KEY MARKET WITH TOTAL AUDIENCE OF 267,000,000

JOSEPH E. LEVINE presents

JACK THE RIP

STARRING LEE PATTERSON • EDDIE BYRNE • B

SCREENPLAY BY JIMMY SANGSTER • FROM AN ORIGINAL STORY BY PETER HAMMOND AND COLIN CRAIG • PRODUCED, DIRECTED AND PHOTOGRAPHED BY ROBERT S. BAKER

A PARAMOUNT PICTURES RELEASE
RADIO SATURATION IN EVERY KEY AREA WITH TOTAL LISTENING AUDIENCE OF 183,000,000

TREMENDOUS POINT-OF-SALE NEWSPAPER CAMPAIGN WITH TOTAL READERSHIP OF 342,000,000!

Plus...

EMBASSY'S POTENT PANEL OF WORLD-FAMOUS CONNOISSEURS OF CRIME!

THEY SAW IT!
THEY LIKED IT!
THEY WILL HELP YOU SELL IT!

McDOWALL • EWEN SOLON

DISC JOCKEY MUSIC PROMOTION WITH SPECIAL NEW SCORE BY JIMMY McHUGH and PETE RUGOLO!

GYPSY ROSE LEE She writes 'em!
PETER LORRE He "slays" 'em!
BASIL RATHBONE He solves 'em!
"Take a Giant Step"

Business Rating Ⓜ Ⓜ PLUS

Absorbing drama of Negro teenager. Where exploited, should draw above average grosses.

In this United Artists release, a Negro teenager finds himself confronted with taking that giant step between sheltered adolescence and realistic maturity, a step made more difficult by the discovery that the white friends he has grown up with no longer consider him sociably acceptable. Lacking marquee names, but containing the boxoffice stimulant of controversy, "The Giant Step" will rely heavily on the promotion effort put behind it. In UA's aggressive hands, it should fare well. It shapes up best for class and art houses, although the appeal of singer Johnny Nash making his screen debut as a dramatic actor could help it in general situations where racial themes are received. Southern bookings will depend on local attitudes towards subject matter. The Louis S. Peterson-Julius J. Epstein screenplay, based on Peterson's Broadway play, intelligently carries Nash through an odyssey of self discovery, although there are moments when the atmosphere assumes overly angry tones. Director Philip Leacock has kept a tight control over the entire production and elicited some moving performances. Nash is appropriately angry when fighting for what he believes is right and equally as frustrated when his parents, who have always advocated standing on principle, reprimand him for overstepping his bounds in a white world. He is innocence abroad in the world of reality, spouting Freud to a trio of prostitutes in a Skid Row bar, or proposing to a lonely girl many years his senior. Estelle Hensley is splendid as his eighty-year-old grandmother, the only person in whom he can confide. Frederick O'Neal and Beah Richards are excellent as the parents whose lack of understanding robs him of the pride of self they have taught him to have, while Ruby Dee is compelling as the attractive maid who helps him discover that happiness is not always absolute. Having been expelled from school for talking back to his history teacher, Nash runs away from home rather than face his parents. He spends most of what little money he has on drink and loses the rest to a greedy prostitute from whom he escapes still innocent. Back home, his parents insist he compromise his attitude towards whites, but he refuses. With the death of Miss Hensley and the help of Miss Dee, he discovers he no longer needs the acceptance of the whites around him and decides to face the future realistically.

Universal-International, 70 minutes. Art Linkletter, Sandra Dee, Patty McCormack, Tommy Kirk. Produced by Robert Faber.

"The Cranes are Flying"

Business Rating Ⓜ Ⓜ PLUS

Strong Russian drama of people caught up in war's tragedy. Good for art market and class situations.

This first Soviet motion picture to be shown in the United States under the U.S.-U.S.S.R. Cultural Exchange Agreement accomplishes a marvelous feat—it portrays suffering as a universal affliction. Winner of the Cannes Festival Grand Prize and being distributed here by Warner Bros., it tells a story that can be understood by the citizens of any country. Here are people of all ages trapped in the horrible holocaust that was World War II, and in its ability to induce audience identification, stands as a powerful tour de force. Its people react to the war in diverse ways: some make light-hearted jokes about it, others accept it with burning chauvinism, and—believe it or not—there is even an open example of corruption within the Red Army itself. Because "The Cranes Are Flying" is an important step forward towards a better understanding of our Russian neighbors, this is a must for art houses and could serve well as a dualler in class situations where foreign films are acceptable. As the tormented heroine, Tatyana Samoilova, one of Russia's outstanding young actresses, gives a brilliant performance containing moments of pure animal primitiveness delicately balanced against levels of compassionate understanding. Her life becomes a myriad of ironies. She is in love with Boris but the war separates them. She doesn't even have a chance to bid him farewell when he leaves for the front because he becomes lost among the throng of people at the city square. She waits for a letter which never comes when his detachment is cut off and he cannot write. Her parents are killed and she moves in with his family. One night, during a terrifying air raid, she surrenders herself to his cousin. Their marriage is a failure and she waits only for the war's end and Boris' return. On V-Day she finally learns he has been killed. Mikhail Kalatozov's direction is reminiscent in parts of the German films of the Thirties and of his gifted predecessor Sergei Eisenstein.

Warner Bros. 94 minutes. Tatyana Samoilova. Directed by Mikhail Kalatozov.

"The Snow Queen"

Business Rating Ⓜ Ⓜ Ⓜ

Russian-made cartoon feature of famous Andersen fairy tale given first-rate American treatment. Delightful fantasy for young and old.

This Russian made feature length cartoon being distributed over here by Universal-International is an enchanting excursion into the never-never world of that master fairy tale spinner, Hans Christian Andersen. Unspooked in some eye-pleasing Eastman color, his kingdom of talking ravens, kindly old ladies in gingerbread houses and a sinister looking ice palace lording over by an even more chilling Snow Queen comes delightfully to life. Except for the art work, "The Snow Queen" has undergone a thorough American overhauling; a prologue featuring Art Linkletter and a coterie of youthful charmers, three original Diane Lampert-Richard Loring songs, a new musical score by Frank Skinner and the voice of teen-age stars Sandra Dee, Tommy "Shaggy Dog" Kirk and Patty McCormack. The animation hasn't been touched and is well done. The time-tested ingredients for pure family entertainment are present and moppets will take to it like the giant candy cane it is. Adults should find it amply rewarding entertainment, too. Undoubtedly, the Russian origin will make many Americans curious about this film. Scheduled for Easter release, U-I is backing it with an ambitious campaign which should pay off handsomely at the boxoffice. Mr. Andersen's fable tells of two children, a boy, Kay, a girl, Gerda, who are inseparable companions. One day, during a blizzard, the Snow Queen who lives in an ice palace in the frozen north comes to their town and sends an ice splinter in Kay's eyes turning him into an evil boy. He scorns Gerda, then departs for the palace with the Snow Queen. Gerda, very much in love with him, sets off to find him. Some friendly ravens lead her to a boy in the palace, but it is not Kay, rather, a real prince. Next, she is captured by a band of robbers, then set free by a tom girl named Angel. After battling impossible elements, Gerda finally reaches the palace, embraces Kay, and by the impact of her love melts the ice splinter in his heart.

"On The Beach" Gripping, Personalized Drama of Doomed World

Business Rating ★★★ Plus

Stanley Kramer's provocative, engrossing movie of Nevil Shute's best-seller. Strong cast in Peck, Gardner, Astaire, Perkins. Backed by important international campaign, this should roll up impressive grosses, especially in class markets.

The provocative and controversial problems of modern day society have never been subjects to frighten producer-director Stanley Kramer. Now, in tackling Nevil Shute's startling best-seller about a group of people who find themselves with only five months to live after a nuclear war has destroyed the northern hemisphere of the world, he has added another feather to his cap. "On The Beach" is a graphically gripping study of impending doom.

This is no excursion into science fiction. With the dangers inherent in atomic experimentation constantly around us plaguing the thoughts of world leaders and every human being, the story assumes realistic and highly personal proportions.

Recognizing the importance of such a film, United Artists has backed their release with a long-range intercontinental campaign destined to bring strong returns to class houses throughout the world. Told in human terms, "On The Beach" should reach through to the mass audience as well in both metropolitan areas and the hinterlands. The importance attached to this picture by the top-level promotion accorded it should make it a must-see attraction by millions who otherwise might shun such serious subject matter.

Kramer has built the mood in an astute way, always in control of his subject matter. The earlier scenes depict life continuing in its normal way and although there are a few shortages—coffee, gasoline—the trains run on time, cocktail parties are thrown and babies diapers are changed. But the still unbelievable menace is always present. As it becomes a reality the tension is heightened. The fishing season is opened early—for no one will be around when the legal day dawns—and all of Australia, where the story is laid, turns out to participate in a scene of terrifying gaiety, turning fishing and drinking into the last great New Year's Eve the world will ever know.

His blockbuster cast will add greatly to boxoffice returns. Gregory Peck is impressive as the stoic American submarine commander who outwardly believes he will someday return to his wife and children, while inwardly recognizing it as a dream, one essential to keep him functioning at his job. Ava Gardner is outstanding as the high-strung, hard-drinking woman who falls in love with him and offers to take the place of his wife. While still a striking female, she emerges one who has dissipated too long, but discovers the courage to accept her end gracefully. In the casting surprise of the year, song-and-dance man Fred Astaire is wonderful in his first dramatic role, that of a cynical scientist who recognizes his part in creating the Frankenstein bomb and who enters a suicidal sports car race because it is something he has always wanted to do. Anthony Perkins is appropriately sensitive as the young naval lieutenant who struggles to make his wife accept the fate awaiting them. And in her screen debut, attractive Donna Anderson is compelling as his wife who hysterically hangs onto her hope of survival.

John Paxton's probing screenplay has injected the proper balance of humor and pathos to counteract the deadly business at hand. His people react in a multitude of ways becoming dynamic symbols on one level while retaining depth as human beings on another. Audiences will find something to identify within each of them. Also impressive is Giuseppe Rotunno's subdued black-and-white photography. Ernest Gold's background music, based on the popular Australian ballad "Waltzing Matilda" adds a final touch of realism.

The beginning of the end commences when Peck brings his submarine "Snotfish" to Melbourne. Perkins is assigned as his Australian liaison officer. At a cocktail party Peck meets Miss Gardner, and they spend a great deal of time together. When she tells him of her love, he responds that he can only love his wife, who he blindly refuses to believe is dead. Astaire is assigned to Peck's ship as a scientific aid and the "Snotfish" departs for a voyage north to investigate a theory that the dreaded fallout might be diminishing. Enroute a mysterious radio signal is picked up from deserted San Diego. The fallout theory is disproved and the radio signal turns out to be of accidental origin. Back in Australia, Astaire enters and wins the Grand Prix sports car race, a wild, deadly event. Peck discovers he is in love with Miss Gardner. When the radioactivity begins to strike, Astaire commits suicide via the fumes of his beloved Ferrari, Miss Anderson, finally accepting reality: faces the end happily with Perkins, and Miss Gardner bids farewell to Peck who is taking the "Snotfish" home. Across the deserted Melbourne streets flutters a Salvation Army banner: "THERE IS STILL TIME, BROTHER."

WHAT "MONEY" THINKS

California Bank Sets Up a Movie Division

(Continued from Page 10)

reflected non-theatrical developments and will undoubtedly continue to do so.

* * *

From Hollywood's own backyard, this brief, but upbeat, comment by John W. Kenney, vice president of the Entertainment Industries Division of California Bank, Beverly Hills:

Indicative of our confidence as to the future potential of motion picture and theatre companies, we have formed an Entertainment Industries Division in our bank to provide specialized services for customers of this industry. The central administrative office is lodged in the Beverly Hills Branch to coordinate the substantial volume of business conducted through five offices in our system.

* * *

One of the world's great banking establishments and a significant factor in industry affairs:

Our relationship with the motion picture business is that of lender and does not include recommendation of stocks as an investment or picking one stock over another. We are much concerned with the prosperity of the business because of its great effect upon the economy of the Los Angeles area.

We have no very original thoughts to offer you in connection with this which does so greatly concern us. It appears that the business is changing with this and that the attractions which are able to pull people away from television and other activities are the ones which are doing business. We believe that a considerable part of this is inevitable and that the day of mass production of pictures for theatres is probably over. We do have great respect for the vitality of the theatrical entertainment business however, and believe that it will be with us for a long long time to come.

If we had some original thoughts to give you, we should have no objections to being quoted in your good magazine, which we read religiously. Since we feel that our contribution is merely a restatement of quite common feelings, it is perhaps just as well that it remain unidentified.

This Wall Street investment firm discusses the practical "money" aspect of constriction:

We are pleased to cooperate with you in the survey which you are making of the investment attitude toward the motion picture industry. We must however, request you not to identify the opinions expressed.

In answer to your specific questions—

(1) The adjustment to competition from television is still going on. Certainly tremendous strides have been made by the producers in joining forces with television, but the full impact of color television is still ahead and just what steps will be taken by the motion picture industry when this eventuates, are not readily predictable.

(2) We have not been recommending motion picture industry stocks as an investment.

(3) Without being specific it seems that those companies who have been utilizing the proceeds from the liquidation of some of their assets to shrink their outstanding capital, present the best values. These companies are recognizing that they must tailor their future operations to a new base and are taking a realistic approach to it. The production of motion pictures will always have elements of speculation in it because it involves guessing the preference of the public, and no one has been able to do this consistently for any length of time. The stocks of the exhibition companies have even further to go in adjusting their affairs to the competition of television, and their future would seem to hinge rather importantly on their ability to diversify into non-exhibition lines.

* * *

The prominent Texas investment firm of Dittmar & Co., presents this general upbeat analysis:

In reply to your first question, we believe that motion pictures are now competing much more effectively against television than at any time in their previous history, for two basic facts: (1) much of the newness of television has now worn off, and the quality of television production has not improved in the last five years, and (2) the motion picture producers have concentrated on "spectacular" films, which can compete effectively against television, and for which television does not provide a substitute. It is indicated that this trend will continue over the next several years, and that television competition has been lessened considerably as a result.

The answer to your second question must be divided into three parts, as there are three distinct areas of investment opportunity in this field. At the present time, we do not recommend those companies which own and operate theatre chains. We feel that these companies are hampered by the population shifts to the suburban areas and very distinctly hampered by the declining amount of production currently being experienced. This, of course, relates to the increasing emphasis of "spectacular" productions by the major film producers, which limits the number of films which may be produced in any one year. Thus, the theater chains are not receiving as much material as is necessary to keep a high volume of business. Many of these companies do have substantial real estate holdings, which may be converted into other highly profitable areas of investment, but we do not recommend the theatre chain operations from the standpoint of their present basic business, the showing of motion pictures.

At the present time, we recommend only Twentieth Century Fox in the field of the major film producers, and this is more on a basis of its liquidating value, and its other operations—notably oil production on its land in California, and the sale of old films to television—and not primarily as a motion picture producer. We also have recommended from time to time Walt Disney Productions, as an excellent method of participating in the motion picture industry. Mr. Disney seems to have adjusted his production to the areas that attract motion picture viewers, and most of his films
WHAT "MONEY" THINKS

Wiesenberg OK's Film Stock for Short Term

are timeless in that they may be shown many times over, to an ever expanding new audience. We believe most of the major studios are hampered by high overhead, resulting from extensive production facilities which will not be used during the next several years. Their attempts to diversify will probably prove successful, but at the present time we believe that the outlook for the industry is only moderate.

We do heartily recommend a company in the third phase of this business, financing, and that company is United Artists. This company has no production facilities of its own, and provides substantial financing to the production of independent films, and we believe that this area of motion picture production will continue to grow over the next several years. This will be caused by current tax laws, plus the fact that the independent producer has much more leeway in the production of his own films.

Over the longer term, with the population changes that are currently taking place, the movie industry should begin to regain some of the ground lost during the last decade. The very favorable population shift to the younger group, who are primarily movie goers, will benefit these companies over the longer term. A great deal depends upon how each motion picture producer adjusts to this new marketing aspect, and how well he can succeed in eliminating much of his high overhead facilities. We believe that the entertainment field offers an interesting investment area, but that the movie companies have not adjusted to this as well as some other companies which have penetrated this field—namely Brunswick-Balke in bowling, Outboard Marine in motorboating, etc.

** McDonnell & Company, through vice president William P. O'Connor, Jr., expresses its view in this fashion: **

Our circular, which discusses United Artists, reflects our opinion about the motion picture industry. We think that the population mixes favorably to the industry over the next few years. Our selection of United Artists is based on the opinion that it has the best management. We are thinking about investigating the investment possibilities of the Drive-In theatre industry.

** The McDonnell circular reports: **

U. A. has the only proven management team in the industry with all principals aged 50 or under. The team was put together in the 1950s by assembling some of the most competent younger men from all parts of the industry. In the last couple of years good progress has been made in developing a second line of management.

U. A. management is supplemented by association with the strongly motivated independent producers. U. A. releases are produced by many different firms. This means that U. A. has management, at the critical level, of greater breadth and higher average ambition than could be secured on an all-employee basis.

An investment firm with offices throughout the nation asks to go unnamed in authoring these comments:

1. We believe that television is complimentary rather than competitive. The motion picture industry should participate in both fields. We don't understand your question with respect to "long-range stability." The entertainment field must always be changing and never become stable.

2. We don't regard the entertainment field and its stocks as "investments." We believe them to be "business man's risk" type.

3. Careful analysts believe principally in the ability to bring net income through to the stockholders... I give you United Artists.

From the Pacific Coast, MITCHUM, JONES & TEMPLETON like one film company:

For the past two or three years we have not recommended the stocks of motion picture producers or theatre companies, except those of United Artists and Stanley Warner. Recommendation on the latter has been based almost entirely on the prospect for their business other than in the motion picture field.

It seems quite likely that the motion picture industry is improving, but we do not yet feel that it has attained the degree of stability in its affairs that would warrant long-term investments in stocks of companies engaged in the production end. We have liked and continued to like United Artists because of its aggressiveness and capability of management, but that is the only stock in
Contends California-based OSCAR F. KRAFT & COMPANY:

We do recommend motion picture and theatre companies from time to time, but on a selective basis. Our thinking in this matter is entirely based on the merits of the particular company and not on the entertainment industry as a whole.

To answer in particular your queries, we feel that (1) the motion picture industry, until quite recently, has not met the competition of television, but we feel good progress has been made in this area, particularly in recent months, and that stability of a long range nature is evolving from current contradictory and oftimes confusing trends, and, (2) based on our analysis we feel that among the best buys in the industry at this time is National Theatres & Television, Inc., which we believe has shown a marked turnaround from shrinking revenues derived entirely from a shrinking theatre business. It has consolidated its theatre business, weeding out its more marginal houses, and at the same time through absorption of National Telefilm Associates entered in a sizable way into the television industry.

Previously the company had been gaining experience in television through the purchase of WDAG TV in Kansas City, previewing the greater importance that television will assume in its overall operations. The concern recently changed its name to National Theatres & Television, Inc. Today, N. T. & T., in addition to a continuation of its theatre expansion activities, is now engaged through subsidiaries in the production of programs for television, the distribution to others of motion pictures and filmed series and tape shows for telecasting and also in the operation of television and radio stations.

The prominent W. E. HUTTON provides a comprehensive analysis of the industry at large and of several particular companies:

We have recommended purchase of a number of motion picture and theatre stocks in recent years. It is our opinion that the industry is making good progress in meeting television competition but we generally do not recommend the stocks as solid investments. In most cases we have recommended them more as trade vehicles for capital gains over an intermediate period. Taken as such the motion picture business is still very much of an “up and down” affair. Most of the companies are increasing their earnings from television production and from other interests but earnings are still largely dependent on the box office success of theatrical films. This is clearly pointed up in the recent showing of most of the producing companies. A year or two ago 20th Century Fox probably had more successful films than any of the other major companies. In the first half of this year it had very few money makers and earnings declined rather sharply. The same held true for Warner Bros. last year. In the first 9 months of this year Warner Brothers reported a great increase in earnings due to the success of Auntie Mame and a few other very big pictures. Columbia Pictures has not had a really big blockbuster in some time and will report a deficit for the 1959 fiscal year. It is my understanding that the company is quite optimistic about some of its new releases and perhaps there will be a sharp reversal in the coming year.

Columbia’s Screen Gems subsidiary has been doing very well but as yet it has not reached a point where it can offset poor results from theatrical films.

It is my opinion that earnings will probably continue to fluctuate in this fashion. Perhaps the fluctuations will not be as wide once these companies have achieved greater diversification.

In general we have regarded the various movie stocks as special stocks. Those which have received the strongest recommendations in the past few years have been Loew’s Inc. before the break-up of assets, Stanley-Warner and 20th Century Fox. We were impressed with the potential in the Loew’s situation be-
cause of the high asset value and the probability that the producing company would diversify substantially after the holding company was broken up. We were quite impressed with the Stanley Warner management at the time the company was formed. Our faith in this management has been well rewarded by a quadrupling in the value of the stock.

At this time I would continue to recommend the purchase of Loew's, Inc. because a great deal of the probable changes have yet to come. Meanwhile, the company has restored earnings to a most satisfactory level and will no doubt go on a dividend basis in the near future (now restored).

I also like United Artists because this company seems to me to be set up better than any others to take advantage of today's type of production. The company does not have a large overhead and it can offer independent producers and stars most attractive participation deals for the production of one or more films. While the company does not have a lot of assets which it might sell off, its earnings have been rising at a more impressive rate than any of the other companies.

I think the idea of retiring stock employed by many of these companies is a good one. In the case of Paramount it has helped a great deal to hold earnings at a respectable level even in poor years. Although I think the other stocks of producing companies have some appeal if this program of diversification is pursued on a sound basis it is rather difficult to enthuse about these stocks on a long range basis. Until we have more positive facts to go on I think that most of these stocks will still have to be regarded as trading issues. On this basis, it would seem that Columbia Pictures has more appeal because it is the most depressed stock. The odds are in favor of the company's ability to produce some successes in the coming year and earnings could recover sharply because of the small capitalization.

I have no particular thoughts on Loew's Theatres or National Theatres as neither of these companies seem to have acquired any new interests which have unusual profit potential. Glen Alden which includes RKO Theaters is a radical speculation in my mind. The company has large tax losses which it may be able to use to advantage. However, I have considerable reservations about the management of this company and it is too early to tell what success they may have. Perhaps this will be another Philadelphia & Reading—only time will tell.

A keenly analytical comment from this key Wall Street house, which asks to remain anonymous:

Our interest in the field has been on an intermittent basis—and confined to companies which, for one reason or another, seem to have special appeal. I have in mind, for example, American Broadcasting-Paramount Theatres, Inc.

In part, this attitude stems from the fact that styles in speculation are constantly changing—and it has seemed to me that the Motion Picture business is not in vogue at this time. In turn, this opinion stems from a belief that the Industry has not been able to meet the Television threat—and still has a long way to go before achieving financial stability. Matter of fact, the very nature of the product probably will prevent this—for each picture, in effect, is a separate business.

Frankly, I think the Motion Picture Industry long ago made the fatal mistake of letting the amusement-hungry American public get out of the habit of going to the movies. Its advertising, promotion and public relations policies are archaic. Furthermore, no one has made a really serious effort to cut the cloth to fit the new pattern.

From the Midwest, BAUM & COMPANY in a model of pith:

Question #1. Yes
Question #2. Yes
Question #3. National Theatres

SPENCER TRASK & COMPANY, provides the following comments, and the opening remarks typify to a great degree the attitudes of a number of "disinterested" respondents to this survey:

We, as a firm, have been very inactive in following the shares of motion picture and theatre companies for a good many years. Our interest declined markedly after television entered so broadly into the home entertainment field.

Not being in any way conversant with current operations of the various companies, it would obviously be more than meaningless for us to furnish any opinion about the relative merits of one or the other. Broadly speaking, however, I believe a favorable inference could be drawn to possible high values for a producer such as Warner Brothers, which is very closely affiliated with the television industry and the filming of such popular programs as the several continuing "western series" appearing weekly on network stations.

FAHNSTOCK & COMPANY:

We have not been recommending motion picture theatre companies to clients as an outstanding long term investment, but I think they are perfectly satisfactory at the present time to hold if the individual owns stock in most of these companies.

I feel that the motion picture and television industries should be partners and not consider one another as competitors, as I believe they would go hand in hand, and good movies should be shown through the television medium.

Our preference would be United Artists as the best bet in this industry.
Viewpoints

(Continued from Page 5)

receipts for such a long period have shown improvement.” The connotation we prefer to draw from this is that improvement is the trend and the present slump a temporary phase.

There were other significant comments in the Fabian message:

“The motion pictures shown in theatres continue to be the supreme form of entertainment, having magnitude, scope and emotional impact. In this intensely competitive era, movie going is not as casual as in the past, but the response is greater than ever to pictures which reflect public taste.”

“Indications are that Hollywood is planning to yield to the theatre industry proposals and to reverse the declining trend of production. An increase in the number and quality of releases will undoubtedly stimulate a further rise in theatre income.”

These statements are not the wishful thinking of a theorist; they reflect the considered thinking of one of our industry’s most experienced and able theatre executives. That is why we find them so encouraging.

Who’s to Judge?

Nothing, but nothing, points up so sharply the basic absurdity of censorship as the general lack of agreement on what is censorable. The standards vary with each individual or each group who would inflict their personal tastes on the majority. Vote-wooing politicians, aggressive churchmen, circulation-hungry journalists, professional vigilantes—all play their own particular tunes to which the industry must dance.

In the midst of all the furore that has rent the air in recent months to make it seem to the public that movies have dipped to a new low in moral tone, the Catholic Legion of Decency has issued its annual report to refute that propaganda rather conclusively.

The report by the Legion, which observes films more closely than any other non-industry organization, is accepted by the Motion Picture Association of America as a “signal endorsement of the standards of decency maintained in films by the American motion picture industry.” The figures revealed in the report present an excellent backdrop for the MPAA claims.

“The Legion of Decency,” reports MPAA vice president Ken Clark, “finds that 95% of Hollywood’s films are morally unobjectionable for some age brackets of the American audience.” This finding, maintains Clark, “demonstrates what we know from our own Production Code operation—that, contrary to occasional ill-informed charges, there certainly is no trend toward indecency in American films.”

As Clark notes, the year’s increase in the category of partly objectionable films amounted to less than 1%—actually only 66/100ths of 1%. And, mind you, not one of our films was condemned by the Legion in the past year! Wherefore, then, the industry may well ask with proper indignation, the unusually high number of state campaigns—21 film censorship bills introduced in 10 state legislatures—to pass censorship laws of their own?

Contrasting with the hard rule legislative type of censorship, there has evolved over the years in the Legion of Decency a more liberal, mature attitude toward films. Its latest ruling—on Columbia’s “Suddenly, Last Summer”—is a perfect example. In explaining its “separately classified” ruling for the picture, the Legion made the following observations: “This motion picture is judged to be moral in its theme and treatment, but because its subject matter involves perversion, it is intended only for a serious and mature audience . . . both distributor and theatre owners are urged to manifest social and moral responsibility to the impressionable and immature in the exhibition of this film.” In thus turning over the responsibility of watchfulness to the industry, itself, the Legion is granting the movie business its right to keep its own house in order.

Crusading politicians, please note.

Dear Sir:

I enjoyed very much your letter to “Oscar”. You certainly hit the nail on the head in requesting that the movie theatres get a break during the broadcast—of the Academy Award ceremony.

Also, it might be a good idea to present to the world that night, the faces of some of the newer personalities of our business; proving that new faces are being groomed for future stardom, and appearances in our movies.

Since your open letter, Eastman Kodak Company has come into the picture as co-sponsor of the program. This might be a break for movie theatres. Several years ago Eastman Kodak published an excellent series of ads throughout the country, which gave good publicity to movie theatres; and encouraged going out to the movies.

Earle M. Holden
Lucas Theatre
Savannah, Georgia

Dear Sir:

It seems MPAA is considering classifying films as adult, etc. I am reasonably sure it would have cut the grosses on “Peyton Place” and “God’s Little Acre”, etc. at least in half. In fact, if this is done, it will automatically close practically every small town theatre . . .

I understand Canada is required to classify pictures by law, and I understand it affects the gross on “Peyton Place”-type pictures considerably, especially in the smaller towns. The producers should know about this, but, if not, they would do well to check on it.

F. D. Field
Field Theatre Corporation,
Abingdon, Virginia

Dear Sir:

Enclosed is my check for one year’s subscription to The Film Bulletin.

Please begin the service as quickly as possible, as I am very anxious to get your publication again. I have found it to be a very great help to me in the past in my connection with the Talgar Theatre Company in Jacksonville.

O. G. Gryder
Florida Booking and Booking Service,
Jacksonville, Florida

Dear Sir:

This theatre was purchased by the Antonios in June, 1959. Much help has been derived from reading the Film Bulletin. Thanks.

John J. Antonio
Twain Theatre,
Mansfield, Penna.
Oh, that Showman Levine! Puts $1,000,000 on Line for “Jack”

Now, with the herculean profits still cascading in, the New England theatre owner-turned-pitchman, is rarin’ to go again with his latest Galatea, “Jack the Ripper.”

At the recent TOA convention, Levine told showmen, “If you are not sold on my picture, it makes it doubly hard for me to reach the public.” Joining the deed to the implication, he showed up at the recent mammoth luncheon he threw for 500 assorted people and pressmen waving $1,000,000 in cold cash. This, he declared, is “my insurance and your assurance that there will not be a half-hearted campaign on ‘Jack the Ripper’. . . The next time you see this money, it’ll be in 43 magazines, radio-TV and newsspapers.”

Levine, who has no intention of leaving his exploitation to a timid Paramount (they’ll release this one), hired himself one of the industry’s crack exploitation experts in Eddie Solomon, and will go it alone. He fully expects the “Ripper” grosses to match the gargantuan returns on “Hercules”.

The greenback gimmick, accompanied by armed guards and music-hall-costumed girls, was just one of the big-top bonbons that the dynamic showman served up at the Plaza Hotel to dramatize the fact that the rip-roaring “Jack the Ripper” campaign would be “as great . . . as ever put on in the history of our industry for any motion picture.”

Another dept spare-no-cost Levine touch was the presence of comedian George Jessel, who endeared himself to Paramount bigwigs with some dry jibes. Gypsy Rose Lee, who played Jessel’s second banana with nary a peel, gave her own burlesque review of the film: It scared the pants off me.”

The glamorous stripper-turned-authorities (“The G-String Murders”) is just one more of the calliope come-ons that Levine believes will arouse public interest in his mystery film. As a member of the Crime Connoisseur’s panel, along with Peter Lorre (“The ‘slays’ ‘em”) and Basil Rathbone (“he solves ‘em”), Miss Lee (“she writes ‘em”) will take the wraps off “Jack the Ripper” across the country.

But you ain’t seen nothin’ yet! Harried hurried looking for the time will find instead giant watches, 2,500 in all (see photo above) with the intriguing “Watch for Jack the Ripper.” Bottled “samples” of Whitechapel mist will be used to put potential ticket purchasers into a “fog” of expectation, while 500,000 copies of the December 15, 1888 Police Gazette reproducing the original “ripper murder” stories and illustrations are planned as an added stimulant to the public’s appetite for thrills. Other tricks in the never-empty exploitation grab bag include hard-hitting music and book (paper and hard-cover) tie-ins.

To an industry that often tries too hard—and unwise—to forget its own circus-like origins, Joe Levine is like a whirlwind of invigoratingly fresh air. He has dramatically demonstrated that effective showmanship is nothing more than an imaginative distillation of razzle-dazzle, hard cash and hard work. As S. H. Fabian, Stanley Warner Theatres president, remarked, “Enthusiasm and get-up-and-go, that’s necessary to make our business work.”

And, by golly, Joe Levine’s got ‘em!

[More SHOWMEN on Page 22]
Gina Puts Hubbies in Hot Water, RR Off Schedule

No doubt many a skeptical eye was raised on New York's Long Island when straggling husbands gave Gina Lollobrigida as their excuse for lateness. But passing through Pennsylvania Station during Christmas-shopping treks into Gotham, their very dubious wives probably found themselves spell-bound by the compelling 40x11-foot Symeon Shinmin mural depicting highlights from United Artists' "Solomon and Sheba" on display at the terminal. Gazing at Yul Brynner and nodding sagely, the better halves may have realized then what held suburban trains up for as long as twenty minutes.

Myopic Magoo Eyes Beauty Tourneys as Col. Sets "Arabian Nights" Campaign Afloat

UPA's bumbling, but forever undaunted, Mr. Magoo may not win any beauty crowns during year-end football tourneys, but in typically optimistic style, the near-sighted cartoon star has his campaign well mapped out. Willing to take on all competition, the hero of Columbia's holiday release, "1001 Arabian Nights," plans to advertise his more obvious charms during a nationwide tour on his elaborate 22-foot float (see right). Appearing with Magoo will be his "spokesman" Jim Backus and producer Steve Boastow.

Not missing a trick in boosting its full-length color cartoon, Columbia is also tying in with General Electric in what is claimed to be one of the most ambitious manufacturer-studio co-promotions. A full-page Life ad (Dec. 1), window streamers, a special film and dealer promotion kits are all planned to pre-sell GE customers.

In addition, Columbia has in the works a traveling art display from the original UPA drawings to be used as the basis of a contest, and a waxing by teen favorite James Darren.

Tuned perfectly for Yuletide trade are coloring books to be distributed in 75,000 retail stores, Mister Magoo fezes, plastic masks, magic carpets, puppets and jewelry.

Kramer Snags Moscow as 18th Global Premiere City

As if staging its premiere of "On the Beach" simultaneously in 17 world capitals, on all 7 continents, wasn't a spectacular enough capitalistic exploitation feat, United Artists will move the Stanley Kramer film into the very lair of communism, Moscow, as its eighteenth global preview site.

Arthur B. Krim, UA president, showed the film to high-ranking Soviet officials during his recent Russian trek and the Reds apparently were so impressed by its important message, emotional and social impact, that Sovexport Films requested that Moscow be added to the impressive list of cities that will premiere the movie on December 17. This will put the Russian capital, for the first time, in unqualified alliance with Washington, New York, Los Angeles, Chicago, London, Paris, Rome, Berlin, Toronto, Zurich, Caracas, Johannesburg, Lima, Stockholm, Tokyo and Little America.

This should convince the State Department's policy makers that they can still learn a trick or two from industry drumbeaters. Boys, there's more than one way to skin a cat—or defrost a Russian!

In Hollywood, newspapermen filled a sound stage to hear producer-director Kramer announce the Moscow premiere. The size of the turn-out attested to the tremendous interest that United Artists' world-wide publicity campaign for "On the Beach" has generated in the press, as well as to the public at large.
Three more adaptations of previous successes have flown across the small screen into the never-never land of flops: A Doll’s House, The Killers and the Christmas classic, Miracle on 34th Street. Instead of modifying for the medium, stories are changed and new characters are added, necessitating numerous subplots. The audience for these presentations is already prefabricated and all it desires is a simple tv translation. What it gets is something else—and disappointing.

A Doll’s House cannot be given an adequate production in an hour and a half, minus time for commercials and credits. The impact is destroyed, for there is little time for proper development. The case is just the opposite with The Killers. Expanded to the point that it was no longer the Hemingway tale, the production resembled an amateur’s efforts to create a play with a Hemingway theme.

When borrowing a vehicle, there is no reason why television cannot share equal success with the films. Certainly, the glories of both Gone With The Wind and The King and I were elated in their film productions, receiving more fame than in their original form.

In the adaptation of Miracle on 34th Street there were few production problems. The film did not depend on scope. It was an intimate fairy tale possessing personal elements that were easily translatable to the tv screen. But by sticking it up, adding elements of poor taste humor, and casting it with specific comedy types, much of its freshness and believability were destroyed. The miracle was taken out and replaced by One Man’s Family’ heroics. What was once the loveliest of films may now be only remembered as a silly story about a pretender to the Santa Claus throne. This production could only have brought dis- taste to any viewer who enjoyed the original.

Just as our beloved cranberries have been discovered tainted, another canned product has shown evidence of being poisoned: laughter. With the probable dismissal of this lifeless and often detrimental device assuring audience response will come a quick disappearance of many of the situation comedies relying on it.

Laughter is a beautiful and free expression. Its major attribute is spontaneity. When laughter is phony the recipient of the laughter seems phony. Any program whose home response must be induced by a false and foreign element such as “canned laughter” becomes distasteful. If a joke or line of situation is not funny, no curtain of imaginary giggles is going to convince anyone differently.

The variety shows are now suffering from an inevitable problem of what to do with a song. To sing it would be a dandy solution, but producers insist on dressing it up in fancy and often unbecoming garb. Dinah Shore, tv’s “hostess with the mostess”, is never permitted to stand in front of a curtain and sing. Instead, she must fly through the air or battle the synthetic winds of a hurricane as she models the newest Balmain.

There are some instances when the entertainers are so great that little attempt is made to decorate their material with the cotton candy machinations of the elfin set designers. Recently, Yves Montand, the celebrated French troubador, guested on the Dinah Shore Show. He performed on a bare stage with nary a set, stray chorine or musical trick in sight. His presence raised the quality of the show to a point it rarely reaches in sophisticated musical entertainment.

Ethel Merman recently starred in a semi-self tribute to herself on Star Time. She was at her best when performing a medley of her songs—an occasion that also boasted only the sparsest of sets.

Television is a past master in the presentation of gushy, insincere musical tributes. The effect is often an insulting plea for nostalgia or tolerance blending equally with tasteless, unrelated comedy scenes and gargantuan medleys of unfamiliar songs that we are all supposed to know and love so well. Using these tributes as a simple excuse for a variety extravaganza with a myriad of notable guests, it would seem that the result would at least be pleasant. That, though, is usually not the case.

One Saturday evening, I roped myself to a chair and watched five hours of westerns, curious to see how many ways there are to “bump off” the bad guy. It’s surprising what little value is placed on human life. The vast audiences, writers and producers obviously believe, demand that the villain be destroyed at the termination of each horse story, unless a revolutionary solution can be presented that brings his come-uppance in a more psychological or adult manner—such as throwing him in jail. This refreshing eye-for-an-eye attitude appeals to our barbarian natures so that we tend to get violently disturbed if crime is permitted to go unpunished and at least a few ounces of plasma are not deposited on the arid western terrains. The value of life was low in the West where men were men, women were women and the baddies all reincarnations of Satan. But death in the make-believe, child-like setting of the saloon-oriented western village gets pretty monotonous through constant repetition. For Pete’s sake, let’s change the formula!

A first class production of an original television play is now becoming a major treat. When presented on the reputedly glamorous weekly special series, Star Time, it becomes an hour to look forward to. However, unfortunately, the heralded production of Something Special lacked all that the title promised. Besides being an ill-mated fusion of rejected Paddy Chayefsky characters and musical comedy types, it was a disgraceful sleazy production for such a high-budgeted hour.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

May

KING OF THE WILD STALLIONS CinemaScope, Deluxe Color. George Montgomery, Diane Brewster, Producer-Executive Louis B. Mayer, Director Richard Fleischer. A giant-sized, tightly woven adventure that has been made to give the public a lasting memory of the life of a well-known outlaw, this film will feature some of the most exciting and spectacular performances ever seen on screen.

June

REBEL SET, THE Gregg Palmer, John Lupton, Producer. This is a story of a young girl who is forced to live in a slum area until she becomes involved in a criminal ring. It is a fast-paced action picture that will keep the audience on the edge of their seats throughout.

AMERICAN INTERNATIONAL

May

DADDY-O Dick Contino, Sandra Gillis, 74 min. A wild, non-stop action picture that will keep the audience on the edge of their seats.

HEADLESS GHOST, THE Richard Lyon, Liliane Sottone, Producer-Executive, Peter Graham. An old church is being restored and the workers begin to experience strange occurrences. The story is based on a true incident that took place many years ago.

ROADRACERS, THE Joel Lawrence, Mariam Collier, 77 min. A thrilling drama set in the high-speed world of racing, this film will feature some of the most exciting car races ever seen on screen.

GHOST OF DRAGSTRIP HOLLOW Jody Fair, Russ Bender, 65 min. A horror picture that will keep the audience on the edge of their seats.

September

GIRL OF DEATH ROW 80 min. A suspenseful drama that will keep the audience on the edge of their seats.

HAUNTED HOUSE OF USHER CinemaScope Color. 90 min. A horror picture that will keep the audience on the edge of their seats.

SIGN OF THE GLADIATOR Color, CinemaScope, Anita Ekberg, Spectacle. 105 min. A historical drama that will keep the audience on the edge of their seats.

October

BUCKET OF BLOOD Barbara Morris, Dick Miller. Horror. 65 min. A wild, non-stop action picture that will keep the audience on the edge of their seats.


GOOLIATH AND THE BARBARIANS Color, CinemaScope, Steve Reeves, Bruce Cabot. Spectacle. 95 min. A historical drama that will keep the audience on the edge of their seats.

December

JAILBREAKERS, THE Robert Hutton, Mary Castle, Melody Drama. 65 min. A suspenseful drama that will keep the audience on the edge of their seats.

BOMBS AWAY 80 min. FOXHOLE 70 min. TAKE ME TO YOUR LEADER Color, CinemaScope. Science-fiction. 85 min. A suspenseful drama that will keep the audience on the edge of their seats.

COMING

ALADDIN AND THE GIANT DAVID AND GOLIATH EYE & THE DRAGON CinemaScope, Color. 80 min. In the YEAR 2998 MEDUSA MYSTERIOUS HOUSE OF USHER Color, CinemaScope. 81 min. Face of a Fugitive Technicolor. Fred MacMurray, Dorothy Greer. Produced by David Hellman, Directed by Michael Curtiz. A suspenseful drama that will keep the audience on the edge of their seats.

COLUMBIA

May

FACE OF A FUGITIVE Technicolor. Fred MacMurray, Dorothy Greer. Produced by David Hellman, Directed by Michael Curtiz. A suspenseful drama that will keep the audience on the edge of their seats.


June


POGGY AND BESS (Todd-AO) Technicolor. Sidney Toler, Producer. Produced by Ted Tetzloff. Western. 82 min. 4/22.

July


October

CRIMSON KIMOYO, THE Victoria Shaw, Glenn Corbett. Produced-director Samuel Fuller. Love and murder on burlesque row. 82 min. 9/14/59.


November

BATTLE OF THE CORAL SEA Cliff Robertson, Gia Scala, Producer Charles H. Schnee. Director Paul Jarrico. The story of the famous battle that took place in the Pacific. 81 min. 10/26/59.

ANGEL ON THE MAN, THE Paul Muni, David Wayne, Producer Fred Kohlmans. Director Daniel Mann. Picture version of the famous novel by the late Evelynxi. 10/12/59.


December

EDGE OF ETERNITY CinemaScope, Color, Cornel Wilde, Victoria Shaw, Producer, Kendrick Sweet, Directed Donald Siegel. Murder and intrigue at Arizona mine. 80 min. 11/15/59.


January


TAXAN'S GREATEST ADVENTURE Technicolor. Gordon Scott, Shea Warrington, Producer by Weintraub. Harvey Hayeslyn, Director John Guillerman. A diamond search, a crooked man and romance occupy the famous ape man deep in African jungle. 88 min. 6/22.

July

DON'T GIVE UP THE SHIP Jerry Lewis, Dixie Merrill, Robert朊ner, Elke Sommer, Producer Mal Wallis. Director Norman Taurog. Comedy, Navy lieutenant "loves" a dollars college escort and hunts for it during his honeymoon. 89 min. 4/8.

August


September


October


November


December

HE HERE COMES THE JETS RegalScope. Steve Brodie, Lyn Thomas, Producer R. Einfeld. Director G. Fowler. Training film for the armed forces. 70 min. 4/12.


UNITED ARTISTS

December

BLOOD AND STEEL (Formerly Condemed Patrol) Brett Malley, Elta Rodman.

DOG OF FLANDERS, A CinemaScope, Color. David Ladd, Donald Crimp.


Coming


BECAUSE THEY'RE YOUNG Dick Clark, Michael Callan, Tuesday Weld. Producer Paul Wendkos.


GIRL IN THE BLUE BIKINI, The CinemaScope, Mark Stevens, Joanne Dru.


QUESTION OF MORALITY (Formerly The Story on Page One) Cinemascope. Rita Hayworth, Anthony Franciosa. Drama.


CAST A LONG SHADOW Audie Murphy. Producer-director John H. Farrow. Contract with Clark Gable. 94 min. 8/23.

DAY OF THE OUTLAW Robert Ryan, Burl Ives, Tina Louise, Producer-director Robert Aldrich. Drama set against ancient Cuban revolution. 67 min. 6/22.


SEVEN TEDES TO HELL Jeffrey Hunter, Jackalance, Matthew Modine, Producer-director Robert Aldrich. Drama. Former German soldiers work as bomb demolition experts after W.W. II. 93 min. 7/20.

August


RABBIT TRAP, THE Ernest Borgnine, Producer Harry Wruck. Director Robert Aldrich. Man realizes he is caught in economic trap—his job. 72 min. 7/22.

September


October


TIMBUCTU Victor Mature, Yvonne DeCarlo. Director Jackman Clark. Scenario, about adventure in French Sudan. 91 min. 10/26/59.


TAKE A GIANT STEP Johnny Nash. Producer Julius Epstein. Director Philip Leacock. Drama based on the Broadway play. 100 min.
November


December


January


February


March


April


May


NOSE FOR A GUNMAN Jim Davis, Ted De Corsia, Producer Robert E. Kent, Director Ed L. Cahn.

June


Coming


GLADIATORS, THE Yul Brynner.


INHERIT THE WIND Spencer Tracy, Fredric March, Gene Barry. Producer-director Stanley Kramer. From Broadway play.


ROAR LIKE A DOVE Comedy. SERGEANT, THE THEY CAN’T HANG ME UP BY THE TAIL Two for the Seesaw.

July


UNIVERSAL INT’L

BORN TO BE LOVED Hugo Haas, Carol Morris. Pro- ducer-director Haas. Unattractive racism is re- tired to backgrounds. 74 min. 8/17/59.


December

OPERATION PETTICOAT Eastman Color. Gary Grant, Tony Curtis, Fernando Lamas, Producer Robert Mitchum. Director Arthur. Director Blake Edwards. Admiral recalls his hilarious World War II days. 120 min. 11/19/59.

January

OTHELLO Color. Based on Shakespeare’s classic which is being released under the Russian cultural exchange program. Robotics story of the Moor and how his downfall was plotted.


February


March

LEECH, THE Colleen Gray, Grant Williams, Gloria Talbot. Wife of a doctor discovers youth-giving drug and turns murderous.


Coming

WARNER BROTHERS

BORN RECKLESS Mamie Van Doren, Jeff Richards, Pro- ducer A. Schenk, Director H. W. Koch. Rodeo drama. 78 min. 12/14/58.

ISLAND OF LOST WOMEN Jeff Richards, Venetia Stev- enson, Producer Albert Cohen. Director Frank W. Tuttle. Abandoned files find love on tropic isle. 71 min. 4/13/59.


June

GIANTS OF THE FIRST MONSTER Producer Tomoyuki Tanaka. Director Motocho ODO. Science-fiction about prehistoric monsters who return to earth the world. 71 min. 6/4/59.

TEENAGERS FROM OUTER SPACE Science-fiction about space-ships and monster threatening the world. 69 min. 5/23/59.
"Li'l Abner", a Paramount Picture, produced by Norman Panama, directed by Melvin Frank, starring Peter Palmer, Leslie Parrish, Stubby Kaye, Julie Newmar and Stella Stevens. --- Color by Technicolor.
DECEMBER 21
1959

PINPOINT REVIEWS

Business-Wise Analysis of the New Films

FILMS OF DISTINCTION
JOURNEY TO THE CENTER OF THE EARTH
SUDDENLY, LAST SUMMER

Other Reviews:
NEVER SO FEW
1001 ARABIAN NIGHTS
THE FLYING FONTAINES
BEHIND THE GREAT WALL
THE GAZEBO
CASH McCALL

Viewpoints

Fabian on Faith & Hope

Please, Columbia, Label It 'Adult'

Prayer for 1960
ELIZABETH TAYLOR WILL PLAY THE TITLE ROLE IN “CLEOPATRA”

PAUL NEWMAN AND JOANNE WOODWARD WILL STAR IN “FROM THE TERRACE”

INGRID BERGMAN WILL STAR IN “O MISTRESS MINE”

ELIZABETH TAYLOR as “CLEOPATRA”
A WALTER WANGER PRODUCTION
Directed by ROUBEN MAMOULIAN
Screenplay by NIGEL BALCHIN

PAUL NEWMAN and JOANNE WOODWARD in John O’Hara’s “FROM THE TERRACE”
Directed and Produced by MARK ROBSON
Screenplay by ERNEST LEHMAN

INGRID BERGMAN in “O MISTRESS MINE”
From the Broadway stage hit by TERENCE RATTIGAN
MARILYN MONROE WILL STAR IN "LET'S MAKE LOVE"

BING CROSBY WILL STAR IN "HIGH TIME"

MONTGOMERY CLIFT AND LEE REMICK WILL STAR IN "WILD RIVER"

MONTGOMERY CLIFT AND LEE REMICK in "WILD RIVER"
co starring JO VAN FLEET
Produced and Directed by ELIA KAZAN
Screenplay by PAUL OSBORN

BING CROSBY in "HIGH TIME"
co starring FABIAN and CAROL LYNLEY
with BARRY COE and BARRIE CHASE
A CHARLES BRACKETT PRODUCTION
Directed by BLAKE EDWARDS
Written by GARSON KANIN

ORSON WELLES · JULIETTE GRECO · BRADFORD DILLMAN WILL STAR IN "CRACK IN THE MIRROR"

ORSON WELLES · JULIETTE GRECO and BRADFORD DILLMAN in "CRACK IN THE MIRROR"
A DARRYL F. ZANUCK PRODUCTION · Directed by RICHARD FLEISCHER · Screenplay by MICHEL BERN

WILL STARR IN "LET'S MAKE LOVE"

WILL STARR IN "WILD RIVER"

WILL STARR IN "HIGH TIME"

WILL STARR IN "CRACK IN THE MIRROR"
The fans will pronounce "The Gazebo" the best yet from the delightful star-team of "It Started With A Kiss." Preview audiences pronounce "The Gazebo" a joy! The stage hit is a screen smash! Watch the Los Angeles World Premiere Dec. 18th!

METRO-GOLDWYN-MAYER PRESENTS

GLENN FORD

DEBBIE REYNOLDS

in AN AVON PRODUCTION

THE GAZEBO

CO-STARRING

CARL REINER · JOHN McIVER

SCREEN PLAY BY

GEORGE WELLS · GEORGE MARSHALL · LAWRENCE WEINGARTEN · in CINEMASCOPE

IT'S A LITTLE HOUSE WITH A BIG SECRET ... for fun, love, or a tiny, wee bit of murder!
THEY'RE HAVING A LITTLE TROUBLE WITH HER GAZEBO.* but doesn't EVERYONE?

She never had a gazebo!

He's Suspicious of it!

They're mad about gazebos!

He Just loves 'em!

His whole future is in this one!
The View from Outside

by ROLAND PENDARIS

Farewell to a tried and true year!
Happy 1960 New Year!
May it be as strong and sure as
Charlie Einfeld, Spyros Skouras,
Gladsome time for Joseph Vogel,
With that Cinerama ogle.
1960, be imposin’
For Si Fabian, Sam Rosen.
Be as happy as a lark is
For Milwaukee’s own Ben Marcus.
Sound the trumpets and the lyres
For E. D. Martin, Abram Myers.
Make New Year a golden one
For Mr. Leonard Goldenson.
May it be a year true blue
For John P. Byrne, A. Montague.
M. J. Frankovich, A. Schneider,
Jonas Rosenfield, Ed Lider.
Leo Jaffe, Lazarus, Paul—
Happy New Year, one and all.
Disney, Walt, and Eugene Picker,
Harry Brandt and Ben Melniker,
Sol C. Siegel, Morton Spring,
Bob O’Brien, brothers King,
Barney Balaban, Raibourn, Paul
Weltner, George, and Jeffee, Saul,
Mitchell Wolfson, Albert Pickus,
This year, friends, no one can lick us.

Myron Blank and Sol A. Schwartz,
Happy all-year-long reports.
Ernest Stellings, Walter Reade,
Happy New Year, yes indeed.
1960, fill the bill
For Gerards, both Lil and Phil.
Make sure Lady Luck is hopped on
Milton Rackmilk, David Lipton.
Let the year be never dull
For Charles Simonelli and Edward Muhl.
Bless with vigor and with vim,
Robert Benjamin, Arthur Krim.
Youngstein, Max, and Heineman, Bill,
May it be a year of thrill.
Roger Lewis, Pickman, Jerry
Herbert Golden and Clem Perry.

Charlie Boasberg, Gil Golden,
May a gay year be unfoldin’.
Kalmenson, Ben, and A. C. Myrick,
May the year rate panegyric.

Bennie Berger, Charlie Jones,
Willbur Snaper, several Cohens,
Irving Dollinger, Jack Kirsch,
Horace Adams, J. Arthur Hirsch,
Morton Gerber, John Bertero,
This year garner much dinero,
Lightstone family and Kallets,
60 diet please your palates.
Julius Gordon, have a ball,
Ditto Kerasotes all.
Leopold Friedman, Charlie Moss,
And the Thalhimers, of cass,
Robert Lippert, the family Schine,
May the year be bright and fine.
Trueman Rembusch, Sherrill Corwin,
Harry Arthur, ever more win.
Irving Levin, Bob Shapiro,
Leo Brecher, what a year - o!
Sidney Samuelson, Lou Nizer,
Bosley Crowther, Lewen Pizor,
Marc J. Wolf, Jack Beresin,
Nathan Golden, have herein
My very hearty New Year greeting,
Which to COMPO I’m repeating.

To TOA and ACE
And other groups from A to Z,
To AFL and IBEW
Hoping that I do not trouble you,
To MPA and MPEA—
There is just one thing to say—
And to ASAMPE too
(That’s Nat’l Allied—I’m sure you knew),
To U1, UA, WB,
As well as to SIMPP,

To MGM and SCTOA,
And lots of others left to say,
Like PCA and SPG
and RKO and AB-PT.
From A to Zeckendorf, to all
I wish a year that is a ball.

A year that’s elegant and keen
For all the boys at National Screen,
A year to nurture bright the notion
Columbia’s a gem in any ocean,
A year when there’ll be no surmountin’
The profit peak of that
Paramountain,
A year excelling all the os.
For Burbank’s well known
Warner Bros.,
A year of good luck, flocks and flocks,
For good old Twentieth Century Fox,
A year of triumph, may we fashion all
For Universal International,
A year that only blessing offers
To line United Artists’ coffers,
A year that, strictly to be fair,
Gives MGM a lion’s share
And Allied Artists, no debating,
Adds much more to its AA rating.

A year of laughs, a year of thrills,
A year that’s minus unpaid bills,
A year when plenty fills the ribs
Of all United States exhibs,
A year when maybe we can stress,
We’ve got more films instead of less,
A year of real excitement, sir,
When every picture is “Ben Hur,”
Which is a day to which we’ve looked:
That is, if we had “Ben Hur” booked;
A year when sub-run guys feel great,
’Cause they’re with downtown, day and date;
This latter may be answered “nope”;
But still a guy’s a right to hope.

Happy New Year, on with the show
now,
And may the year be SRO now!
Prayer for 1960

Grant that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road of Peace. Grant us tranquility in which freedom can flourish and in which men will build, rather than destroy.

Give us the reason to understand what is right and the courage to heed the dictates of our conscience. Grant that the people of the earth may come to know that love is God’s blessing upon those who love, hate His curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Preserve, in Thy infinite wisdom, the bounties with which Thou hast endowed our wonderful land, and, above all else, perpetuate the greatest of these bounties, our Freedom.

Grant unto the people of the motion picture industry an ever deeper sense of responsibility in their roles as creators and exhibitors of this wondrous medium of entertainment and enlightenment. Reveal to the makers of motion pictures the ways by which they may pursue their art with good taste and integrity. To those whose theatres provide enchantment upon silver screens, show the way to conduct their business with dignity, yet always in the happy spirit of showmanship.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease it brings to the people of the entire world.

Amen.

★

To All Our Friends and Readers

A Merry Christmas

and

A Happy, Prosperous New Year
SELECTIVITY (continued). Wall Street's opinion of the several film companies may or may not add to the sum total of swimming pools in southern California, but just the same it is nice to hear a good word about a number of concerns that deserve better than their recent stock market record credits them for.

Take Loew's, Inc. The fine little Merrill Lynch magazine, Investor's Reader comes up with this commentary: "Ben-Hur" comes at a propitious time—for Loew's and perhaps the whole motion picture industry. With TV hurt by public scandal and private uproar, this film could spur the trend back to the movies—despite the robust upsurge of such things as family bowling, night horse racing and parenthood.

"Now shorn of its theatre chain by Government axe, Loew's has made a beautiful recovery this year. In the year ended August, total revenues gained 16½ to $131,000,000, while net income catapulted to $7,700,000 or $2.91 a share from a loss of $1,200,000 the previous year.

"As one result, Loew's 2,668,000 common shares have risen from last year's low of 25 (adjusted for the theatre divorce) to about 34 at prestice. Perhaps more important, the company is back on a regular dividend basis of $1.20 a year vs. zero in the year of transition 1958.

"Some possible future pluses are some TV films scheduled for 1961 and a recent oil find on Loew's property. Meantime, Loew's counts on a long chariot ride with Ben-Hur."

BOOST FOR DISNEY—DESPITE FAILURES. Walt Disney productions is another to come upon—for it—ungentle times. From a last year high of around 59 Disney experienced the uncharacteristic pang of a 25 point sag in its stock value. Now, at about 42, Disney is still the subject of occasional investment commentaries—despite the disappointing performance of the highly touted "Sleeping Beauty" and the current "Third Man on the Mountain". The following treatise by W. E. Hutton & Co. details a favorable case for Disney:

"There is something of an appealing nature for nearly everyone about Walt Disney Productions. To many people it is the animated cartoons and movies that are often highlights of childhood. To others it is the music, the books, the toys and comic strips to say nothing of the regular feature and full length nature films and assorted short features, the impressive list of television films and programs and, of course—Disneyland Park. Another group of people for whom Walt Disney Productions should have some appeal are the stockholders. An almost steady record of growth of sales and earnings together with the company's policy of charging nearly all production costs off in the first year has enabled Walt Disney to become an important factor in the entire entertainment industry.

"Few activities at DIS are not correlated and integrated in such a way as to maximize the profitability from any one undertaking. The Disneyland Television show, for example, is based in part on the fabulous entertainment park but also is able to boost other Disney productions through film clippings, music and just plain talk. Davy Crockett, the movie and the song, is another notable case in point ultimately resulting in the sale of figurines, T-shirts, hats, cap-pistols and the like, for all of which DIS received its share. Other Disney characters are out on their own. The Three Little Pigs, undimmed by time, are promoting the value of bricks for general construction—

Goofy is plugging mattresses and others are boosting cokes, bicycles and so on.

"Released from DIS's stable for the first time this year are several feature length films, some animated cartoons (Sleeping Beauty), some on regular film (The Shaggy Dog, Tonka, etc.). Not content with letting older productions gather dust DIS has released re-runs of such well known films as Snow White, Peter Pan and Old Yeller. Last year over 105,000,000 copies of DIS books and magazines were sold and Comic strips appeared in over 1,000 of the world's leading newspapers.

"The re-run is a DIS favorite. In nearly all cases the production costs have been written off completely in the past. Save for the incidental expenses of advertisement and distribution all the income received is profit. Books such as Cinderella, Snow White, Sleeping Beauty and various dolls and souvenirs based on these characters are designed by DIS and produced by various publishers and toy manufacturers—DIS receiving a royalty from the sales.

"Earnings for the year ending in September, 1959 (as yet not announced) could well be slightly lower than those for 1958. This is due to the heavy amortization charges for the new pictures, some of which have been mentioned above. These charges should be cleared away entirely in the not distant future and are plowed back into operations for future productions."

Notwithstanding the brightness of this Hutton report on the basic merits of the Disney operations, it will not surprise anyone in the movie industry if the company's gross income and its net show a sharp decline for the second half of 1959, and it appears likely that this decline will continue at least throughout the full first half of the DIS current fiscal year. There is nothing startling about the reason; it's the same for all film companies: when product doesn't measure up, income goes down. Just that simple.

VALUE LINE LOOKS UP. Though selectivity rules Wall Street's discernment of the industry, the Value Line Investment Survey's Fo'rtiethy Commentary sees, if somewhat uncertainly, an upturn for filmdom in general:

"The upturn in theatre attendance that got underway early this year will probably be extended into 1960. A large number of quality pictures will be released by the film companies. Next year Hollywood is also likely to generate increased income from heightened TV activities. Today's movie audience, however, is highly selective. The fortunes of the individual motion picture companies will continue to depend, to a significant degree, on the popularity of their feature products. The success or failure of 2 or 3 multi-million-dollar spectaculars alone can significantly alter the revenues and net income of a film distributor. But theatre companies should generally enjoy improved profits and be in a position to increase dividend payments to shareholders."
Fabian's Words
Of Faith & Hope

Walking into the Allied convention, wracked as it was by internecine conflict and where some leaders seemingly lacked enthusiasm for his mission, Si Fabian brought a message of the hope that lies in exhibitor togetherness. The warmth with which his words about the accomplishments and the aims of the American Congress of Exhibitors were received gave clear testimony to the aspiration of rank-and-file theatre men for the success of that endeavor.

Mr. Fabian is a big circuit operator, but the problems he spoke of as his are also the problems of every little one-theatre operator in the land. It is the nature of our business in this day that exhibitor of every size face the same basic, crucial issues—and, as the ACE leader stated in Miami, the measure of accomplishment in solving those issues depends directly on the degree of unity exhibitors achieve. For, "There is no force in this industry that can equal . . . united exhibition."

The astute theatremen made these points in his address:

(1) The "summit" talks between exhibition and distribution "have made increasingly evident their interdependence. The company presidents are learning more about our side of the business than they ever knew."

(2) Despite this interplay of ideas, "our problems will be solved in the main by ourselves. The producer-distributors are a weak reed to lean upon."

(3) ACE will "remain a small task force and policy committee . . . it will leave the actual work to existing committees and organizations which are efficient and competent."

(4) And, in closing: "With the progress we have made thus far, with good faith and good-will by distributor and exhibitor, I believe we can write a new, successful chapter in (movie) annals."

Columbia. Let's Label It 'Adult'

This is a matter for the attention of Columbia Pictures, and of deep concern to our entire industry.

"Suddenly, Last Summer" is an important film beyond its artistic measure. It is important as another breakthrough in the wall of faituity that so often has retarded the motion picture as it gropes toward maturity. It is important on yet another count.

With characteristic courage and pre-science, producer Sam Spiegel has brought forth a numbingly unique and provocative screen work which in its very unorthodoxy poses a question from which neither he, his distributor Columbia Pictures, nor the total industry can escape—and hope to remain a responsible purveyor of entertainment on a grand scale. It is the question of voluntary classification of a manifestly divergent film—one which so obviously departs the norms, as we know them, as to be a thing apart.

Something akin to a holy war rages on the subject, but all paths eventually converge on the timeless issue of commercialism vs. art. Does the unequivocal pronouncement Adults Only constitute unconscionable restraint and censorship? In disenfranchising the reputedly critical tender age audience, is the distributor, as some aver, robbing the medium of its established character as a popular medium? In the broad sense, we say an emphatic no.

In studying the case of "Suddenly, Last Summer", which may represent the most mature evocation of purely adult themes in an American film, the superficial answer will not do. At first blush the consummate artistry of the film would seem to make any classifying intrusion all the more unpolttic. And yet, Columbia Pictures, which has always shown a sharp eye for the main chance, is afforded a priceless opportunity for just—that and at no inconsiderable profit.

The issue of censorship does not arise, since there is no compulsion from without; the question is largely ethical and commercial. No one surely will gainsay the harvest that incontrovertibly accures to films bearing a restricted imprimatur of one kind or another—and that point will not be labored. It is to Columbia's credit that its selling campaign abjures reckless sensationalism. All the more reason is thus advanced in favor of the telling impact a forthright classifying expression would almost certainly provide. Proclaiming the film For Adults Only, in the most decisive and absolute terms would, in our judgment, propel it to a special niche in the public consciousness.

This in no wise suggests financial experimentation with a film of uncontested excellence. It is an established fact that distinctive films require distinctive handling, and "Suddenly Last Summer" is certainly of that category. A judicious decision by Columbia, with Mr. Spiegel's consent, to impose a voluntary classification on this film could be a gesture of transcending importance for all filmdom. This is a golden opportunity to endow the motion picture industry with a record of conscience for public service—with no diminution of the producer’s rightful reward for so fine a film.

We urge Columbia to Label "Suddenly Last Summer" as entertainment FOR ADULTS ONLY.
THE NEW FRANKNESS IN FILMS

- And the Problems It Raises

As our movie industry strives to meet the public’s changing tastes and achieve a new maturity, it is beset by a multitude of problems. Not the least of these is the question of how it can exercise freedom to function as an art form, yet maintain its traditional position as a mass entertainment medium. This issue is furnishing the press at large with much editorial fodder, which might be accepted as heartening evidence that movie business is very much alive and kicking.

The December 19 issue of SATURDAY REVIEW devoted considerable space to a full discussion of “The New Frankness in Films”. We have been granted permission to reprint herein this stimulating discussion of the problem by SR’s motion picture editor.—The Editor.

By ARTHUR KNIGHT

For well over thirty years critics of the motion picture have been calling for more maturity in American films, for greater social awareness, for the adult treatment of adult themes. Repeatedly, they have pointed to European importations as examples of what movie-making could be if only Hollywood’s studios were not so devoted to the almighty dollar. Not infrequently, they blamed censorship, the Legion of Decency, or the industry’s own, self-imposed Production Code restrictions for keeping films at a mental level suitable for a retarded twelve-year-old. Some, a bit more perceptive, understood that the movies are a mass entertainment, but argued against the Hollywood habit of sarching for the least common denominator in that mass. Fractions made up of millions upon millions of people still constitute a mass, they pointed out, and proposed the production of films for differentiated mass minorities.

All these sound arguments by high-minded critics, it is hardly necessary to emphasize, were of little avail. Apologists for and in the motion picture industry might from time to time point to a handful of films (often the wrong ones), and declare that the movies were indeed traveling onwards and upwards with the arts. But meanwhile your local, neighborhood theatre would probably be double-feeding either an “A” melodrama with a “B” Westerns, or an “A” Western with a “B” melodrama. For both, the essential ingredients were always pretty much the same. Like so many of our commercial products, it was what went into the packaging that made the difference.

Today, this is no longer quite true. Although the costs of production have advanced hideously over the last ten years, the money has not gone exclusively for bigger and gaudier wrappings. In fact, the experience of a few expensive wide-screen flops seems to have convinced the studios, at long last, that cost and quality are not necessarily the same—and that present-day audiences can smell out the difference. Hesitantly, even reluctantly, the old-line producers are giving up their comfortable assumptions as to “what the public wants,” and making serious efforts to move in new directions. Hastening their footsteps are the resounding successes scored by a younger breed of independent producers not only unfettered by, but downright impatient with, outmoded formulae for box-office success.

Ironically what is pushing the entire industry today in precisely the direction that critics have been demanding these past thirty years is the very thing that they most distrusted—devotion to the almighty dollar. As William Fadiman points out elsewhere in this issue, the hard core of habitual moviegoers has fallen away. They have lost the movie habit. With current high costs of production (created through the joint efforts of stars and unions), the film makers have realized that they must attract into the theatres people who go to the movies only occasionally, and who come to see a specific picture. They must appeal to people who go because there is something that they want to see, not simply because it is Tuesday.

Broader Choice of Stories

One obvious solution has been to line up as many pre-sold properties as possible, and turn these into movies. Best-selling novels, hit plays, for a time successful television shows—all of these have become grist for the movie mills, far more in demand than ever before. And here is where one of the greatest changes has taken place. In the past, the best-selling novels and hit plays were purchased, then conscientiously transformed to make them into acceptable movie material—acceptable, that is, to the Production Code, the Legion of Decency, and the various censorship boards that graced our nation. Thus a “Children’s Hour” could appear with no reference to Lesbianism, a “Streetcar Named Desire” with a passing allusion to homosexuality scissored out despite its director’s vigorous protests.

Today, thanks to a number of Supreme Court decisions, the censorship boards have all but disappeared. Thanks to another Supreme Court decision that divorced theatres from the production companies, the teeth have been pulled from the Production Code (which formerly enforced its rulings by seeing to it that no film denied a Production Seal played in any of the major chains controlled by its member companies). Now, because of the need to attract a newer, wider audience, some producers are even daring to defy the Legion of Decency. The postwar years, the years since World War II, have produced a new frankness in literature. Inevitably, with the loosening of these restraints, some of that has begun to rub off on films.
Is the Industry Really Growing Up?

Not surprisingly, there has been a mounting cry of alarm throughout the country. Film, ordinarily the most cautious of the arts, at last has ventured out on a limb—and volunteers have poured forth with hatchets to lop it off. Curiously they have aimed their blows at the more egregiously successful pictures—"Peyton Place," "Anatomy of a Murder," "Cat on a Hot Tin Roof"—films that have won not only favorable critical comment, but wide audience support. Low-budget sex, crime, and horror films, turned out by catchphenny producers to cash in on the trend, have been scrupulously ignored. One wonders, is it the themes these would-be censors resent, or their popularity?

Whatever the cause, producers must quickly learn that if they are to continue making adult films, they must face up to adult responsibilities. No longer can they sustain the fiction that they are producing pictures for "everybody." The differentiation of audiences has begun, started by the producers themselves. But there are forces within the industry, eager for every dollar that a picture can bring in, who would prefer to ignore the implications of this kind of differentiation. They maintain that it would be "denying freedom of choice" to bar children from certain pictures or to permit them to see others only if accompanied by an adult. (They would rather ban the picture completely, or hack away at it until it conformed to some preconceived Code—even though the validity of the work be destroyed in the process.) They state that they are for the freedom of the screen—provided it does not take up anything too serious or controversial.

Recommends Classification

Clearly, some form of classification of films for their proper audience is not only due, but should be welcomed by thoughtful producers. Think of the economic burden this would lift from their shoulders! Would they really need Elizabeth Taylor, Montgomery Clift, and Katharine Hepburn—a multi-million dollar cast—to induce a specialized audience to see Tennessee Williams's "Suddenly Last Summer"? And would they have to engage in costly legal battles to get a picture shown, if it were clear from the outset that it would be shown to adults only—and without the sniggering implications of today's "adults only" signs? And finally, would it be necessary to pay fantastic prices for novels and plays which would then be turned into pictures of restricted appeal? In fact, would it be necessary to purchase such works at all?

The current success of the "nouvelle vague" in France and, to a somewhat lesser degree, in England, suggests the tremendous creative loss that this excessive economic burden is costing our industry. Producers today want and need a pre-sold property and a clutch of high-powered names before they start a film. With production costs climbing to well over the million-dollar mark, they can not afford to take a chance on an unknown story or an unknown actor—much less on an unknown director with perhaps an idea of his own that he would like to turn into a movie. Elsewhere in this issue, we can read about the Free Cinema movement in England which fostered the talents of Tony Richardson ("Look Back in Anger") and Jack Clayton ("Room at the Top"); or about the decentralized production in France that gives full scope to the abilities of young men like Louis Malle ("The Lovers"), Claude Chabrol ("The Cousins"), and Francois Truffaut ("The Four Hundred Blows"). In Sweden, Ingmar Bergman creates his own films—which means, in most instances, both writing and directing—for only a few hundred thousand dollars.

Where are the young men in this country? Where are the young ideas? They lie stifled under a mountain of production costs. Stanley Kubrick, whose career began so auspiciously a few years ago as writer-director of "Killer's Kiss," "The Killing," and "Paths of Glory," now finds himself saddled with the $11,000,000 production of "Spartacus." Terry and Dennis Sanders, who made their mark earlier this year with their independent, low-budget production of "Crime and Punishment, U.S.A.", were recently fired off M-G-M's forthcoming adaptations of Kerouac's "The Subterraneans." Apparently their approach imperiled the glamor of the film's costly star, Leslie Caron.

Doors Closed to New Talent

The sad fact is that the studios today, even though admittedly on the threshold of a new era, are notably disinclined to open their doors to new talent. The independents cannot afford to; the majors are unwilling to take the risk. Their writers are not writers, but adapters. Their directors are not creators, but able technicians who follow the blueprints of a script. And the successful producer is the man who gathers together into one package the greatest number of known quantities—tried directors, box-office stars, a pre-sold story—and comes up with a film that makes millions. Original stories, scripts written directly for the screen, the front office will tell you quite directly, haven't got a chance; while the director or the writer who can obtain financing for a picture idea of his own is an anomaly.

As long as production costs continue to spiral, this will probably continue to be true. As a result, the real experimental work in this country is being carried out far from the studios. John Cassavetes, an actor, has just completed an attempt at an improvised film, "Shadows." It was shot without a script; the actors responded directly to the situations outlined for them. In "Pull My Daisy" based on a scene from a Jack Kerouac play, Kerouac provides a spontaneous narrative to action improvised by Allen Ginsberg, Gregory Corso, Larry Rivers, and others. It would be absurd to pretend that these are samples of great film making. But they are attempts to break new ground—and that is what Hollywood has steadfastly refused to do.

Instead, the studios are flaunting their new freedom in interpolated four-and-five-letter words. They are finding that rape, miscegenation, dope addiction, perversion, promiscuity—all the Code-forbidden pleasures of the past—can be turned to a profit. True, in doing so, they are following in the footsteps of the popular novel and the Broadway stage, which is for the movies a giant step. But until this passion for adult themes can be bracketed with a sense of social responsibility—until, in a word, the dream of an undifferentiated mass audience has been dispelled—the studios can anticipate storms of controversy the like of which they have never known before.

There is a new frankness in films, a new maturity. But the industry still has a lot of growing up to do.
BIGGEST CHRISTMAS SHOW OPENING IN THE HISTORY OF RADIO CITY MUSIC HALL

"We have just honored CARY GRANT as the #1 Boxoffice star of the Radio City Music Hall, and it gives me great pleasure to see his new picture perform to the record business that OPERATION PETTICOAT opened to over this past weekend."

Russell V. Downing, President, Radio City Music Hall

Acclaimed by the New York press as:
"A rollicking comedy" (JOURNAL-AMERICAN); "A delightful comedy" (DAILY NEWS);
"Hilarious—a gay comedy" (WORLD TELEGRAM); "A top star comedy" (POST); "Funny enough to drown you in laughter" (DAILY MIRROR).

Cary Grant * Tony Curtis

"Operation Petticoat" in Eastman COLOR

Cast: JOAN O'BRIEN, DINA MERRILL, GENE EVANS, DICK SARGENT and ARTHUR O'CONNELL

Directed by Blake Edwards, Screenplay by STEPHEN SHAPIRO and MAURICE RICHLIN; Produced by ROBERT ARTHUR; A DUNLAP PRODUCTION - A UNIVERSAL INTERNATIONAL RELEASE.
Conflict & Cooperation

Vie at Allied Convention

A stranger to the Allied State Association convention in Miami Beach might have believed that he had stumbled by mistake onto the set of a behind-the-scenes expose of big business rather than a get-together of motion picture exhibitors. Despite the praises of Ben Marcus, convention chairman and keynote, and S. H. Fabian, ACE chairman, for the benefits to be derived from intra-industry unity, the air, at times, seemed to crackle with contention.

With all the (unintended) drama of a proxy fight, Allied's board of directors emerged from a long and bitter session to announce the election, to almost everybody's surprise, of Al Myrick as president, which observers regarded as a staggering blow to the organization's moderate contingent. Although there was talk of reconsidering the election, it never panned out. At any rate, a serious rift between board members is still waiting to be patched.

A second incident occurred when Marcus asked Fabian his views on the legality of exhibition's buying up post-'48 film libraries. The ACE leader voiced the opinion that purchase of the films specifically to keep them off TV could be viewed as illegal. Whereupon Allied's peppery general counsel Abram F. Myers entered his appraisal that the plan "could be legally accomplished", as long as there was no conspiracy between exhibition and production.

Again, in direct contrast to Fabian's glowing report on conciliation—it "has the whole-hearted support of (studio) presidents and a personal promise from each president to send a firm order down the line to make sure conciliation works"—was the Allied board's less-than-enthusiastic endorsement of ACE, with the note that most of those who resorted to conciliation "reported failures with disappointment."

Fabian made a lucid and appealing case out for ACE, winning a very favorable response from the assembled conventioners. "Far-reaching, constructive consequences are ahead," he declared. "The fact that we exhibitors are together as a national force for the first time... is a powerful, dramatic fact in itself."

With more product in the offing, Fabian made the point that another industry problem, the consent decrees, might also be alleviated. If the industry can satisfy assistant Attorney General Robert A. Bicks that "they now work a hardship on exhibition and that changes are possible within the spirit of the anti-trust laws—the rulings of his predecessors will not deter him from considering changes."

ACE, Fabian went on, will "remain a small task force and policy committee... to formulate the programs which represent the need of united exhibition," without replacing present groups.

In his keynote address, Marcus provided a clear and effective presentation of the moderates' position in current industry affairs. He told the convention: "We have reached the turning point where we must decide whether we will take the high road to success or follow the low road to disaster... We have caught up with television. It no longer has any novelty appeal... (it) has to fight for its audiences, just as we do. Now that we are even... let us press the great advantage we enjoy (being able to entertain the public better than any other medium) and forge ahead."

Noting that the "lost" movie audience comes back to see good pictures when they're still comparatively new, the Wisconsin theatreman also stressed: "It is to those who make up that tremendous 20% increase in population during the sixties, including a much greater proportionate increase in the number of persons between 15 and 19, that we must look for our future prosperity."

Here is what that Marcus noted that only production-distribution-exhibition unity could usher in that prosperity. "Had the industry been truly united in the crisis immediately following the advent of television, it might have been able to resist (making) the film libraries available to television... There is no law and no reason why exhibitors cannot (now) protect themselves by acquiring from the post-'48 libraries the pictures with high boxoffice potentials for reissue in the theatres..." (The convention later unanimously endorsed the Motion Picture Investors, Inc. to purchase the post-'48 blockbusters.)

While Marcus noted that the "main source of trouble in intra-industry relationships is distribution's failure to understand the problems and needs of... the vast number of subsequent run and small-town exhibitors," he also declared: "It is not fair for exhibitors to complain about the product shortage unless they are willing to make the most of the (available) pictures." Recommended were business-building campaigns, better theatre appearance.

Voicing the hope that the consent decrees would be modified to allow former affiliated theatres to produce films, Myers found the chief fault "with the Anti-Trust division does not concern modifying the decrees. We feel some things can be accomplished without (modification), for example, selling pictures in groups to independent theatres. We feel the decrees have not been enforced properly, but have been construed till they have no meaning and no force today." That's why, he explained, the board voted to continue its "White Paper" campaign.

In addition to endorsing ACE and COMPO, and continuing both conciliation and its own "White Paper" campaign, the Allied Board branded "0mm pictures as a "gimmick" to further delay independent and subsequent-run availabilities. The board also strongly advised thorough investigation of Marcus' proposal for the purchase of post-'48 libraries.

Keynote Marcus
Madly perusing the past year in television, I can only say that it has been the most historic but, unfortunately, for all of the wrong reasons. The youngest and seemingly most innocent of all the entertainment media has let loose with more wickedness than ever filled Pandora's bountiful box. Idols have been destroyed, leading executives and performers proven dishonest and words such as “payola” and “rigged” have taken on added meaning in the limited vocabulary of the land. Most important of all, the industry which has genuinely needed the sincere support of a patient public has been placed under such a barrage of accusation that its complete rehabilitation will be quite difficult.

The question of who is really responsible for TV’s plight has been tossed about among a half dozen unwilling recipients. I think that the answer lies in the audiences. Who can deny that the entire industry exists for the public? Blame is being placed on the handmaidens of this audience—sponsors, networks, advertising agencies, the FCC, Hollywood—but not in the lap of the truly deserving. It is this lazy, overfed, unthinking multitude that is unappreciably referred to by sociologists as “the masses,” that has made television what it is today. The sleigh-of-hand lads who comprise the most insane of all possible worlds, Advertising, are quite definitely influencing the public taste, but only because the audiences have lazily delegated their thinking to them.

Human nature, the most indefinable of all determinants, is TV’s basis for organization. It is the trait all humans are felt to share. Because of it’s universality this rationalized nebulosity has been permitted to serve as the industry’s oracle. To permit instinct to guide a multi-million dollar industry that affects a nation is fairy tale logicality.

The spellbinding quality of greatness that has been delicately severed from the television organism has been replaced by the most well-rounded of all sentiments: “What the public wants!” This superficially democratic but entirely deceptive catch-phrase, conjured up by the Merlins of the airwaves, often holds less water than a ten gallon hat.

An industry that claims to exist for the public has spent little time in finding out just what it is that the public wants. They use the invalid rating system to gauge the mind of a nation—relating individual thought to a place second only to the IBM Brain. I have always been annoyed by the lordliness of ratings. No one knows what I’m watching unless they ask me and, as yet, I’ve not been asked. I dislike having other people’s tastes mathematically computed and then labelled my own.

In films, the grosses are the meter of success. This most reliable of all checking methods has no TV equivalent. Ratings and product sales, although giving partial response are not exact enough to be given any great credence.

History now proves that with the advent of every television novelty, a minor revolution has arisen in which the entire industry has undergone mechanical fornication, emitting shameless idiot programs—all defective offspring of a retarded Mama. To this phenomenon of modern culture has been given the name of “The Trend.” Lacking so definitely a current of thought to give impetus and serve as a guide, The Trend—the formula of limited variables, the principle of instant popularity—rules a wasteland of discarded efforts.

Hollywood is a good deal to blame for it has fed the networks dozens and dozen sof prefabricated shows so closely resembling one another that one can only differentiate by the titles. Certain of the film studios are particularly responsible. They have aided greatly in lowering the general standard of an already vacillating television quality because they find a ready market among sponsors or the cheap, the hackneyed kind of product the big movie plants can turn out with their eyes shut.

Television, the greatest rondelay of abundance that has ever existed, truly excelled this year in the one area where the least money was flamboyantly utilized. News presentation and reporting, a natural for the immediacy the medium offers, is consistently the most effective of all the many television endeavors. This area of public service is used to its best advantage, permitting an eager public to view history as it is made. The recent coverage of the Eisenhower and Krushev trips deserves accolades.

Within its more popular areas of expression—drama, variety, comedy—the memorabilia of the year has been scant and most of it has been in the past few months. Aside from Leonard Bernstein’s continually excellent educational entertainments, the major successes have been the series of specials called Startime, Moon and Sixpence, Ed Murrow’s Small World and The Jack Paar Show, The Pajama Show, in spite of its occasional digressions into poor taste and tawdry conversation, is the most consistently entertaining, stimulating, spontaneous kaleidoscope of current thought at present on TV. The fact that Small World is pre-recorded and more controlled diminishes its total effectiveness. Nevertheless, it is a pointed and often brilliant exposition of matters of international importance today.

And of the myriad of “specials” the only one that has managed to retain itself in my brain is the Susskind-Oliver production of Moon and Sixpence. A literary success, a film failure, it became one of television’s monumental triumphs. (Yes, Virginia, everyone still adores the westerns.)

Television’s vicious circle of responsibility is causing a confusion that must be resolved before the industry can stand up again. Everyone is responsible to someone else and they are all, in turn, responsible to an audience whose allegiance is, ironically, to no one.
**Film of Distinction**

"Suddenly, Last Summer" Powerful, Off-Beat, Adult Drama

**Business Rating 0 0 0 PLUS**

Strictly adult version of Tennessee Williams' play is fascinating movie. Sure-fire for class houses; mass market should respond strongly, too.

Sam Spiegel's "Suddenly, Last Summer" is a fascinating, courageous and powerful motion picture, certain to become one of the most talked about of this or any season. It may very well be the most controversial film ever made in America.

Adapted from Tennessee Williams' critically acclaimed off-Broadway play, it tells of a group of introverted and avaricious people, who, like the very vultures they symbolize, use and devour mankind and each other out of greed and lust. Here is a haunting tapestry of evil woven from the fragile threads of neurotic existences and the result is forceful entertainment at the strictly adult level. Thanks to the intelligent and capable guidance of producer Spiegel and director Joseph L. Mankiewicz and the rich poetic script by Williams and Gore Vidal, the delicate themes of cannibalism, homosexuality, perversion and self-destruction have been handled with the utmost of taste.

This was a daring undertaking for any producer, and Spiegel must be credited with striving to answer the call for Hollywood to grow up and handle adult themes in adult style. Although the Catholic National Legion of Decency has classified it unsuitable for general movie audience patronage, this applies only to the subject matter; the Legion at the same time cited the moral treatment of the film.

There can be no question that Columbia Pictures has a "hot potato" to distribute, yet this reviewer feels "Suddenly, Last Summer" will be an important grosser. Certainly, it is sure-fire for class houses. The explosive marquee power of Elizabeth Taylor, Montgomery Clift and Katherine Hepburn will insure solid initial returns in the general market, and good business should continue as the curiosity of the adult mass audience is stimulated.

Possibly, many viewers will be mystified by some of the symbolism, but they will also be terribly aware that something tragic is happening to fellow humans. Director Mankiewicz has piloted his cast through a series of outstanding performances. Through their actions he has erected moods of frightening intensity and at times the viewer feels carried into the very minds and souls of the people of Williams' world.

Outwardly this world appears rather routine. Neuro-surgeon Clift is summoned to Miss Hepburn's New Orleans estate. She tells him how during the past summer her brilliant poet son Sebastian died of a heart attack in Europe. Usually she accompanied him, because they were inseparable, but due to a mild stroke, she remained at home. Her beautiful niece, Miss Taylor, took her place. After the death, Miss Taylor suffered a nervous breakdown and Miss Hepburn committed her to the state asylum. Because she still persists in ranting grotesque things about her son's death, Miss Hepburn wants Clift to remove a portion of her brain to erase forever these nightmare delusions.

Only when Clift begins to dig further does he discover the twisted world he has stepped into. Slowly the layers of evil surrounding Miss Hepburn and her son are brutally ripped away. He was a homosexual. She was his procuse, In his discussions with Miss Taylor, Clift realizes she isn't insane, only terribly disturbed by something she refuses to remember. Finally, in a sequence that has no screen equal for sheer dramatic exposition, Miss Taylor, under the influence of a truth serum, reveals how Sebastian really died.

Miss Hepburn is absolutely marvelous as the wealthy and ruthlessly dominating mother who will stop at nothing to preserve the self-created image of her son. The queen vulture of them all, she intends devouring Miss Taylor by silencing her forever. She is required to portray myriad emotions and does so magnificently. In attempting to win over Clift's loyalty, she is charming, witty and slightly pitiable; in her encounter with Miss Taylor in the asylum she is vicious and destructive, and faced with the final moment of exposure, she maintains grace even in defeat. Elizabeth Taylor is equal to her fine work in "Cat on a Hot Tin Roof". She is appropriately wary of Clift at their first encounter, then sensitively compelling as she grows to trust, then finally love him. In the startling climax, she is superb as she tells how her handsome cousin was finally attacked and literally ripped to pieces by the very youngsters he had corrupted. Clift's role is far less demanding but he injects into it moments of deep sympathetic understanding. Fine support is furnished by Albert Dekker, Mercedes McCambridge and Gary Raymond.

Jack Hildyard's moody camera work and the Buxton Orr-Malcolm Arnold background music enhance the atmosphere.


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“Journey to the Center of the Earth” Exciting, Colorful Adventure

**Business Rating** O O O Plus

Great stuff for the young of all ages, and since it is played in droll style, will amuse more sophisticated audiences. Boone b.o. boon. Color and CinemaScope.

The strange, danger-filled netherworld of Jules Verne has been imaginatively brought to life in this 20th-Century Fox CinemaScope-Deluxe color release. Pure fantasy from top to bottom, it will prove to be an enormously exciting adventure for those willing to accept it at face value.

Suspension of disbelief has always been a prime prerequisite in accepting the world of science-fiction. When the yarn carries within its own sphere a measure of creative realism and the characters placed in this world appear plausible then the end product must be considered successful.

In the opinion of this reviewer, despite certain shortcomings, “Journey to the Center of the Earth” accomplishes what it set out to do: entertain. Youngsters are bound to find this an enthralling show because their world is one of enchanting daydreams and breath-taking adventure. In this Charles Brackett production, they will find just the right dish of make-believe they so enjoy. And adults who are willing to return to the pleasures of their childhood will also find “Journey” a highly rewarding experience. Since it is played tongue-in-cheek, even the more sophisticated grown-ups should be amused.

Backed by a strong promotional campaign already whetting the appetites of the young and containing teenage marquee appeal in the person of singer Pat Boone, “Journey to the Center of the Earth” shapes up as a potnet boxoffice attraction in all markets.

Once the journey commences, audiences will find themselves visitors to the mysterious world Verne created so many years ago. There are no humans here, with the exception of the intrepid explorers, but there are prehistoric monsters, caverns of glittering quartz crystals, forests of giant mushrooms, whirlpools of salt, underground floods, unbearable heat, winds of ferocious velocity and the legendary Lost City of Atlantis. To complicate matters further, there’s also a villain from the world above audiences will enjoy hissing the moment he appears on the screen. The monsters, without question, are the most realistic ever to be unleashed upon the screen and the Walter M. Scott-Joseph Kish sets are the last word in ingenuity and color. Director Henry Levin and scriptors Brackett and Walter Reisch never once lose sight of the property before them. They balance the moments of danger with constant touches of humor.

James Mason, as the professor of geology who leads the expedition to the center of the earth, has a whale of a good time, and from him springs much of the film’s drollery. He doesn’t expect to be taken seriously and this is what helps makes the journey so much fun. The rest of the cast contribute in the same light vein. Boone offers charm and naive along with his spirit of adventure. Arlene Dahl, is beautiful and very effective as the widow of a former rival scientist who forces Mason to let her accompany him on the trip. Diane Baker continues her rise to stardom as Mason’s niece who waits at home for Boone’s safe return. And there’s a handsome Icelandic duck tender staunchly played by Peter Ronson who insists upon bringing along his pet duck Gertrude. Thayer David is the hateful villain.

Mason and student protege Boone depart for Iceland, the entrance to the center of the earth, after Mason learns that years before a fellow geologist succeeded in reaching the bottom. At an Icelandic inn, they discover a rival scientist, who also had designs of making the trip downward, mysteriously murdered. The widow, Miss Dahl, and Ronson and Gertrude join the expedition and the descent begins. Almost immediately, they discover their path is being sabotaged by David, a descendant of the original geologist and murderer of Miss Dahl’s husband. He is finally trapped and the quintet holds a trial and find him guilty, but since no one wants the responsibility of killing him he is allowed to go along. They wander into a forest of mushrooms, are attacked by giant lizards and come across an ocean which lies on the bottom of the earth. One day they encounter a strange magnetic storm which Mason excitedly declares is the exact center of the earth where the polar magnetic forces meet. David topples to his death in the Lost City of Atlantis and the group comes across the skeleton of the geologist, his bony finger pointing to safety up a shaft. A boulder blocks their escape and when they explode it, the walls of Atlantis crumble and they are hurled upwards with a tremendous force, coming finally to rest in the Mediterranean.
**“Behind the Great Wall” (AromaRama)**

**Business Rating: 3**

*Introduction of smells in theatre adds strong gimmick to boost grosses on this fine travelogue.*

“Behind the Great Wall” is the first motion picture to be released accompanied by scents. As a travelogue of modern-day China, it is in many ways superior to most of its predecessors, but the addition of accompanying odors duplicating natural fragrances adds a gimmick that enhances its boxoffice potential enormously. AromaRama can be classified as an interesting, if only moderately successful, experiment, and it promises to do quite well for Walter Reade’s Continental Distribution. To summarize the process: scents, supposedly corresponding with certain scenes on the screen, are released automatically from the projection booth and distributed throughout the theatre by an air distribution system. When the scene is completed, an electronic air purifier erases all lingering odors. Possibly, mechanical difficulties at the premier exhibition contributed to the lack of authenticity. Some of the scents—the inside of a Hong Kong cabaret, harbors, flaming torches, the barnyard of a farm or a rainstorm over a grassy field—were repetitious, highly exaggerated, and occasionally unpleasant. On the plus side, was a very effective prologue sequence in which narrator Chet Huntley cut and squeezed an orange (this brought audience applause), and subsequent scents accompanying fields of flowers, the brewing of tea and the inside of a Chinese restaurant. Despite the fact that the smell track released odors several seconds before their corresponding screen images appeared, the audience seemed to enjoy the novelty very much.

“Behind the Great Wall” should prove to be a solid boxoffice attraction. But if future AromaRama films are to be successful a more accurate duplication of scents must be perfected. AromaRama was conceived and developed by Charles Weiss and the fragrances compounded by Rhodia, Inc. On the other hand, it is easy to see why “Behind the Great Wall,” produced by travelogue expert Leonardo Bonzi won the Best Film and Photography awards at the Brussels World Film Festival. Photographed in DeLuxe Color and Totalscope (similar to CinemaScope) and supplemented by a four channel stereophonic sound system, this journey through China emerges a captivating experience. There are thrilling races across the Gobi desert, an exciting tiger hunt, ancient religious rites in a Buddhist temple, the poignant funeral of a small child, a visit to a Shanghai restaurant where customers select their dishes live, a spellbinding sequence showing primeval-looking fishermen using birds to catch fish in their gullets and a terrifying May Day parade in Peiping’s Red Square, where an endless populace passes in review.


**The Gazebo**

**Business Rating: 3**

*Very funny, wacky comedy starring Ford and Reynolds. Should click in all markets.*

What happens to a television mystery writer who becomes involved in a real-life adventure after murdering a blackmailer, burying the body beneath a gazebo (a wrought-iron garden house) in his front yard, then learns he’s done in the wrong man? This macabre situation is the basis for this delightfully wacky mystery-comedy being released by M-G-M in black-and-white CinemaScope. It reunites the ‘It Started with a Kiss’ team of Glenn Ford and Debbie Reynolds, offers some riotous moments, and the emphasis is upon comic situations rather than sex. All told, “The Gazebo” promises to roll up solid grosses in both metropolitan areas and the hinterlands. Director George Marshall keeps the complications rolling with vim and humor. Ford is good as the befuddled victim of a blackmailer demanding $25,000 for some innocent but incriminating photos of his actress wife, and Miss Reynolds, as his wife, continues to prove herself a versatile comedienne. Clever support is provided by TV comedian Carl Reiner, Broadway funny man John McGiver, and Martin Landau and Dick Wessel, a pair of hoods straight from the world of Damon Runyon. George Wells’ screenplay, based upon Alec Coppel’s Broadway hit has everything close happily when Ford discovers his victim died of a heart attack and the bullet actually imbeded itself in his bookcase.


**Cash McCall**

**Business Rating: 3 Plus**

*Watered-down version of best-seller about unscrupulous business genius puts emphasis on soap opera romance.*

Cameron Hawley’s best-seller about the devious cut-throat world of high finance has been drastically watered down into a vague and overplotted peek into its inner workings, coupled with a soap boy-chases-girl complication. For those who read the novel this Henry Blanke production for Warner Bros. will be disappointing. With television’s James “Maverick” Garner as the financial wonder boy of the title and lovely Natalie Wood as the girl he’s after, “Cash McCall” should attract the non-discriminating fem trade, with grosses running somewhat above average. Joseph Pevney has directed with a lighthearted touch that puts the emphasis on the romantic phase and on some California landscape and lavish sets all done up in handsome technicolor. Garner is attractive as the ‘genius’ who buys shaky businesses, builds them up, sells them for a profit. He’s got looks and charm, essential for a leading man, but his role is never clearly developed. Miss Wood is delightful as the business man’s daughter who watches out for financial as well as emotional booby-traps. Supporting roles are all intelligently handled: Nina Foch, jealously in love with Garner; Dean Jagger, Miss Wood’s warm-hearted business man father; E. G. Marshall, the shrewd corporation lawyer, and Henry Jones, who leerily goes to work for Garner and ends up respecting him.

“Never So Few”

Business Rating ♦ ♦ ♦

Sinatra and Lollobrigida in torrid, actionful melodrama of love and war in Burma. Exciting adventure stuff for mass market.

In bringing Frank Sinatra and Gina Lollobrigida together for the first time, backgrounding their torrid love affair against an action-filled backwash war in the Burma jungle during World War II and mounting the whole works in luxurious Metrocolor and CinemaScope, M-G-M has an attraction that might very well be its best commercial entry (“Ben Hur” excluded, of course) in a year. This Edmund Grainger production is exciting popular fare, the kind to charge the imagination of every member of the audience, for it contains much of the romance, excitement and adventure of Sabatini and Kipling. It shapes up as solid boxoffice in all markets outside of the strictly class situations. Sinatra is electrifying as the devil-may-care, uncompromising army captain whose mission is to hold off 40,000 Japanese troops with only 600 native guerrillas. And, as the beautiful woman he must also fight to possess, Miss Lollobrigida turns in a fine performance. This combination is marquee magic. Director John Sturges has infused his film with plenty of rapid-fire action peppered with moments of humor. Some of the romantic interludes tend to run overlong. The film is bolstered by a strong supporting cast: Peter Lawford, the company doctor who questions Sinatra’s methods of command; Steve McQueen, Sinatra’s fearless right-hand man; Richard Johnson, his cohort in pleasure as well as in battle; Paul Henreid, the wealthy civilian who is Sinatra’s rival for Miss Lollobrigida. The Millard Kaufman screenplay, based on Tom T. Chamales’ best-seller novel, has Sinatra meeting Miss Lollobrigida in Calcutta. A man of unorthodox military habits, he is highly regarded as a leader. Gina first rebuffs him, but is eventually won over. Returning to the war, Sinatra and his men destroy a key enemy airfield holding up completion of the Burma Road at the cost of many lives, including Johnson’s. Returning to camp they come across an American convoy ambushed by Chinese using U.S. equipment. Sinatra leads an unauthorized raid into China, learns his captives are working under orders of a Chungking government warlord. Ordered by American authorities to apologize to China, he executes the prisoners instead. Word from Chungking deplores the action of the renegade bandits saves him from court martial. He returns to the war, with Miss Lollobrigida waiting for him in Calcutta.


“1001 Arabian Nights”

Business Rating ♦ ♦ ♦

Rating is for family houses. First Mister Magoo feature is amusing and delightful. Strong holiday attraction.

Columbia’s Christmas present to exhibitors and audiences of all ages is this delightfully wacky and thoroughly enjoyable cartoon ride to the land of Aladdin and his Magic Lamp. And who should be waiting on the other end, in this first full-length UPA cartoon, but that incomparable blender of all time, the nearsighted Mister Magoo. Complete with fez and Middle Eastern Magooian wisdom, he stumbles through 76 hilarious minutes of never ending ordeals attempting to tie the nuptial knots around his nephew Aladdin and the lovely Princess Yasmina. Before this is accomplished, he literally turns Baghdad upside down, becomes involved with a magic carpet that has fallen in love with him, and changes calamity into victory by destroying the Wicked Wazir. “1001 Arabian Nights” is sure to be one of the top holiday attractions. It will delight youngsters and amuse their elders. The art work is top drawer, imaginative and colorful, without becoming ostentatious. Kathryn Grant is the voice of the Princess Yasmina, Dwayne Hickman is Aladdin, Hans Conried, the Wicked Wazir and, of course, Jim Backus is heard as the voice of Uncle Abdul Aziz Magoo. The entire production is loaded with splashes of creative genius and Ned Washington and George Dunning have whipped up a trio of ear-pleasing tunes, especially one entitled “Magoo’s Blues.” The story revolves around the Wicked Wazir’s attempt to marry Yasmina and gain possession of a Magic Lamp that will assure him of absolute power. As the wedding hour approaches, the lamp sails back and forth between hero Aladdin, villain Wazir and Abdul Magoo with the lazy Jinni inside willing to obey whoever happens to be in command. All is happily resolved after Magoo on his magic carpet sends the Wicked Wazir into an ocean of man eating sharks. Aladdin and Yasmina are married and Magoo returns to his lamp shop and his pet dog Bosworth, who is actually a cat.


“The Flying Fontaines”

Business Rating ♦ ♦

Fair melodrama about circus aerialists. OK dualier.

Performances are superior to story material in this torpid, hackneyed yarn about a family of highly skilled circus acrobats. When the group finally deserted the high bars for terra firma, this Sam Katzman production in Eastman Color by Pathe for Columbia release becomes just one more father-son conflict, girl-marries-best-friend story. Lacking marquee names, “The Flying Fontaines” will serve only as the lower half of a dualier in action houses. (It is being offered as a co-feature with “1001 Arabian Nights.”) George Sherman’s direction is for the most part uninspired, and the Donn Mullally-Lee Erwin script is almost totally lacking in motivation. Michael Callan, a wild youth but good aerialist, returns to the circus after two years in the army to discover that his former sweetheart and co-worker, Joan Evans, has married another member of the act, Roger Perry. He makes a play for Perry’s sister, Evy Norlund, but she’s going steady with Rian Garrick, Callan’s replacement. When his father, Joe de Santis, a great aerialist and stern disciplinarian, refuses to sign him up with Ringling Brothers because he feels his son isn’t quite ready, Callan gets drunk and starts cutting up on the trapeze. Garrick goes up to bring him down but Callan inadvertently hurts him to the ground, ending his career. Remorseful over his past acts, Callan now concentrates on becoming a great performer. Only after a fall from the trapeze himself is he finally reunited with his father. He also gets Miss Norlund.

Columbia. 84 minutes. Michael Callan, Evy Norlund, Joan Evans, Rian Garrick. Produced by Sam Katzman. Directed by George Sherman.
MPAA Plans 'Cook's Tour' To Ballyhoo Top '60 Films

Long-range pre-selling is the keynote of the current drive by the MPAA Advertising and Publicity Directors' committee. Following a recent meeting of the group, chairman Si Seider announced several new phases in the campaign to focus public consciousness on the array of important films slated for release in the new year. Employing the slogan, "1960—the Year of Motion Pictures"; the plan is to pin-point twenty-seven pictures of blockbuster calibre in an all-out effort to stimulate continuing interest in movies as the public's best entertainment buy.

Hitting all segments of the population, the dynamic campaign, of which Ted Baldwin is coordinator, is making special bid to would-be travellers, by tying-in with Thomas Cook and son, one of the nation's top travel agents. Using Cook windows in twenty-two key cities, the MPAA will publicize upcoming films made all over the world with the implied suggestion that everyone can afford to travel in a movie. This follows up nearly a suggestion made recently by Paul N. Lazarus, Jr., Columbia vice president, that such a tie-in would benefit both recreation media.

The New York press, as well as 872 newspapers throughout the country have already received a basic 1960 product report with tips, reports Paul Gerard, chairman of the Committee's Publicity Coordinating Group, while attacking the problem from the grass-roots angle, TOA plans to send 1,200 exhibitors suggested press, radio and TV release for local planting.

'Solomon and Sheba' Makes Headlines, Captures Eyes

When a movie publicity stunt makes headlines—that's showmanship! And making headlines, all across the country, is exactly what United Artists' spectacular 40x11-foot "Solomon and Sheba" mural is doing these days.

Crowds have literally stopped in their tracks to gape at "the world's largest oil painting" in all the major cities in which it's appeared so far. Newspapers have devoted prime editorial space to describe this promotion phenomenon. Even radio and TV are giving the Yuletide release free plugs because of the imaginative, traffic-stopping stunt.

At the recent Allied convention, Roger H. Lewis, dynamic UA vice president in charge of such matters, declared, "Hard sell requires hard cash." The estimated $100,000-plus cost of the mural is reaping for the $6,000,000 biblical spectacle an unestimatable amount of hard-hitting, boxoffice-stimulating promotion.

And when a publicity stunt can do that, as we said—that's first-class showmanship!

'Petticoat' Tie-in Gives 50 Phone Calls Anywhere

Food marketers these days seem to thrive more on premiums and contests than adables, and Universal Pictures promotioneers were quick to latch on to this trend to plug its "Operation Petticoat". In a clever tie-in with New York's Associated Food Stores, Universal staged a contest with several N.Y. newspapers, offering fifty free international phone calls as the prices to the lucky winners.

Plugging the Music Hall premiere of "Operation Petticoat", the stores took space in 6 local papers, read by 1,700,000 families, and placed window posters in each of its 270 stores and took time on two TV shows. And so successful was it in fact, that the chain repeated the contest the very next week.

8 Ft. Liz Eyes Guys

Seeing one Liz Taylor in a bathing suit looking down from the Criterion's marquee will probably be enough of a shock for most New Yorkers, but the sight of three may have some courting to their local AA chapter. The three 8-foot high Plexiglass displays aren't intended to turn New York into a dry state, but merely to focus attention on Miss Taylor's newest movie, Columbia's "Suddenly, Last Summer," at both the Criterion and Sutton Theatres.
**What the Showmen Are Doing!**

**Soft Covers Get Firm Support for Hard Sell**

"Read the Book—See the Movie!" has long been a sporadic, if natural, war cry of box offices (one joker even applied it to "The Ten Commandments"), but only lately have showmen fully realized that 'doin' what comes naturally is 'doin' what comes profitably as well.

United Artists, never one to miss an effective promotion bet, is backing two of its biggest releases, "On the Beach" and "Solomon and Sheba," with strong paper-back tie-ins.

To women in "On the Beach," the New American Library is undertaking its biggest movie-book co-promotion. Utilizing 2,152 Woolworth as well as 1,201 other retail outlets, the publisher will have 400 of its ace promotion men in all major markets, working hand-in-glove with UA forces, to time their hallywooding with key regional openings. Special rack cards, window streamers, dealer bulletins, stationery stick- ers, book containers and playdate sheets give full credits to the Stanley Kramer production. Jay Williams' novelization of "Solomon and Sheba" will receive aggressive promoting from 800 Bantam Books wholesalers as well as 400 field men of the Curtis Circulation Company coordinating their efforts with UA's to stimulate peak interest in both the film and the book. Distributed to 100,000 retail outlets, "SSS" will get added publicity impetus from truck banners, lobby displays, bookmarkers, plus standard tie-in techniques. Two other Bantam Books will cross plug "SSS" on their back covers, and Curtis is making available an open- ended "SSS" interview to radio stations. Four hundred Dell representatives, using window displays, posters, streamers and book racks to boost their own "SSS" comic books, ought to help captive the kiddies market for the biblical spectacle as well.

With "Journey to the Center of the Earth" looming up as one of its big 1960 money makers, 20th Century-Fox is using a full-color Dell comic book, specially designed by Fox artists, to interest 1,500,000 youngsters in the adventure movie. Working together, 20th regional advertising representatives and Dell fieldmen will promote the magazine in geared-for-the-locality campaigns, utilizing full- color streamers, standees, window displays and counter cards in 200,000 outlets. Spot advertising by Dell will give the comic an added sales push.

**Big Trade Paper Push for Big 'Spartacus,' Says Lipton**

The importance that both trade papers and theatre owners play in making a picture a success was re-emphasized by David A. Lipton, Universal vice president, in discussing promotion plans for the $10,000,000 spectacle "Spartacus."

"To us," Lipton stated, "pre-sell" means delivering your message of entertainment, quality and enthusiasm to exhibitors—and press—even before you take it to the ticket-buying public. These groups should be your first targets. You reach them initially through the trade papers.

"This is what we have done, and intend to continue doing with Spartacus," he continued. And just to prove that these weren't empty words, Lipton pointed out that the Bryna Production was the object of what was possibly the most expensive pre-sell trade campaign in recent history. Starting on January 27, 1959, with the initial production announcement, and continuing through most of 1960, the two-year program, under the supervision of Bryna head Kirk Douglas and Stan Margulies, Bryna ad publicity director, is "making the point to trade and press that '1960 will be the year of Spartacus.'"

"Matching the bigness of the picture itself," Lipton concluded, "we are confident this campaign will hit a new high in Universal's acclaimed policy of 'pre-sell,' through advertising, which has proved to be so successful just this year on such campaigns as 'Perfect Furlough,' 'Imitation of Life,' 'This Earth Is Mine,' 'Pillow Talk' and 'Operation Petticoat.'"

**20th Runs Info Ads on 'Journey' To Answer Queries**

To relieve the harried cashiers of the Paramount Theatre, who were flooded with questions concerning the current show "Journey to the Center of the Earth," 20th Century-Fox instituted a unique series of "information" ads in the New York daily. Running off the amusement pages, the all-type ads answered the most frequent telephone inquiries, as reported by Paramount manager Robert K. Shapiro, by listing feature times, dates and times of special holiday and weekend shows, etc. Another important feature touched on in the ads was free parking, which has been expanded for the Christmas season.

**TV Support for 'Anni'v'y'**

You'd think that TV interests would shy away from a movie in which the hero demolishes two sets. But no! Motorola is only too willing to tie-in with the "foot that kicks it" (United Artists' "Happy Anniversary") in a big 8,900-dealer nationwide co-promotion.

One of the highlights in the UA comedy has David Niven ramming his foot in anger through a couple of television sets.

**Einfeld Practices, Urges 'Good Taste' in Film Ads**

Overt sensationalism is definitely out in "all our advertising, worldwide," recently announced Charles Einfeld, 20th Century-Fox vice president in charge of advertising and publicity. The Fox policy, put into effect last October, was inspired by earlier public criticism of film ads, as well as the refusal by a few metropolitan newspapers to run certain ones. While Fox ads never suffered such a fate at the hands of the press, Einfeld felt that it was advisable "to give closer scrutiny to its advertising in view of increasing censorship by newspapers."

The newspaper, in turn, were impressed enough to make note of the new Fox program, with "The Tidings," official publication of the diocese of Los Angeles, praising Einfeld for his stand. At the same time, the 20th vice president urged fellow ad execs to follow his company's lead.

"20th Century-Fox," Einfeld declared recently, "is dedicated to good taste in advertising. We are happy to examine any suggestions for improvement that are brought to our attention. We are certain that other companies are doing the same."

**Feldman Handles 'Suzy'**

Edward S. Feldman will be the international publicity coordinator of "The World of Suzy Wong," it was announced by Martin Davis, Paramount national advertising, publicity and exploitation manager. He will supervise the global promotion of the Ray Stark production, based on the Broadway stage hit and best-selling novel.

A Fox publiciteer for ten years, Feldman served as contact man for newspapers, trade and national magazines, as well as unit publicity head for several films made in New York.
Metro Hinges ‘Never So Few’
Campaign on Glittering Stars

Remember when Metro-Goldwyn-Mayer, proud possessor of the industry's brightest galaxy of stars built its fabulous fortune on the irresistible attraction of glamorous names. "Garbo speaks"... "Garbo laughs"... "Gable's back and Garson's got him"... all made frank, unashamed appeals to the public's insatiable love of heroes and heroines. Now Metro is once again laying heaving odds (one of its biggest advertising and promotion campaigns, we're told) that the year's casting coup—the sensational teaming of Frank Sinatra and Gina Lollobrigida—will pay off handsomely at the ticket windows. And you can bet it will.

(Continued on next page)
EYE & EAR-CATCHIN

(Continued from Page 21)

The Sinatra-Lollobrigida vehicle, "Never So Few," basically
the story of World War II's grim Burma campaign, could have
been ballyhooed on the basis of its martial background, with
the possibility of a war-satiated public's shrugging its shoulders'
and going on to more pleasurable fare. But Metro's boxoffice
have decided instead to concentrate their main ad fire on the
love affair of the two internationally popular stars, caught in
the cross fire of a war they never wanted. Pre-release ads in
Life, Redbook, Good Housekeeping, the leading fan magazines
and key Sunday supplements, will play on female heart strings
by showing the lovers in a tender scene, while the poignancy
of their romance is underscored with such catchlines as: "Kiss
by kiss the time ran out, and never so few were the moments
left for love!" Local ads, in the 200 holiday-release cities, re-
peat the fated motif designed to stimulate active point-of-sale
female response. At the same time, strong bids to action-
seeking males are made with background scenes of jungle
fighting, spots of Sinatra in uniform, as well as plugs for the
best-selling war novel by Tom T. Chamales, on which the
picture is based.

☆  ☆

As the promotion moves on curiosity will probably become
keener about this intriguing romantic teaming of easy-going
American singer and the red-hot Italian sex symbol. By show-
ing audiences brief samples of the fireworks in store, trailers
ought to whet public imagination even more. And to start the
build-up well in advance, a free advance teaser has been pre-
pared by National Screen Service. It promises "Instantaneous
combustion when Frank Sinatra and Gina Lollobrigida meet."
The regular trailer, also available from NSS, proclaims:
"Sooner or later it had to happen . . . Sinatra meets Lollo-
brigida . . . and the screen catches fire!"

Big Paper-Back Splash

The Signet paper-back edition of the Chamales novel (covers at
left) emphasizes both the Burma war action and the star aspects of the
new M-G-M film. On the multi-colored front cover a rifle-toting
Sinatra grimly stalks Japs, while on the back Frank and Gina are
seen in a tender moment, while the copy describes the "passionate
story" of the love affair between the adventuresome Captain Reynolds
(Sinatra) and the Austrian refugee (Gina). The New American
Library will ballyhoo the book with special displays, rack cards, stills
and posters, coordinated with nationwide openings. Distributed to over
100,000 retail outlets, the attractive book cover will undoubtedly add
to the interest being generated on all fronts.
OWMANSHIP ITEMS

Like the true stars they are, Gina and Frank are always news, and right now they're making plenty of it in top national magazines just in time to add more fuel to the "Never So Few" promotion conflagration. Academy Award winner Sinatra has already received feature play, with appropriate plugs for his current film, in such top-circulation publications as Newsweek and This Week. Still in the offing are interest-stimulating articles on the "curvivacious" Miss Lollobrigida in the women's prestige magazine Vogue and the Sunday supplement Parade.

Other "Never So Few" stars getting "equal time" in the national press are Peter Lawford in Look and Steve McQueen in The American Weekly.

Under the guidance of chief promotion executive Howard Strickling, and spearheaded by publicity manager Dan Terrell and eastern ad manager Si Seadler, the campaign on "Not So Few" is charged with the vitality of robust showmanship at its best—and the pay-off should be handsome for exhibitors in all situations.
**ALLIED ARTISTS**

**May**


**June**

BABY-O Dick Contino, Sandra Gies. Singer becomes involved with gangsters. 43 min.


HORRORS OF THE BLACK MUSEUM Color-CinemaScope, Michael Gough, Graham Curnow. Producer Herman Cohen. Director Arthur Crabtree. A cold, calculating madman proceeding from one atrocity to the next to create material for his horrendous museum. 70 min.

ROADRACERS, THE Joel Lawrence, Marlane Collier. A race car driver is banned from American race tracks because of his reckless driving. 78 min.

**July**

DIARY OF A HIGH SCHOOL RIDE Anita Sands, Ronald Foster. The problems of a teenage girl who married against her family's wishes. 80 min.

**August**

BATTLE OF THE CORAL SEA Cliff Robertson, Gila Scala. Producer Charles H. Schneer, Director Paul Wendkos. Drama set against WW II background. 80 min. 10/26/59.

**September**

COLLATERAL damage. Diary after the swamps of the Florida everglades. 82 min.

**October**

BATTLE FOR THE TAKING. ORSON Welles. Producer-director Orson Welles. 94 min. 11/19/59.

**November**

JANE EYRE. 85 min. 11/26/59.

**December**


**January**


**February**


**March**

YOUNG Frank Sinatra, Audrey Hepburn. Director George Seaton. 84 min. 3/20/60.

**April**


**May**


**June**


**July**

MADE IN PARIS CinemaScope, Color. France Nuyen, Nick Cravat. Producer John Farrow. 94 min. 7/14/60.

**August**


**September**

VALLEY OF THE GIANTS CinemaScope, Color. Robert Taylor, Donald Crisp. Director George Sherman. 83 min. 9/15/60.

**October**

THE KILLING 75 min. 4/6/60.

**November**


**December**


**January**


**February**


**March**


**April**


**May**


**June**


SWISS FAMILY ROBINSON (Buena Vista) Technicolor. John Mills, Margaret O'Brien. Adaptation of Johann Wyss' Adventure classic.


METRO-GOLDWYN-MAYER

JUNE

ANGRY HILLS, THE (CinemaScope) Robert Mitchum, Gina Lollobrigida, Quigley. Director John Farrow. A boy's adventure through the deserts of the Middle East.

MAY


July


August


September


October


November


COMING


FLESH AND THE WOMEN (Dominant) Technicolor, Glenn Lobboliggia, Jean-Claude Pascal, Arletty. Director Vincente Minnelli. France. A love story of a brothel. 95 min.

JULY


FEBRUARY


HUMANS OF THE CINEMA (CinemaScope, Color, Gary Cooper, Charlton Heston. Producer Julian Blaustein. Director Frank Capra. Adapted from the stage hit. 100 min. 8/12/59.


December


January

THE BRAVE (CinemaScope, Color, Glenn Ford, Deborah Reynolds, Producer Lawrence Weingarten. Director George Marshall. Film version of the Broadway musical comedy.)

February


SURRENDERES, THE (CinemaScope, MetroColor. Leslie Caron, George Peppard, Producer Arthur Freed, Joseph MacDougall. Film version of Jack Kerouac's novel.)

February

JANUARY SUMMARY

The number of releases thus far scheduled for January total six features. It is likely that subsequent reports will add one or two more to the list. The months' leaders in volume are Columbia, United Artists and 20th-Fox, with three releases each. Universal will have two, while each will be forthcoming from Metro, Allied Artists, Warners, Paramount and the Rank Organization. Strongest contenders in the new group for boxoffice prominence look like "A Story on Page One" (20th-Fox), "Who Was That Lady?" (Col.) and "Cash McCall!" (WB).
November

CAREER Dean Martin, Anthony Franciosa, Shirley MacLaine, Carolyn Jones, Producer Hal Wallis. Director Joseph Lanthony. Drama of youthful acmestragulating toward stardom, encounters love, hardship, frustration. 105 min. 10/11/59.

December


January

A TOUCH OF LARCENY James Mason, Vera Miles, Producer Ivan Foxwell, Director Guy Hamilton. Comedy of a naval commander who makes an elaborate fraud. 93 min.

February

JACK THE RIPPER Lee Patterson, Eddie Byrne, Betty MacMurray, Producer and Director—Robert S. Baker, and Monty Berman. Joseph E. Levine exploitation social. 85 min.

THE BIG NIGHT Randy Skipper, Dick Foran, Venetia Stevens, Anna Lee, Producer Vere Aireys, Director Sidney Salkow. Story of young people on the loose.

CIRCUS STARS Technicolor. Russian release distributed by Paramount pursuant to agreement under the auspices of the State Department. 57 min.

March

CHANCE MEETING Hardy Krueger, Michelle Prelle, Producer David Deutsch. Director Joseph Losey. The artist, accused of murdering his mistress, attempts to prove his innocence. 99 min.

HELLER WITH A GUN Technicolor. Sophia Loren, Anthony Quinn, Margaret O'Brien, Producers Carlo Ponti and Carlo Ponti, Jr. Director George Cukor. Theatrical troupe's adventures in the old west.


April

VISIT TO A SMALL PLANET Jerry Lewis, Joan Blackman, Producer Hal Wallis. Director Norman Taurog. Screen version of the Broadway hit by Gore Vidal.

Coming


RAT RACE, THE Technicolor. Tony Curtis, Debbie Reynolds, Tab Hunter, Director George Seaton. Romantic comedy of a playboy who spirits his daughter from an imminent wedding.


January

A STOREY ON PAGE ONE CinemaScope, Color. Rita Hayworth, Anthony Franciosa. Drama of a woman plotting to murder her husband.


JUNE JESSE JAMES CinemaScope, Ray Stricklyn, Merry Anders. Story of the teenage life of the notorious outlaw.

March


April

DOG OF FLANDERS, A Technicolor, Color. David Ladd, Donald Crisp, Producer R. Radnitz. Director J. Claire. 94 min.

May


TAKE A GIANT STEP John Nash, Ruby Dee, Producer-director Philip Leonardi. Drama of a negro teenager. 100 min. 12/7/59.

THE Pusher Kathy Carley, Felice Orlandi, Producers Gerald and Joseph Katz, Director Gene Milford. Action drama. 81 min.

VICE RAIDE Mamie Van Doren, Brad Dexter, Producer Robert E. Kent, Director Ed. L. Cahn. Action drama. 71 min.

March

BOY AND THE PRINCE The Color, Producer Bert Gordon. Easy comedy. 60 min.

THREE CAME TO KILL (Formerly House on Airport Drive), Cameron Mitchell, Steve Brodie, Producer Robert Baden, Director Michael Gordon. Mystery. 90 min.


May

GALLANT HOURS, The James Cagney, Producer-director Robert Montgomery. Film of Naval hero Adm. Forrest S. Sherman. 100 min.

NOOSE FOR A GUNMAN Jim Davis, Ted De Corsia, Producer Robert E. Kent, Director Ed. L. Cahn. Western. 80 min.

June

MUSIC BOX KID, The Ronald Foster, Luana Patten, Grant Richards.


APARTMENT, The Jack Lemmon, Shirley MacLaine, Fred MacMurray, Producer-director Billy Wilder. Romantic comedy. 120 min.

BY LOVE POSSESSED Picturization of Cozzens' novel. 117 min.

ELIZABETH ARDEN ON TOUR, Burt Lancaster, Jan Simmons, Don Ameche, Producer Bernard Smith. Director Richard Brooks. From Sinclair Lewis' best-seller. 103 min.


GLADIATORS, The Yul Brynner.


INTERLUDE, The Wind Spencer Tracy, Fredric March, Gene Kelly, Producer-director Stanley Kramer. From Broadway play. 120 min.


OPERATION MURDER Tom Conway, Sandra Dorne, ROAR LIKE A DOVE Comedy.

SERGEANT, The THEY CAN'T HANG MAM


WOMAN CONFIDENTIAL WOMAN LIKE SATAN, A Color. Brigitte Bardot.

October


November

4-D MAN Color and Wide-Screen, Robert Lansing, Lee Grant, Elizabeth Taylor, Producers Jack Howard, Lois Harris. Director Irwin S. Yeaworth, Jr. Science-fiction, thriller. 81 min.


December

OPERATION PETICOT Eastman Color, Cary Grant, Tony Curtis, Jean O'Brien, Dina Merrill, Producer Robert Arthur. Director Blake Edwards. Admiral recalls his hilarious World War II days. 120 min. 11/19/59.

OThELLO Color, Based on Shakespeare's classical which is being released under the Russian cultural exchange program. This is the story of the Moor and how his downfall was dealt. 120 min.

PRIVATE LIVES OF ADAM AND EVE, The Mickey Rooney, Mamie Van Doren, Fay Spain, Mal Tose, Marilyn Miller, Tuesday Weld, Paul Anka, Cecil Kellaway, Slim Pickens, Tony O'Dell. Director Albert Zugsmith. Rooney. Trapped by a cloudburst, a group of people in a bus are taken by a parallel to the Garden of Eden and its tempters. 9/6/59. 76 min.

February

FOUR FAST GUNS James Craig, Martha Vickers, Edgar Buchanan. Drama about the holding of a town tamer who brought law and order to the town of Purification. 73 min. 11/23/59.


March


Coming

LEECH, The Colleen Gray, Grant Williams, Gloria Talbot. Wife of a doctor discovers youth-giving drug and turns murderer. 71 min.

PORTRAIT IN BLACK Anthony Quinn, Lana Turner. Producer Ross Hunter, Director Michael Gordon. Adep of life of Broadway play by Igor Gelf and Ben Roberts. 77 min.


STARDUST (Technicolor), Technicolor, Kirk Douglas, Lawrence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov. Heroic story of a god and his undoing love.

WARNER BROS

January

GIGANTIS THE FIRE MONSTER Producer Tomoyuki Tanaka. Director Motoyoshi QDO. Science-Fiction. 80 min.

TEENAGERS FROM OUTER SPACE Science-fiction about space ships and monster threatening the world. 85 min.

HERCULES Dynascope, Eastman Color, Steve Reeves, Producer Federico Tel. National Film, Director Piero Francisci. Adventure of the Greek Olympian. 77 min.


August

JOHN PAUL JONES Technicolor, Technicolor, Robert Mitchum, John Wayne, Producer-director Robert Mitchum. Historical drama. 119 min. 6/22.

September


YELLOWSTONE KELLY Technicolor, Clint Walker, Edd Byrnes, Artie Martin, Producer Gordon Douglas. 20th Century-Fox. 77 min.

October


January


February


March


April


May


Coming


CRANES ARE FLYING, The The first Russian film under the cultural agreement, Tatyana Tolmacheva, Charting the outgrowth of the life of a poor peasant youth.


MALAGA (Formerly Moment Of Danger) Trevor Howard, Dorothy Dandridge, Robert Mitchum, Producer-director John H. Francey. Director Luis Bunuel. A suspense drama filmed in European locations.

OLIVETI'S 11 Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford. Producer Frank Sinatra. Director Lewis Milestone.


THE SUNDOWNS Technicolor, Deborah Kerr, Robert Mitchum, Director Fred Zinnemann. A drama of the Australian frontier.

To Better Serve You...

FILM BULLETIN—THIS IS YOUR PRODUCT
One of the side-busters of the season...

with a million funny ones! Maritally, sexually and censorsially right up to the maturity mark, 1959! Director David Miller has handled the picture with skill and courage. Never a dull, asexual moment!” —ARtHER WINSTEN, Post

“Slick, hilarious! Sharp wit-snappling!” —TIME MAGAZINE

“Racy, risque and funny!” —JESSE ZUNSER, Cue

“Saucy and bright romping! David Niven and Mitzi Gaynor are happily teamed... the assorted antics move at a breezy pace! Built for laughs and gets them!” —ROSE PELSWICK, Journal American

Happy Holiday Bookings...

BOSTON, Gary ...............NOV. 24th
WASHINGTON, Ontario ....DEC. 18th
CHICAGO, Roosevelt ......DEC. 24th
PHILADELPHIA, Viking ....DEC. 24th
NORFOLK, Riverview ......DEC. 25th
MINNEAPOLIS, World ......DEC. 25th
ATLANTA, Rialto ...........DEC. 30th

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N.Y...Victoria and Plaza Theatres

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The Motion Picture Dedicated To The Proposition!

David Niven • Mitzi Gaynor

co-starring
CARL REINER • LORING SMITH • MONIQUE VAN VOOREN • PHYLLIS POVAH and PATTY DUKE

Screenplay by JOSEPH FIELDS and JEROME CHODOROV • Based on their play “Anniversary Waltz” • Music by SOL KAPLAN and ROBERT ALLEN • Songs: “I Don’t Regret A Thing” and “Happy Anniversary” Music by ROBERT ALLEN • Lyrics by AL STILLMAN • Directed by DAVID MILLER • Produced by RALPH FIELDS • A Fields Productions, Inc. Presentation